School of Visual Arts
Division of Continuing Education
Summer 2019
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.

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Registration Information

REGISTRATION BEGINS NOW
The Division of Continuing Education summer 2019 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 LOCATION AND GENERAL REQUIREMENTS
The Registrar’s Office is located at:
205 East 23rd Street
Telephone: 212.592.2200
Fax: 212.592.2069
Email: registrar@sva.edu

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.
Toll-free telephone: 877.242.7200
Telephone: 212.592.2251
Fax: 212.592.2060
Email: ce@sva.edu

ONLINE REGISTRATION, CURRENT STUDENTS
To register online, log in MySVA at: my.sva.edu and select “CE Registration Menu” from the WebAdvisor window to search and register for classes.

ONLINE REGISTRATION, NEW STUDENTS
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 “Complete Registration” to finalize your selections and submit payment.

TELEPHONE REGISTRATION
• Monday–Thursday, 9:00 am to 6:00 pm
• Friday, 9:00 am to 5:00 pm
The telephone number for the Registrar’s Office is 212.592.2200. Please have course number(s), credit card number and expiration date ready. View the online bulletin at sva.edu/ce for current listings of courses.

IN-PERSON REGISTRATION
• Monday–Thursday, 9:00 am to 6:00 pm
• Friday, 9:00 am to 5:00 pm
Please visit the Registrar’s Office. Payment may be made by check, money order, American Express, Discover, JCB, MasterCard, Visa or bank debit card. Checks should be made payable to: School of Visual Arts. Unfortunately, we cannot accept cash payments. View the online bulletin at sva.edu/ce for current listings of courses.
LATE REGISTRATION
Once a course has begun, you may register with the Registrar's Office in the following ways: telephone or in person.
Courses already in session can be added according to the following schedule:
• For courses of 10 or more sessions, you must enroll prior to the third class session.
• For courses of 5 to 9 sessions, you must enroll prior to the second class session.
• For intensive and weeklong courses, you must enroll prior to the first class session.

REGISTRATION CANCELLATION
To withdraw from a course you must notify the Registrar's Office, in writing, of your intention to withdraw. You may do so by emailing your withdrawal to dropaddce@sva.edu; by sending written notification via fax or mail; or by completing a withdrawal form, in person, at the Registrar's Office. 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:
Monday, June 3, 2019

Please refer to each course for detailed information.

Holiday Schedule Continuing Education Courses
There will be no continuing education classes on:
Wednesday–Sunday, July 3–7: Independence Day holiday
Information Sessions

Our continuing education information sessions provide the chance to spend an evening with some of our distinguished faculty. Discussions on career opportunities and industry news, as well as individual course offerings, from beginner to advanced, will be included. Evenings will conclude with a question-and-answer session with faculty and staff. Advisors will be available to help you choose which course is right for you.

These information sessions are offered to the general public free of charge. Seating is given on a first-come, first-served basis.

Advertising
Thursday, May 9
6:30 pm–8:30 pm
136 West 21st Street, room 418F, 4th floor
MODERATOR: John Rea, group digital creative director, Havas Worldwide

Computer Art, Computer Animation and Visual Effects
Wednesday, May 22
6:30 pm–8:30 pm
133/141 West 21st Street, room 301C, 3rd floor
MODERATOR: Brian Frey, director of operations, BFA Computer Art, Computer Animation and Visual Effects Department

Design
Monday, May 13
6:30 pm–8:30 pm
209 East 23rd Street, room 311, 3rd floor
MODERATOR: Sue Walsh, designer

Film, Video and Animation
Thursday, May 16
6:30 pm–8:30 pm
209 East 23rd Street, room 502, 5th floor
MODERATOR: Valerie Smaldone, principal, Valerie Smaldone Media Worldwide; voice-over artist, live announcer: Drama Desk Awards; imaging voice: CHUP-FM Calgary, KVSF-FM Santa Fe; PBS host; podcast host and producer; private talent coach

Fine Arts: Drawing, Painting, Sculpture, Printmaking and Jewelry
Wednesday, May 8
6:30 pm–8:30 pm
136 West 21st Street, room 418F, 4th floor
MODERATOR: Steve DeFrank, sculptor

Illustration and Cartooning
Thursday, May 16
6:30 pm–8:30 pm
209 East 23rd Street, room 311, 3rd floor
MODERATOR: Jason Little, cartoonist

Interior Design
Tuesday, May 21
6:30 pm–8:30 pm
133/141 West 21st Street, room 1104C, 11th floor
MODERATOR: Carol Bentel, chair, BFA Interior Design Department

Photography
Thursday, May 9
6:30 pm–8:30 pm
136 West 21st Street, room 631F, 6th floor
MODERATOR: Keren Moscovitch, visual artist, curator, writer

Visible Futures Lab
Wednesday, May 22
6:30 pm–8:30 pm
132 West 21st Street, 7th floor
MODERATOR: John Heida, director, Visible Futures Lab, School of Visual Arts

Visual Narrative
Wednesday, May 22
6:30 pm–8:30 pm
136 West 21st Street, 11th floor
MODERATOR: Panayiotis Terzis, RisoLAB manager, School of Visual Arts
Summer Residencies

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

**Fine Arts: Residency in Contemporary Practices**

*FID-4994 June 3–July 5*

*FID-4995 July 8–August 9*

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

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

Each artist will have use of a private studio in a location central to New York City's gallery districts, museums and alternative hubs for culture and technology. Daily studio visits from renowned artists, curators and theorists support an ongoing discourse among an international community of fellow artists. In addition to concentrated work in the studio, artists will attend lectures, gallery walks, museum visits and workshops that support a professional art practice. Through focused creative engagement with the history and criticism of contemporary art, participants will be encouraged by a faculty of leading artists and scholars to take their work to the next level, aesthetically and conceptually. Faculty and guest lecturers will represent a variety of contemporary perspectives.

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

Participants will have access to SWA's Visible Futures Lab and the opportunity to work with state-of-the-art tools for both digital and traditional fabrication. The printmaking studio is available for an additional fee, and provides access to silkscreen, etching, lithography, letterpress and digital facilities. Artists have access to the studios daily from 8:00 am to 11:00 pm. Overnight stays are allowed with entry to the building prior to 11:00 pm. The program culminates in an open studio exhibition.

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

**Fine Arts: Residency in Painting and Mixed Media**

*FID-4991 June 3–July 5*

*FID-4992 July 8–August 9*

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

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

Each artist has exclusive use of a studio throughout the program. Located in Chelsea, the studios offer privacy, while supporting a community that encourages experimentation and the development of new ideas and directions. Faculty will conduct studio visits and discuss each participant's work on an individual basis. Exposure to the New York City art world complements the on-site residency program.

Equally important to the faculty critiques are the special lectures, scheduled approximately once a week. Given by guest artists, critics and gallery directors, these dialogues are designed to offer further insight into the realities of the working artist. Gallery tours are also included.

Artists have access to the studios and woodshop daily from 8:00 am to 11:00 pm. Overnight stays are allowed with
entry to the building prior to 11:00 pm. The printmaking lab is available for an additional fee, providing access to silkscreen, etching, lithography, letterpress and digital facilities. The program culminates in an open studio exhibition.

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

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

From the Laboratory to the Studio: Interdisciplinary Practices in Bio Art
FID-4993-A
May 13–June 14
4 undergraduate studio credits; $3,000
From anatomical studies to landscape painting to the biomorphism of surrealism, the biological realm historically provided a significant resource for numerous artists. More recently, bio art has become a term referring to intersecting domains of the biological sciences and their incorporation into the plastic arts. Of particular importance in bio art is to summon awareness of the ways in which biomedical sciences alter social, ethical and cultural values in society.

Coming to the fore in the early 1990s, bio art is neither media specific nor locally bounded. It is an international movement with several sub-genres within this overarching term: 1) Artists who employ the iconography of the 20th- and 21st-century sciences, including molecular and cellular genetics, transgenically altered living matter, reproductive technologies and neurosciences. All traditional media, including painting, sculpture, printmaking and drawing are employed to convey novel ways of representing life forms. 2) Artists who utilize computer software, systems theory and simulations to investigate aspects of the biological sciences such as evolution, artificial life and robotics through digital sculpture and new media installations. 3) Artists employing biological matter itself as their medium, including processes such as tissue engineering, plant breeding, transgenics and ecological reclamation.

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

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

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

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

For more information visit sva.edu/residency or contact Eric Sutphin, manager of special programs, Division of Continuing Education, via email: residency@sva.edu; phone: 212.592.2188; fax: 212.592.2060.

Sculpture, Installation, New Media Art and Techno-Ceramics
FID-4989-A
June 17–July 26
4 undergraduate studio credits; $3,000
Housed in SVA's state-of-the-art sculpture facility, this residency gives traditional sculptors and new media artists an opportunity to experiment with the latest in digital technology in an environment that is conducive to inter-media exploration and critical dialogue. The program is intended for serious artists who work in sculpture and installation, as well those engaging in digital video, digital sculpture, rapid prototyping, 3D graphics, and other new media.

Our sculpture facilities allow for working with wood, plaster, ceramics, metal, plastics and custom electronics, et al. Those artists whose interests are in digital art can opt to work with high-end digital photography, video, 3D graphics and sound production equipment. In addition, access to rapid prototyping, laser and CNC routing technologies is available. Integrated computer workstations allow artists to create 3D models for output and edit high-definition videos and professional quality soundtracks. The facility is designed for fluid movement between digital and traditional media and is well equipped to support inter-media installation and performance work including multi-channel audio and video installations and performance using interactive media and video. Artists who are interested
in hybrid forms and new media in two, three and four dimensions will find the environment conducive to an experimental approach to art-making. The program now features a techno-ceramics component, which includes 3D printing with clay.

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

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

Faculty and guest lecturers have included Suzanne Anker, Ofri Cnaani, Will Corwin, Steve DeFrank, Ayana Evans, Frank Gillette, Michael Joaquin Grey, Alois Kronschläger, Saul Ostrow, David Ross and Jerry Saltz.

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

City as Site: Performance and Social Interventions

FID-4984-A

June 17–June 28

2 undergraduate credits; $2,000

City as Site is a nomadic summer residency that explores the diverse communities that define New York City with the aim of creating context-specific, public, performative works.

Like a public laboratory, this program brings together artists, scholars and community members to think about the role of socially engaged art in constructing space for civic dialogue. Participants will develop experimental models for an artistic practice that combine methods from the arts, activism and performance practice in order to cultivate innovative approaches to the construction of social spaces as cultural landscape.

The residency will use the streets of New York City's five boroughs as its classroom. Artists and faculty will rove throughout the city and engage with its communities, histories and stories, which will become materials for final projects. Interventions may take the form of tours, tactical and site performance, temporal installations, video or sound projections, digital platforms, community involved projects, peer-to-peer platforms, print or online publication, or a street event.

This is a unique opportunity to study with a faculty composed of leading artists, thinkers and social entrepreneurs. Through experiential workshops and one-on-one sessions, faculty will help artists to originate projects that reflect current social and political issues and guide collaborations with local businesses, art spaces and neighborhoods, as well as cultural and governmental partners.

In the experimental spirit of City as Site, we welcome artists who are interested in moving from the traditional studio, gallery and theatre space into the urban arena. Visual artists, writers, architects, designers, performance artists, urban planners and social activists are invited to apply.

City as Site faculty include Ed Woodham (Program Coordinator; artist, curator, educator, and Founder/Director, Art in Odd Places), Ayana Evans (performance artist, professor at Brown University, and Editor at Large for CultBytes.com), Alicia Grullon (artist), Kendal Henry (artist and Director of NYC Cultural Affairs, Per-Cent for Arts Program), and Todd Shalom (artist, educator and Founder/Director, Elastic City). Guest lecturers have included: Tom Finkelpearl (New York City Department of Cultural Affairs), Rise Wilson (The Laundromat Project & Robert Rauschenberg Foundation) Radhika Subramaniam (Parsons The New School for Design), Martha Wilson (Franklin Furnace), Marlene Ramirez-Cancio (Hemispheric Institute of Performance & Politics), Micaela Martegani (More Art), Kameelah Jana Rasheed (artist and educator), Baseera Khan (artist), Esther Neff (artist, Panoply Performance Laboratory), Sheryl Oring (artist and educator), Shaun Leonardo (artist and educator), Lisa Kim (Two Trees) and Tomashi Jackson (artist).

NOTE: A portfolio is required for review and acceptance to this program.
Residencies in Typography
The SVA Residencies in Typography offers design professionals a concentrated study of typography and type design to achieve typographic excellence, guided by internationally acclaimed designers as faculty and guest critics. While a full course of four weeks is suggested, applicants may also choose to take either section individually. This residency is intended for experienced graphic designers, typography teachers, recent design school grads, and other letter lovers who wish to specialize further in creating and using type. Participants explore the rich discipline of typography within its social and cultural context, studying methods and techniques for making letterforms and typefaces while honing skills in typographic observation.

Both residencies provide a robust daily schedule of instruction and studio time. Guest lectures and field trips complement classwork, allowing participants to interact and get acquainted with celebrated type designers and graphic design studios. In addition, participants have access to the extensive Visual Arts Library and Design Archives.

Faculty have included Yomar Augusto, Tobias Frere-Jones, Jessica Hische, James Montalbano, and Daniel Rhatigan. Guest lecturers have included Gail Anderson, Matthew Carter, Claudia de Almeida, Louise Fili, Steven Heller, Daniel Pelavin, Jeff Rogers, Christian Schwartz, Ksenya Samarskaya, and Nick Sherman. Elizabeth Carey-Smith is the program coordinator.

PREREQUISITES: Participants must be established creative professionals, or undergraduates who have completed their junior year of study, with demonstrated fluency in typography. Participants must supply their own laptops (Macintosh) and software (Adobe Creative Suite, FontLab, RoboFont, or Glyphs).

For more information about the Residency in Typography visit: typography.sva.edu.

Typographic Contexts
DSD-4983-A
July 8–July 19
2 undergraduate studio credits; $2,000
Typographic Contexts 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. Field work will include sketching, journaling, and photography as they participate in walking tours of the city, visit unique archives, learn about the manufacture of neon signage, and participate in a letterpress workshop. Crucial instruction in calligraphy will help participants begin the process of making their own typeface.

Typeface Intensive
DSD-4984-A
July 22–August 2
2 undergraduate studio credits; $2,000
Taught by instructors revered for their own type design work, Typeface Intensive focuses on digital typeface design. Participants will begin the process of developing an original typeface by creating and refining a set of control characters using font-editing software. Guest critics and speakers will be invited to assess participants' progress in type design.

For more information visit sva.edu/residency or contact Eric Sutphin, manager of special programs, Division of Continuing Education, via email: residency@sva.edu; phone: 212.592.2188; fax: 212.592.2060.

Social Design Meets Entrepreneurship
DSD-4867-A
July 29–August 2
1 undergraduate studio credit; $1,500
In this one-week master class, learn how to combine doing well with doing good. In a partnership between MFA Design for Social Innovation at SVA and the Babson Social Innovation Lab, faculty from both schools will provide the tools and experiential learning to create both social and financial value simultaneously.

Learning is anchored in the seamless integration of business, creative and social innovation methodologies: 1) The creative process—the underlying methodology for developing and realizing new ideas. Internalizing this process embeds the ability to visualize desired results, map current reality, tap the power of limits to accelerate ideation, prototype, implement and use creativity to "delight"other stakeholders into participating. 2) Entrepreneurial Thought and Action®—this methodology allows participants to act, learn and build on their ideas. Using who they are, what they know, who they know, their current means at hand and failure as learning, participants will gain new tools and be
introduced to a new mindset for accelerating ideas into action. 3) Social design—creating a culture of productive relationships within an organization that are the true determinants of success. Participants will learn to map the invisible dynamics that shape culture, use identity as a source of energy, co-create a shared vision, and apply game mechanics and movement building techniques to align support within their organization. 4) Communication design—strategic use of language and messaging and storytelling that the most effective leaders use to drive enlistment.

Program advisors are Cheryl Heller, chair, MFA Design for Social Innovation Department; and Cheryl Kiser, executive director, The Lewis Institute and Babson Social Innovation Lab.

2019 faculty will include Erica Jaffe, strategic brand consultant and designer and Miya Osaki, faculty, MFA Design for Social Innovation and partner at Diagram.

NOTE: A visual work sample is not required for this program. Please submit a brief paragraph about your current position and why you would like to participate in this program as well as your resume and the application form only. Participants will receive a certificate of completion at the end of the program.

Design Writing and Research Summer Residency

DSD-4978-A
June 3–June 14
2 undergraduate studio credits; $1,950

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

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

A range of writing genres and imaginative approaches will be introduced. Working individually and in small groups, participants will experiment with essential techniques such as interviewing, archive research, close observation, and analysis and critique, and then develop and finesse several projects. A team project will also be undertaken.

In addition to a robust daily schedule of seminars, lectures and field trips, each participant will have a workstation in SVA's MA Design Research studio in New York's Chelsea district, and 24-hour access to department resources, including its extensive library.

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

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

Faculty and lecturers have included Adam Harrison Levy, Virginia Heffernan, Molly Heintz, Steven Heller, Karrie Jacobs, Jennifer Kabat, Robin Pogrebin, Craig Taylor and Rob Walker.


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

NOTE: Samples of published or unpublished writing (such as essays, blog posts or articles) about design, architecture or related subjects are required for review and acceptance to this program.

Meditations in an Emergency: Writing about Art in New York City MFA Art Writing Summer Intensive

ACD-4993-A
June 17–June 28
2 undergraduate studio credits; $2,000

My experience is what I agree to attend to. Only those items which I notice shape my mind—without selective interest, experience is an utter chaos. Interest alone gives accent and emphasis, light and shade, background and foreground—intelligible perspective, in a word. —William James
This two-week intensive is for writers, artists and curators of all levels and backgrounds who are interested in gaining an in-depth art writing experience. Ten full days will be spent examining individual artworks in New York City's incomparable collections, including The Metropolitan Museum of Art, Museum of Modern Art, Whitney Museum of American Art, Frick Collection and New Museum, as well as visiting exhibitions in Chelsea and the Lower East Side. Daily writing exercises and assignments will focus on a wide array of art—from contemporary to ancient—emphasizing direct observation and imaginative description. Workshops with poets to explore different forms of writing will be included, as well as studio visits with New York artists to acquire a more complex understanding of art today. Group discussions will focus on selected readings of exemplary art writing taken from criticism, poetry, philosophy and theory, as well as analyzing each other's work. Every student will leave with a portfolio of writing to be assembled in a class zine. No prior experience necessary—all you need are eyeballs, an open mind and a sense of adventure.

NOTE: This intensive is housed within SVA's MFA Art Writing Department. Tuition covers use of the facilities, instruction, guest lecturers, field trips and lab fees for the duration of the program. A writing sample is required for review and acceptance to this program.

Illustration and Visual Storytelling: Art and Industry
ILD-4993 May 28–June 28
ILD-4994 July 8–August 9
4 undergraduate studio credits per session; $3,000 per session
This studio residency offers artists the opportunity to explore the wealth of resources available to professional illustrators in New York City while developing a portfolio of work that embodies personal vision.

With guidance from award-winning illustrators, participants will complete a body of work comprised of images created from assigned projects, as well as those self-directed by the artist, with the aim of showcasing personal style and aesthetic direction. The goals are to advance to the next level of artistic practice and to attain an enhanced position in the illustration marketplace.

A rigorous instructional program, including sessions in portfolio development, sequential illustration and painting from life, and visits to professional studios will complement independent work. Together these initiatives form an intense program that fosters professional growth and an expansion of personal voice. Special lectures by guest artists, gallery directors, publishers and art directors are designed to provide additional insight regarding the realities of a career in illustration.

About the schedule: This residency program is structured around three full days of in-studio classes (Monday-Wednesday, morning to late afternoon) and one day (typically Thursday) of visits to exhibitions for curated tours or lectures and portfolio reviews with award winning artists, art directors and illustration agents. Additional sessions of individual meetings, critiques and supplemental learning opportunities will augment the schedule.

Participants have access to a digital facility, as well as the opportunity to work in a variety of mediums. The program culminates in an open studio exhibition.

Faculty have included Kelynn Z. Alder, Lisel Ashlock, Gregory Crane, Tim Hamilton, Paul Hoppe, Viktor Koen, Aaron Meshon, Anna Raff and Andrea Tsurumi. Guests lecturers have included Marshall Arisman, Heather Darcy Bhandari, Paul Buckley, Karl Heine, Charles Hively, Jonathan Levine, Piper Lindgren, Cheryl Phelps, Yuko Shimizu, Pat Smith and Joyce Wan. Viktor Koen is the program coordinator.

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

Photography and Video
PHD-4994-A
July 8–August 9
4 undergraduate studio credits; $3,000
This intensive residency offers participants the opportunity to work in technologically advanced facilities with a renowned faculty to bring critical rigor to the serious photographer. While working in all phases of analog and digital processes, the primary function of the program is to advance the content of the artist's work through one-on-one and group critiques, lectures, museum and gallery visits, and dialogue with other participants. A variety of contemporary lens-based practices, including video, will be supported.

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

Participants have access to studio equipment; equipment for video and audio production and editing; darkrooms for black-and-white printing and alternative processes; digital imaging and output centers; studio lighting systems; and a variety of camera sizes and formats. Facilities are available Monday through Thursday, 9:00 am to 10:00 pm; Friday and Saturday, 9:00 am to 5:00 pm. Staff technicians are available for assistance and technical support.

Faculty and lecturers have included Vince Aletti, Josef Astor, Corinne May Botz, Ellen Brooks, Elinor Carucci, Jessica Craig-Martín, Barbara Ess, Jenny Gage, Sally Gall, Bill Jacobson, Joe Maida, Penelope Umbrico and Eric Weeks.

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

For more information visit sva.edu/residency or contact Eric Sutphin, manager of special programs, Division of Continuing Education, via email: residency@sva.edu; phone: 212.592.2188; fax: 212.592.2060.

Future of Images: The Lens and Screen Arts
CVD-4994-A
July 8–August 9
4 undergraduate studio credits; $3,000

From 3D capture and output to coding and photogrammetry, the future of photographic imagery presents new challenges and exciting possibilities for lens-based artists. This unique studio residency is specifically designed for serious artists who wish to explore that potential. In addition to the creation of personal work, residents will participate in several intensive workshops introducing them to the basics of 3D capture and output, as well as coding for artists. Each week will include studio visits and critiques by faculty and guest critics, as well as lectures and screenings. Artists will be encouraged and supported in their efforts to develop their work both conceptually and aesthetically, and introduced to new tools to achieve those goals.

All residents will be given a personal workspace and have full access to the printing and studio facilities at the MFA Photography, Video and Related Media Department, including studio equipment, digital imaging and output centers. Residents also have access to SVA’s Visible Futures Lab, a state-of-the-art fabrication studio, which offers a wide range of tools including 3D printers and capture devices.

Studio facilities in the MFA Photography, Video and Related Media Department are available from 8:00 am to 11:00 pm daily, and overnight stays are allowed with entry to the building prior to 11:00 pm.

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

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

Documentary Filmmaking Summer Intensive
DFD-4993-A
June 3–June 18
2 undergraduate studio credits; $2,000; equipment fee, $500

This intensive residency offers participants an opportunity to sharpen their documentary directing skills, learn professional techniques for camera, lighting and sound, and better understand the mechanics of editing a scene for the greatest impact. Participants will create two short documentaries during the program, giving their skills a turbo charge.

Workshops with filmmakers working at the top of the documentary field and hands-on labs on the streets of the city complement independent work. Together these elements form an intense program encouraging creativity, learning and progress. Work-in-progress screenings allow for filmmakers to receive critique from faculty and their peers. Guest filmmakers will show their documentaries and give in-depth answers during the Q&A sessions, which are designed to give further insight into the experiences of working filmmakers. The program concludes with a public screening event of each participant’s best film.
Filmmakers will work within the MFA Social Documentary Film Department and have access to equipment, including industry-level HD or 4K cameras, microphones, recorders and lighting. Filmmakers will be provided access to edit suites and software, as well the department voice over booth. Facilities are available Monday through Friday, 9:00 am to 9:00 pm. Staff technicians are available for assistance and technical support.

Faculty have included director Deborah Dickson; cinematographer Tom Hurwitz, ASC; and editor Ann Collins.

PREREQUISITES: Fluent in Mac OS; a working knowledge of Adobe Premiere, Final Cut, or iMovie editing software; some experience in filming with any DSLR or video camera.

NOTE: Participants will be required to provide proof of insurance with rental endorsement, listing SVA as a co-insured. Participants will be held responsible for payment of any loss, theft or damage incurred to the equipment. SVA provides information on affordable insurance plans.

For more information visit sva.edu/residency or contact Eric Sutphin, manager of special programs, Division of Continuing Education, via email: residency@sva.edu; phone: 212.592.2188; fax: 212.592.2060.

SVA Destinations

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

Art History in Southern France
IPD-3703-A
June 1–June 16
3 undergraduate art history credits; $4,200

This two-week program immerses participants in the grandeur of Provence through an on-site study exploring the Roman ruins, Romanesque architecture, as well as works by Vincent van Gogh and Paul Cézanne, among other artists.

We visit Arles, where Van Gogh’s “Yellow House” once stood, and Saint-Rémy de Provence, where he painted Starry Night. Other excursions with on-site lectures include Aix-en-Provence, Nîmes, Orange and Les Baux de Provence. In addition, time will be reserved for students to draw, paint and photograph on location.

Participants stay in the heart of the medieval walled city of Avignon, one of the most beautiful and historically important cities of the region. Walking tours within Avignon, such as the renowned Popes’ Palace are also included.

Time outside of excursions and coursework is yours for discovering the fabulous selection of street markets, cafés and cultural activities available in Avignon and its surrounding towns.

NOTE: Successful completion of this program will exempt students from AHD-1010, Art History I or AHD-1015, Art History II.

TUITION INCLUDES: Accommodations, daily Continental breakfast, guided tours and museum admission.


LAURENCE MINARD-AMALOU, tour designer, lecturer. Former clients include: French Tourist Office, New York; French Travel Agents Association.

For more information visit destinations.sva.edu or contact Justin Elm, program coordinator, via email: jelm@sva.edu; phone: 212.592.2255.
Art and the Pilgrimage: The Way of Santiago de Compostela

*IPD-3409-A*

**June 8–June 19**

3 undergraduate art history credits; $3,300

This program will explore the art history, architecture and culture around El Camino de Santiago, a foundational pilgrimage experience in Europe.

El Camino de Santiago (The Way of Saint James) is the pilgrimage to the Cathedral of Santiago de Compostela in northwestern Spain, where legend has it that the remains of Jesus's apostle, Saint James the Elder, lie. The Camino has existed as a Christian pilgrimage for well over 1,000 years, and there is evidence of a pre-Christian route as well. Throughout the medieval period it was one of the three most important Christian pilgrimages undertaken.

We will explore the relationships forged among the visual arts, architecture and culture of the region, in the context of pilgrimage and religion.

**TUITION INCLUDES:** Accommodations in the city's historic center, breakfast daily, tours to archeological sites and rural village markets, artist talks, studio visits and museum admissions.

**FARRIN CHWALKOWSKI,** architect, designer. PhD, University of Technology, Malaysia; Scholar Fellow, Harvard University. Professional experience includes: President, Fazarts, Inc.; project manager, EMTG Consultants, Inc.; supervisor, director, Naghsian Consultant Engineers; director, Mashhad Municipality; consultant, Islamic Housing and Urban Planning Office. Exhibitions include: Ceres Gallery, Greenpoint Gallery, Rhode Island School of Design. Publications include: *Symbols in Arts, Religion and Culture: The Soul of Nature; Sustainable Cities and Society Journal; International Journal of Justice and Sustainability; Design Principles and Practices: An International Journal.* For more information, visit destinations.sva.edu or email Dora Riomayor, director of SVA Destinations, at: driomayor@sva.edu.

Art and Visual Culture: Mexico City

*IPD-3661-A*

**June 9–June 24**

3 art history undergraduate credits; $3,200

¡Atención! SVA has teamed up with SOMA (Mexico City)—an internationally renowned non-profit organization that nurtures dialogues in the field of contemporary art and art education—for this two week, immersive art history and visual culture program. Participants will engage with Mexico City's contemporary art scene as well as its cultural heritage by exploring its visual culture from the 1970s to today, while also considering its place within the larger scope of Latin American art history. The curriculum includes a series of museum visits, seminars with a select group of outstanding professionals, field trips to historical sites, visits to artists' studios, group sessions, as well as SOMA's popular public program, Miércoles de SOMA (SOMA Wednesdays).

Throughout the course, themes such as "los Grupos," artists' books and publications, independent artist-run spaces, global systems, community art practices and art activism—and the ways in which all of these things have impacted current Mexican art production—will be explored. Conveniently located at the crossroads of several of the most dynamic neighborhoods in the city, SOMA provides a stimulating environment for examination and reflection, and participants will have easy access to a vast number of museums, galleries, institutions, historical sites, and non-profit spaces.

**TUITION INCLUDES** accommodations, guided tours and museum admissions, archeological sites, local markets, artist talks, studio visits, and welcome/farewell dinners.


For more information, visit destinations.sva.edu or email Tessa Morefield, program coordinator, at: tmorefield@sva.edu.
Contemporary Art in London
IPD-3251-A
May 19–May 30, 2019
3 undergraduate art history credits; $4,200
Contemporary Art in London is a comprehensive introduction to the art scene of London, as seen through an art historical lens. We will visit the city's commercial galleries and museums and discover how contemporary British artists, such as David Hockney, Jenny Saville and Tracey Emin inform art practice today.

We will take field trips to artists' studios across the different zones of London, and hear about their work. The goal of this program is to discover and examine major contemporary movements, such as the Young British Artists, and to contextualize them in-situ in and around the city of London.

NOTE: Participants are required to keep a visual arts journal from drawing on location at cultural sites in London. This journal will be part of the final assignment.

KARA ROONEY, fine artist, art editor, critic. BA, Bates College; MFA, School of Visual Arts. One-person exhibitions include: FiveMyles Gallery; Dow Center for Visual Arts, Interlochen, MI; New Jersey State Council on the Arts; Leedy-Voulkos Art Center, Kansas City, MO. Group exhibitions include: Brian Morris Gallery Studio; A.I.R. Gallery; Driscoll Babcock Gallery; Montclair Art Museum; Trinity Museum; Pera Museum, Istanbul; Jersey City Museum; Chelsea Art Museum; International Museum of Women, San Francisco. Publications include: Art in America, The Brooklyn Rail, Hyperallergic, M/E/A/N/I/N/G, Daily Constitutional Magazine, Performa Magazine. Awards and honors include: Santo Foundation Individual Artist Grant; Sharpe-Walentas Studio Program. Residencies include: Meetfactory, Quinonera, David Wolfe Editions.

For more information, visit destinations.sva.edu or email Anna Kazan, program coordinator, at: akazan@sva.edu.

Design West: Ireland
IPD-3157-A
June 22–July 5
3 undergraduate studio credits; $3,400
Experience design on the Wild Atlantic Way.

Design West is an international summer design school located in the beautiful village of Letterfrack in Connemara, on the west coast of Ireland. For two weeks participants will have the opportunity to work with leading designers from renowned studios across Europe.

Unplugging from our hectic everyday working lives—commuting, cell phones, deadlines, media saturation—participants will immerse themselves in the wild and rugged Connemara landscape and use it both as a mode of research and as a source of inspiration. Summer is a time for exploration and discovery, for meeting new people and taking on new challenges. It is also a time to get away from the grind of “the everyday,” and to reflect upon one’s role and purpose as a designer. Design West offers the perfect environment for studying design in a non-urban environment—away from the noise of the city and the pressures of deadlines.

Students will participate in a journey of discovery, learning, reflection, adventure and making. The course will take place at the GMIT campus in Letterfrack which boasts CAD, CNC technology, laser equipment, and robotics and digital manufacturing, all ideal for the realization of 2D and 3D design expressions.

TUITION INCLUDES: Student apartments with shared kitchen and living room, welcome and farewell meals and all local transportation during the program. Airfare is not included.

KENNETH DEEGAN, associate partner, Pentagram Design. BDes, National College of Art and Design. Professional experience includes: Designer, Hinterland. Clients include: Cooper Hewitt, Smithsonian Design Museum; Platform; MIT Press. Former clients include: DDC, Abrams, AIG, Codcademy, J. Walter Thompson, International Monetary Fund, Savannah College of Art and Design, Google. Publications include: Supernew Supergraphics; Beautiful Users: Designing for People; Communication Arts. Awards and honors include: Society for Experimental Graphic Design; AIGA; I.D.; Type Directors Club; Fast Company; Art Directors Club; D&AD; 100 Archive. The instructor’s work can be viewed at: kendeegan.com.

For more information, visit destinations.sva.edu or email Michelle Mercurio, associate director of SVA Destinations, at: mmercurio@sva.edu.

**Independent Projects: Studio Intensive in Oaxaca, Mexico**

**IPD-3114-A**

May 21–June 5

3 undergraduate studio credits; $3,000

Jump start your studio practice this summer! Combine a visit to the enchanting city of Oaxaca, Mexico, with concentrated studio time to produce your project. Painting, drawing, sculpture, photography, film/video and interdisciplinary works are all excellent mediums to work with in this inspiring location. Inhabited since prehistoric times, Oaxaca is tranquil but lively city where you can appreciate ancient civilizations, Spanish Colonial art and architecture, vibrant cultural traditions and a lively contemporary arts scene.

Tours to the archeological sites of Monte Alban and the smaller, exquisitely detailed Mitla (both designated world heritage sites) will introduce the history of this beautiful valley and its indigenous people. A walking tour of the historic center of Oaxaca will bring us into the Colonial era of the 16th century, and visits to markets and artisan villages allow a closer look at the living traditions of the (mostly) Zapotec people. We will explore numerous contemporary museums and exhibition spaces, artists’ studios, sustainable/community-oriented arts projects and designer/artist/artisan collaborations that look to the future in unexpected ways.

On location, a shared studio will be our base of operations as well as workspace. The studios will be formally in session for a total of 30 hours, with an additional 40 hours of open studio time. There will be informal group reviews and critiques to enjoy peer feedback, and there will be a formal final group critique to end the session.

**TUITION INCLUDES:** Accommodations in the city’s historic center, breakfast daily, tours to archeological sites and rural village markets, artist talks, studio visits and museum admissions.

**STEVE DEFRANK,** sculptor. BFA, Maryland Institute College of Art; MFA, School of Visual Arts. One-person exhibitions include: Clementine Gallery; Clifford Smith Gallery, Boston; Margaret Thatcher Projects. Group exhibitions include: Bellwether Gallery; Hallwalls Contemporary Art Center, Buffalo, NY; Lizabeth Oliveria Gallery, Oakland, CA; Susquehanna Art Museum, Harrisburg, PA; New Museum of Contemporary Art; Mark Moore Gallery, Santa Monica, CA. Awards Include: Fulbright Research Grant; American Academy of Arts and Letters; Lillian Orlowsky and William Freed Foundation Grant, Provincetown Art Association and Museum. The instructor's work can be viewed at: stevedefrank.com.

**MARY JO VA TH,** painter. BFA, Stephen F. Austin State University; MFA, School of the Art Institute of Chicago. One-person exhibitions include: Elizabeth Heskin Gallery, Winston Wachter Fine Art, Edward Thorp Gallery, P.P.O.W. Group exhibitions include: Heskin Contemporary; Leslie Heller Gallery; Elgin Gallery; Walker Art Center, Minneapolis; Derek Eller Gallery. Awards include: John Simon Guggenheim Memorial Foundation Fellowship; Yaddo Fellowship, MacDowell Colony Fellowship. The instructor's work can be viewed at: maryjovath.com.

For more information visit destinations.sva.edu or contact Steve DeFrank, program coordinator, via email: sdefrank@sva.edu.

**Interior Design in Italy—Past, Present and Future**

**IPD-3576-A**

May 20–June 7

3 undergraduate studio credits; $3,950

The objective of this course is to experience and study Italian historic and contemporary architecture and design, gain an in-depth understanding of its concepts and sensibilities, and to explore how these concepts can be interpreted and applied to contemporary design today. Participants will explore how to use their studies as an inspiration for their own design strategies today and reinterpret lessons from history, in their own creative design work.

In addition, we will visit essential historic sites and modern sites and structures, learn about their role in history, sketch them, analyze them and evaluate how time-tested principles and precedents have inspired modern design in those cities. Italian history is valued as a generator for modern forms. Participants will evaluate the approach of today’s modern architects and designers, how their work has been influenced by the past, and how it positions itself firmly in the present. Historic sites in Italy have been preserved, and in some cases transformed, with modern uses, and remain a vital part of the contemporary Italian city.

**TUITION INCLUDES:** Four days in Venice, two days in Lucca, and 11 days in Florence; train transfers to Lucca and
Florence, lodging in Venice, Lucca and Florence; Continental breakfast at Venice and Florence lodgings, welcome and farewell group lunches; dinners as noted for specific days, admission to all group tour sites; local three-day unlimited Vaporetto pass in Venice and three-day Firenze card for admissions; unlimited local travel in Florence.

Airfare, airport transfer, art supplies and some meals are not included.

ELIGIBILITY: This program is open to students who have completed at least one year of college-level studies. A background in interior design is not a requirement. An application that includes a description of what you seek to gain from the program, and a portfolio that includes drawing samples and any completed design projects must be submitted.

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

CAROL BENTEL, architect, partner, Bentel & Bentel Architects; chair, BFA Interior Design Department, School of Visual Arts. BA, Washington University in St. Louis; M.Arch., North Carolina State University; PhD, Massachusetts Institute of Technology. Professional experience includes: architect, The Architects Collaborative; architect, Hisaka & Associates, Architects. Clients include: The Hall Group, Related Companies, Webb Institute, New York City Department of Design and Construction, Association of Waldorf Schools of North America, Boston Properties, Colicchio and Sons, Rouge Tomate, CIM Group, Fairmont Hotels. Former clients include: Hyatt, Starwood Hotels and Resorts, Museum of Modern Art, Whitney Museum of American Art, Le Bernardin, Gordon Ramsey, New York Botanical Gardens, Union Square Hospitality Group, Blackstone, Houston's restaurants, Yale University. Books include: Nourishing the Senses: Restaurant Architecture of Bentel & Bentel. Awards and honors include: fellowship, American Academy in Rome; Fulbright Scholar; AIA Fellow; James Beard Design Award; Society of American Registered Architects Award; HD Platinum Circle; Distinguished Alumna, Washington University; National Chair, AIA Committee on Design; Officer, Preservation League of New York State. The instructor's work can be viewed at: bentelandbentel.com.

For more information, visit destination.sva.edu or email Elisabeth Martin, program coordinator, at: emartin2@sva.edu.

Made in Yame, Japan

**IPD-3891-A**

June 16–June 29

2 undergraduate studio credits; $4,000

Study traditional Japanese craft techniques, apply those techniques to contemporary product design and have the opportunity to have your product manufactured and distributed globally by MoMA Wholesale.

Made in Yame is a two-week intensive product design program that takes you deep into the cultural heart of Japan. Study with the finest craftspeople; visit ancient temples and shrines; and relish the food, architecture and landscape of this extraordinary country. Yame is a small, rural city on the western island of Kyushu, located one hour from the city of Fukuoka, the fifth largest and fastest-growing city in Japan. Best known for its green tea, Yame is home to a surprising concentration of traditional crafts and cultural preservation and it provides a unique context in which to practice translating traditional Japanese crafts and forms into contemporary product designs. The program includes inspirational trips into the surrounding hills, green tea fields, a sake brewery and an onsen ryoka—a traditional hotel built over natural hot springs.

Upon completion of the program, finished product prototypes will be shown to buyers at the Museum of Modern Art's product division, MoMA Wholesale. MoMa Wholesale has had three successful years of producing select designs from SVA's MFA Products of Design Department. Made in Yame extends that partnership to include contemporary products influenced by traditional Japanese craft. Designs chosen will be licensed by MoMA Wholesale and distributed to retail outlets globally.

SINCLAIR SMITH, industrial designer. BFA New York University; MID, Pratt Institute. Professional experience includes: product designer and consultant; independent design/build contractor; cinematographer. Clients include: Microsoft, Anomaly, Braun, Disney, P&G, PSFK, Target, Samsung, BMW, Reed Annex, HLW, This American Life, PepsiCo, Kipling, Dolce Vita, DKNY, The Canary Project.

For more information visit destinations.sva.edu or contact Sinclair Smith via email: ssmith24@sva.edu.
**Painting in Barcelona**  
**IPD-3303-A**  
June 26–July 13  
3 undergraduate studio credits; $4,200

Spending two weeks, in this beautiful city, to concentrate on your painting may be the opportunity you've been looking for in order to develop your skills or to explore new directions in style or technique. Without the pressures of the academic year, this program encourages experimentation and creative play. This welcoming Mediterranean city has inspired artists such as Pablo Picasso, Joan Miró and Antonio Tàpies, and will challenge you to clarify your artistic vision this summer.

Classes will be held in the spacious studio of the Escola Massana—Centre d’Art iDisseny. One-on-one reviews of your work will take place on a daily basis and a serious group critique is scheduled at the end of the program. No style, medium or subject matter is required. In fact, coming to Barcelona armed with an open desire to be inspired by your environment may change the way you see your work.

Class sessions are conducted Monday through Friday, from 10:00 am to 2:00 pm with additional studio time available. On the weekends, you'll have plenty of time to take in the city or travel to Tarragona, Girona, Sitges, Montserrat or the Dalí Museum in Figueres to further inspire your process.

Since it began in 1989, hundreds of students have attended this program and several have participated two, three and four times! Make this your summer to be inspired by Barcelona.

**NOTE:** A portfolio of 12 images (slide or JPEG) of recent work must be submitted, along with a completed application form. Acceptance into this program is based on portfolio review.

**TUITION INCLUDES:** Double-occupancy accommodations, daily Continental breakfast, guided tours and museum admission.

**TOM CARR,** sculptor. Ado Gallery, Antwerp; Galería Trayecto, Victoria; Galerie Pro Arte, Freiburg; Galerie Baudoin Lebon, Paris; Galería Salvador Riera, Barcelona; Galerie Krief, Paris; Galerie Blancpain Stepczynski, Geneva; Galería Central, Sabadell.

**CARMÉ MIQUEL,** painter. One-person exhibitions include: Casa de Cultura de Bellreguard, Valencia; Museu d’Art de Sabadell; Universitat Autonoma de Bellaterra, Barcelona; Museu de Granollers; Galerie Cadaqués, Spain.

For more information visit destinations.sva.edu or contact Dora Riomayor, director of SVA Destinations, via email: driomayor@sva.edu; phone: 212.592.2543.

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**Writing in the Land of Enchantment, Taos, New Mexico**  
**HWD-3344-A**  
June 1–June 15  
3 undergraduate humanities and sciences credits; $3,350

Immerse yourself in a two-week intensive practice of writing and multimedia while discovering the cultural and ecological diversity of Taos and its surroundings. Steeped in Native American and Hispanic traditions and set against the spectacular Sangre de Cristo Mountains, this high desert town has been a renowned art colony since the 1930s, attracting writers D.H. Lawrence and Aldous Huxley; painters Georgia O'Keeffe, Agnes Martin and Erin Currier; and photographers Ansel Adams and Paul Strand, among others. Due to its unique geographical location, Taos has also played a pioneering role in today's quest for sustainable living.

As a program participant, you’ll write short pieces (fiction, poetry, script or memoir) in response to your environment and to selected readings, and then give flight to your words by combining them with multimedia elements of your choice (painting, collage, photos, video or animation). You’ll also practice revision and learn ways that spoken word is used to amplify the writer’s voice. A performance caps the course when you present a sample of your project accompanied by live music.

Writing is shared and critiqued in daily workshops. Guest artists talk about their work and guide you in collaborating with other art forms. Tours of the Taos Pueblo, Rio Grande Gorge Bridge, the Earthship community, local museums and galleries will serve as writing prompts. Activities also include a trip to Santa Fe and free time for hikes and exploring on your own. Visit our facebook page at: facebook.com/writingintheLandofEnchantment.

**TUITION INCLUDES:** accommodations, daily breakfast, welcome and farewell dinners, local transportation, and site visits.

**ISABELLE DECONINCK,** fiction writer, communication consultant for the Arts. BA, La Sorbonne; MA, University of Oklahoma; MA, University of Minneapolis. Publications include: Five Points: A Journal of Literature and Art; Epiphany;
KGB Lit. Awards and honors include: Fiction Fellowship, Helene Wurlitzer Foundation.


For more information, visit destinations.sva.edu or contact Laurie Johenning via email: ljohenning@sva.edu; phone: 212.592.2624.

Writing Visual Culture in Cambridge, England

HWD-2382-A
July 14–July 28
3 undergraduate art history credits; $4,100

Visual culture is all around us. It greets us in signs, images, media, objects, architecture and technology. It has the power to influence our ideas, values and understanding of the world. As artists and designers, we have the power to inform and affect the world because we shape visual culture.

To understand our own work, we will study the work of others. In this intensive writing course, you will become better observers and interpreters by writing about various visual media, including fine arts, photography, design, advertising and architecture. As a group, we will examine visual media through social and political viewpoints in order to understand how we read images. Through different writing exercises, you will learn how to communicate in written and oral form to clarify and present ideas coherently, an important asset in navigating any professional field. The knowledge and experience gained through this course will provide insight into your own studio practice as well as help enrich your creative identity.

Historic Girton College in Cambridge offers the tranquility for concentrated thinking and writing, while the city’s rich cultural traditions provide a visually stimulating environment. Museum visits and tours will supplement the course. In Cambridge these include the Fitzwilliam Museum and a punting tour; in London we will visit the Tate Modern, Design Museum, National Gallery, National Portrait Gallery, The Photographers’ Gallery and take a street art tour of the city.

NOTE: This course may be taken in lieu of HCD-1025 Writing and Literature II.

TUITION INCLUDES: Accommodations at Girton College, daily breakfast, lunch and dinner, local transportation to all tours and site visits in Cambridge and London.


For more information visit destinations.sva.edu or contact Laurie Johenning via email: ljohenning@sva.edu; phone: 212.592.2624.

Art for Kids

SVA's art classes for young people in grades K-9 enrich a child's knowledge of art while exploring a wide variety of materials. Classes maintain a teacher-student ratio of one to eight and are taught by SVA art educators and teaching assistants who are also professional artists.

Registration for Art For Kids courses can ONLY be completed through the MAT Art Education Department. For further information, please contact Anna Roman at 212.592.2445 or e-mail aroman@sva.edu.
A limited number of need-based scholarships are available. Scholarship recipients will be required to pay a (nonrefundable) $20 processing fee.

PROGRAM POLICIES
Punctuality is expected and late arrivals will not be admitted into class. All children grades K through 6 must be accompanied by an adult to and from each class. Those enrolling in Foundations in Art Grades K Through 2, must be five years of age or older.

NOTE: Online registration is not available for this program. Space is limited and registration takes place on a first-come, first-served basis.

Foundations in Art (Grades K-2)
Mon.–Fri.; July 8–July 19
Hours: 10:00 am–11:30 am
10 sessions; $220
Children are encouraged to express themselves, emphasizing creativity and experimentation through age-appropriate projects, themes and skills. A variety of materials and techniques will be explored, including watercolor, tempera, mixed media, clay, cray-pas, as well as methods in printmaking.
NOTE: All materials are included in the course tuition.

Foundations in Art (Grades 3-4)
Mon.–Fri.; July 8–July 19
Hours: 10:00 am–11:30 am
10 sessions; $220
Through experimentation with various materials and methods, children will develop their art-making skills and explore personal areas of creative interest. Working with watercolor, tempera, cray-pas and clay, as well as methods in printmaking techniques will be covered.
NOTE: All materials are included in the course tuition.

Mixed Media (Grades 5-6)
Mon.–Fri.; July 8–July 19
Hours: 1:00 pm–3:00 pm
10 sessions; $220
Students will explore various age appropriate techniques and materials used to create both two and three-dimensional works. Mediums such as clay, found objects, cardboard, pencil and tempera paint will be used throughout the course. Art historical references will complement studio work. Emphasis will be placed on finding and developing a personal style.
NOTE: All materials are included in the course tuition.

Drawing and Painting (Grades 7-9)
Mon.–Fri.; July 8–July 19
Hours: 1:00 pm–3:00 pm
10 sessions; $220
Students will develop their drawing and painting skills using direct observation and imagination. Students will explore line, color, shape, perspective and composition. Materials will include pencil, charcoal, watercolor and acrylic paint. Emphasis will be placed on acquiring basic drawing and painting skills, as well as on finding a personal style.
NOTE: All materials are included in the course tuition.
Online

Technical Requirements for Online Courses
The School of Visual Arts online courses are hosted in Canvas, our College-wide learning system. Most computers (5 years old or newer recommended) can access these online courses without a problem. The courses work with Windows (Windows XP, SP3 and newer), Macintosh (Mac OSX 10.6 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 1024x600 (the average size of a netbook) and good broadband Internet connection to participate in the online courses.

Advertising

Do What New York Advertising Creatives Do. Build Your Portfolio at SVA.
OLC-2511-A
June 17–August 25
10 weeks; 3 CEUs; $440
This course is designed to help you create a professional advertising portfolio, without the commute. You’ll learn to use the basic and not-so-basic skills of conceptual advertising. Ultimately, you’ll be using your unrestrained creativity to generate advertising campaign ideas, and turn those ideas into campaigns for your portfolios as art directors and copywriters. Each week you will create an advertising campaign for a product or service through assignments that give you an opportunity to show work for diverse products and services in a wide variety of media. The goal is to help you get an entry-level job as an art director or copywriter at a good advertising agency.
NOTE: This course is fully online. Students will enjoy learning with a combination of media-based lectures and live video-conferences with the instructor and classmates. The (optional) online synchronous meetings are scheduled and are recorded for students to review at their convenience. Additionally, there are opportunities for asynchronous discussion with the instructor throughout the semester.
RICHARD PELS, writer, creative director. MFA, University of Oregon. Professional experience includes: Group creative director, senior vice president, Saatchi & Saatchi, BBDO; group creative director, executive vice president, Scali, McCabe, Sloves. Campaigns include: MCI, United States Air Force, Kleenex, Hallmark. Awards include: Gold pencils, The One Show; Art Directors Club; ANDY; Cannes Lion; CLIO. The instructor’s work can 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 can be viewed at: neilraphan.com.

Design

Principles of Visual Language: Form and Color
OLC-1018-A
June 3–August 25
12 weeks; 3.5 CEUs; $480
In this course we will explore ways to create engaging and memorable two-dimensional design. Students will be encouraged to adopt a disciplined, yet playful, creative process. Using accessible materials and simple techniques, both handmade and digital, we will experiment with the principles of two-dimensional design and color theory, including figure and ground; unity of form; contrasts (geometric & organic forms, shape, size, direction, texture); unit/super-unit/pattern; visual hierarchy, harmony, rhythm and narrative; the seven color contrasts: color illusion and color expression. The goal of the course is to develop a creative toolkit of ideas and techniques, embrace a unique awareness of form and
color, strengthen design skills and encourage a way of learning through experimentation and play. This is a basic-level course and is open to all students.

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

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

**Typography and Identity**

**OLC-2051-A**

**June 3–August 25**

12 weeks; 3.5 CEUs; $480

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

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

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

**Introduction to Graphic Design: Learning from the Masters**

**OLC-2013-A**

**June 17–August 25**

10 weeks; 3 CEUs; $400

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

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

**RICHARD MEHL,** designer, photographer, writer. BA, Minnesota State University; MFA, Yale University. Professional experience includes: Design director, Piderit & Partners; senior designer, JPMorgan Chase; designer, Metalsmith.

Fine Arts and Illustration

Emergent Art Worlds: Exploring Power and Politics in Contemporary Art  
OLC-2743-A  
June 3–August 25  
12 weeks; 3.5 CEUs; $480  
This course uses New York City as a lens for understanding power and politics in the contemporary art world. In weekly video lectures and readings, you will be introduced to contemporary artists who address power and politics in multiple art worlds, from networks of conceptual artists to solidarity co-ops, from alternative currency groups to online start-ups. We will examine how every aspect of your production and distribution process—from sourcing materials to organizing your studio to licensing and acquisition—can deepen your work and remind people of your intentions as an artist. Throughout the course you will be challenged to identify art worlds that are appropriate to your work and to your urgent concerns, drawing connections to a series of organizations, collectives and interconnected art worlds. This course is open to all students.  
NOTE: This course is fully online. Students will enjoy learning with a combination of media-based lectures and live video-conferences with the instructor and classmates. The (optional) online synchronous meetings are scheduled and are recorded for students to review at their convenience. Additionally, there are opportunities for asynchronous discussion with the instructor throughout the semester.  
CAROLINE WOOLARD, visual artist. BFA, The Cooper Union. One-person exhibitions include: Museum of Modern Art, Cullman Research Center; University of Massachusetts, Amherst; Chazan Gallery, Providence, RI; The Watermill Center, NY. Group exhibitions include: Whitney Museum of Art; Brooklyn Museum; Tate Modern, London; Museum of Art and Design; Cleveland Museum of Art; Creative Time; Museum of Contemporary Art, Roskilde, Denmark; Mediamatic, the Netherlands; Exit Art; Deitch Projects. Publications include: The New York Times, Art in America, Wall Street Journal, Gnome, Hyperallergic, Washington Post, Bomb, The Atlantic, Times-Picayune. Awards and honors include: National Endowment for the Arts, Rockefeller Cultural Innovation Fund, Eyebeam. Artist residencies include: Queens Museum Studio Program; Museum of Modern Art; Lower Manhattan Cultural Council; University of Wisconsin, Madison. The instructor’s work can be viewed at: carolinewoolard.com.

Coding for Artists: The Web as Installation Site  
OLC-1411-A  
June 3–August 25  
12 weeks; 3.5 CEUs; $480  
This course is designed for all artists interested in using the Internet for conceptual and creative production. We will focus on building a foundation of core coding languages and platforms such as HTML, CSS, JavaScript and Python. Since this course is designed for artists and not programmers, we will be focusing on developing proficiency with coding-based terms and concepts while working on building web projects. Some strategies explored in the projects will include animation, interactivity, video, sound and engagement with existing web platforms. Along with a rigorous studio-based technical approach, the class will also broach art-making using the web in historical and contemporary practice. This is an introductory course, no prior coding experience is necessary.  
NOTE: This course is fully online. Students will enjoy learning with a combination of media-based lectures and live video-conferences with the instructor and classmates. The (optional) online synchronous meetings are scheduled and are recorded for students to review at their convenience. Additionally, there are opportunities for asynchronous discussion with the instructor throughout the semester.  
LEAH BEEFERMAN, visual artist. Professional experience includes: Co-curator, co-creator, Parallelograms.info. Clients include: GRT Architects, New Shelter Plan, Cabinet Magazine, Construction Matters. Exhibitions include: Interstate Projects; Rawson Projects; Sorbus, Helsinki; OK Corral, Copenhagen; Klaus von Nichtssagend; Bass & Rainer, San Francisco; Spaces Gallery, Cleveland; Ditch Projects, Springfield, OR; NURTUREart; HORSEANDPONY, Berlin; Tiger Strikes Asteroid; Free Range Gallery, Perth; The Guesthouse, Cork, Ireland; Camera Club of New York. Publications include: ARTnews, Bomb, Lenscratch, Art in America, L Magazine, Hyperallergic, ArtPulse, Tank. Artists’
book: Triple Point. Awards and honors include: Fulbright Scholarship. Residencies include: Arctic Circle; Lower Manhattan Cultural Council; Titanik Gallery; Sirius Arts Center; Diapason Sound Art Gallery; Digital Painting Atelier, OCAD University; Experimental Sound Studio.

**Pow! The Art of Illustration**

**OLC-2208-A**

June 3–August 25

12 weeks; 3.5 CEUs; $480

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

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


**Photography**

**Creative Seeing**

**OLC-2314-A**

July 8–August 25

8 weeks; 2 CEUs; $280

A compelling photograph never starts with the camera, but always with the spirit of the photographer holding it. This fine-art class will encourage you to explore and expand your creative vision with weekly seeing and photography exercises. This course is recommended for beginner photographers and for those who want to refresh, recharge and fine-tune how they see the world and the possibilities for making creative images.

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

**SEÁN DUGGAN, photographer, author, digital consultant.** Books include: Photoshop Masking and Compositing; Real World Digital Photography; The Creative Digital Darkroom; Photoshop Artistry. Other publications include: Photoshop User, Layers, Digital Photo Pro. The instructor’s work can be viewed at: seanduggan.com.
Queering the Portrait
OLC-2335-A
July 8–August 25
8 weeks; 2 CEUs; $280
Queering the Portrait is about making radical photographs. You will make portraits that defy norms, challenge your viewers, undermine tropes and defy categorization. This is a tall order and you will be put to the task. We will develop core technical skills (such as composition, lighting, giving direction to your subjects and choosing your location), so you can unlearn them, which is equally important. Artists at the forefront of queer politics will be discussed, such as Vaginal Davis, Lyle Ashton Harris, Leonard Fink and Catherine Opie, as well as current artists Paul Mpagi Sepuya, Cassils, Juliana Huxtable and Zackary Drucker. You will receive feedback on short, weekly projects and individual guidance in the development of a larger project. This course is developed and taught by a queer-identified media artist, photographer and activist, and all are welcome.

PREREQUISITE: A working knowledge of your camera and the editing software of your choice.

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

LORENZO TRIBURGO, photographer. BA, New York University; MFA, School of Visual Arts. Professional experience includes: Commercial photographer, Straub Collaborative, Inc. One-person exhibitions include: Portland State University, OR; University of the Arts, Philadelphia; Governors State University, Chicago; Newspace Center for Photography, Portland, OR. Group exhibitions include: Portland Art Museum, OR; Magazzini del Sale di Palazzo Pubblico, Siena, Italy; Bruce Silverstein Gallery; Photographic Resource Center, Boston; Philadelphia Photo Arts Center; Oude Kerk, Amsterdam. Publications include: Transgender Studies Reader 2, Routledge, Portland Monthly, Photo District News. Awards include: First Place, The Curator Competition, Photo District News; First Place, Pride Photo Award, Amsterdam; The Center for Fine Art Photography.

Visual and Critical Studies

Art and Politics: Eight Strategies For the 21st Century
OLC-2132-A
July 8–August 25
8 weeks; 2 CEUs; $280
This course will address the inescapable and mysterious tie between art and politics or the presence of one in the other. What exactly is art in our contemporary context? Art is often defined as an act of resistance, either formally (changing the rules of the medium) or socially (intervening into daily injustices). The former might be represented by the diverse figures such as Paul Klee, Marina Abramovic and Tomás Saraceno; the latter by the interventions of Doris Salcedo, Teresa Margolles and Thomas Hirschhorn. Furthermore, formal and social aspects sometimes collide together (as in projects by the Chapman Brothers). Is this “resistance” by its very nature already political? The nucleus of politics contains a gesture of relation; that is to say, constructing and negotiating relationships with others, human and nonhuman. Through examples coming from visual arts, we will question this gesture and consider how art produces alternative openings for the political. Your weekly assignments will point toward these openings as you imagine them to be. Each class session is built around one core concept that serves as a strategy for redesigning the relationship between the artistic and the political. All theoretical considerations accompany examples coming primarily from visual arts, but also from literature, digital media, psychology, architecture and design, among other areas. You will learn through these examples and then apply weekly concepts to your own projects. The goal is to overcome the division between theory and practice, as one nourishes the other. You will, therefore, use selected artists as an inspiration for your unique creative gesture.

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

DEJAN LUKIC, writer, scholar. BA, Catholic University of Leuven; PhD, Columbia University. Books include: Elemental
Writing in the Visual Arts

Writing for Comics

**OLC-2619-A**

June 3–August 25

12 weeks; 3.5 CEUs; $480

From *The Walking Dead* to *The Avengers*, comics have gone from a niche medium to one that is an indelible part of popular culture. Yet, very few people understand the unique narrative possibilities of comics, the role of a comics writer (we don’t just write word balloons) and how to write sequential narratives. This course will be an in-depth, practical exploration of the art of creating and the business of selling comics, with students learning from the instructor’s long professional experience as well as that of highly accomplished guest lecturers. This is a basic-level course and is open to all students. It will focus on learning by doing, with students writing full comics scripts. Open to all levels. No art or writing background is required.

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

**MARK SABLE**, writer for comics, film, live-action television, animation and theater. BA, cum laude, Duke University; MFA, New York University; MBA, University of California, Los Angeles; JD, University of Southern California. Clients include: Marvel; DC Comics; Image Comics; Boom! Studios; Fox Television; NBC Universal; Warner Bros.; Cartoon Network. Publications include: *Graveyard of Empires*; *Fearless*; *Hazed*; *Grounded*; *Popgun*; *What If? Spider-Man*; *The Fantastic Four*; *24seven*; *Comic Book Tattoo Tales Inspired by Tori Amos*; *Marvel Super Heroes: Batman: Two Face Year One*; *Teen Titans Spotlight: Cyborg*; *Teen Titans: Cold Case*; *Supergirl*; *Unthinkable*; *Cthulhu Tales*. Webcomic: *Heroes Online Graphic Novel*. Awards and honors include: Reynolds Price Scriptwriting Award, Duke University; Graduate Award in Screenwriting, Tisch School of Arts. The instructor’s work can be viewed at: marksable.tumblr.com.

Professional Development

**Project Management**

**PDC-2526-A**

Thurs., June 6–August 15

Hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs; $400

If you want to be able to rely on your plans, you need to transition from 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.

**GABRIELA MIRENSKY**, director, Awards and Design, The One Club. BA, Universidad Autónoma Metropolitana; MFA, CCNY. Professional experience includes: Partner, director of client service, Alfalfa Studio; director, competitions and exhibitions, AIGA. Produced projects in collaboration with: Chermayeff & Geismar, Gensler, Milton Glaser Inc.,

**Art Therapy as a Career**  
*PDC-1026-A*  
Thurs., June 6–June 27  
Hours: 6:00 pm–9:00 pm  
4 sessions; 1 CEU; $150  
This course will provide an overview of careers in the field of art therapy. Topics will include: the history and theoretical foundations of art therapy; methods and materials; art development, assessment and diagnosis; the use of art therapy in a professional and community setting. Sessions will consist of lectures as well as art experientials.  
SHEILA FONTANIVE, program director at Capitol Hall Residence; visual artist; creative arts therapist, MPS, ATR-BC, LCAT. BA, Barnard College; MPS, School of Visual Art. Professional experience includes: Supervisor, preventive services to children and families, Good Shepherd Services.

**Studio Art Therapy Techniques**  
*PDC-1023-A*  
Tues., July 16–August 6  
Hours: 6:30 pm–9:30 pm  
4 sessions; 1 CEU; $150  
Join other art therapists and artists in studio work that is designed to heighten perception and sensory awareness. Combining an open studio and thematic approach, experientials will be used to explore personal and artistic identity, as well as facilitate an understanding of the art-making processes art therapists employ with clients. While designed for art therapists, the course is open to all, and geared to help tap into your inherent creativity.  
AHN HEE STRAIN, art therapist. BFA, University of Delaware; MPS, School of Visual Arts. The instructor’s work can be viewed at: ahnhee.com

**Artist Statement Workshop**  
*PDC-2271-A*  
Sat., June 8  
Hours: 10:00 am–5:00 pm  
1 session; $150  
Many artist statements are lacking in substance and form. Take this workshop and yours can stand out as exceptional. In this workshop we will discuss the purpose of an artist statement, and perform a series of writing exercises that will help you create clear, concise and compelling prose—now and in the future. Importantly, we will be working to make your statement the best it can be. By the end, not only will you be ready to apply to grants, fellowships and residencies, but you'll be better equipped to talk about your work to professionals and strangers alike.  

**Curatorial Practicum: Beyond The White Cube**  
*PDC-2413-A*  
Mon., June 10–July 15  
Hours: 6:30 pm–9:30 pm  
1 session; $150  
Curatorial Practicum is an intensive course in which students collaboratively organize and produce an exhibition in a nontraditional exhibition space, such as lockers, storage units, abandoned telephone booths, cat boxes and maquettes. Students will collectively research, propose and launch a solo or group exhibition that creatively engages underutilized space. Through the exhibition proposal, students will detail their presenting identity, show theme, participating artists and budget. Basic marketing strategies and fundraising will be addressed; exhibition design and registrarial procedures...
examined and implemented. The course will culminate in a one-day exhibition.

PADDY JOHNSON, writer, curator. Curatorial projects include: “Carol Cole, Cast a Clear Light,” Weatherspoon Art Gallery, Greensboro, NC; “Strange Genitals,” Satellite Art Show, Miami; “Geographically Indeterminate Fantasies,” Grin Gallery, Providence, RI; “Floating Point,” Judith Charles Gallery. Publications include: The Economist, New York magazine, VICE, Gizmodo. Awards and honors include: Joan Mitchell Foundation; Shelley and Donald Rubin Foundation; Best Art Blog, Village Voice Web Award; Writers Grant, Creative Capital; New York City Department of Cultural Affairs.

Dignity for All Students Act (DASA) Training
AEC-4432-A
Sat., May 4
Hours: 10:00 am–4:00 pm
1 session; $125 ($75 for SVA alumni)

This workshop will address the social patterns of harassment, bullying and discrimination, marginalization and micro-aggressions, 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 address these issues from a proactive—rather than a reactive—position and present 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 course 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).

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; New York City Department of Education; Greentree Foundation; Booth Ferris Foundation; Professor of the Year, Adelphi University.

Advertising

Information Session and Job Fair
One night: Thurs., May 9
6:30 pm–8:30 pm
Open to the general public, free of charge

Are you looking to get hired as an advertising creative, or thinking of building a portfolio? Meet some of our faculty of industry professionals, and learn more about our courses. The information session includes an opportunity to network with head hunters and agency recruiters who will provide feedback on your work. Course advisors will be on hand to help you choose the right courses for your next career move.

NOTE: This information session will be held at 136 West 21st Street, room 418F, 4th floor. Seating is given on a first-come, first-served basis. Session begins promptly at 6:30 pm.

MODERATOR: John Rea, group digital creative director, Havas Worldwide.
Build a Great Portfolio, Get a Great Job, Win Lots of Awards, Have a Nice Life  
ADC-2030-CE  
Wed., June 5–August 14  
Hours: 6:00 pm–9:30 pm  
10 sessions; 3.5 CEUs; $520  
How do you get that great first job that opens the door to a great career? It almost entirely depends on the quality of your portfolio. That's what this course is about. We'll teach you how to generate and complete first-rate campaigns, ads and innovative alternative media. In the process, you'll learn a lot about concept and art direction—tools you'll need to take your book from scraps of paper on a wall to finished ads. To find out more about this course please visit: jervispels.tumblr.com.

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 can 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 can be viewed at: richardpels.com.

Oooh, Advertising Sounds Like an Interesting Career, I Think I'll Take This Course  
ADC-2030-C  
Tues., June 4–August 6  
Hours: 6:15 pm–9:45 pm  
10 sessions; 3.5 CEUs; $520  
Believe it or not, that's all it takes to start a career in advertising: a desire. But in order to succeed, you need to be able to generate great ideas. Because without a great idea, you can't create a great ad. In this course, you'll be challenged to do great ads. You'll do ads in class and you'll do ads at home. You'll do ads with a partner and you'll do ads by yourself. You'll throw some away. You'll keep the rest. And if by the end of the semester you still think advertising sounds like an interesting career, we'll talk about how your great ads will land you a job. To find out more about this course please visit: whatstudentssaid.com.

NOTE: Please bring a black marble notebook to the first session.


Killer Work: How to Make Ideas That Make Other People Jealous  
ADC-2030-D  
Mon., June 3–July 22  
Hours: 6:30 pm–9:30 pm  
8 sessions; 2 CEUs; $320  
In Killer Work you'll learn a powerful methodology for creative thinking that will help you become an expansive and confident idea maker. You'll learn how to jump-start your thinking right out of the gate, how to come up with lots of ideas super efficiently and how to develop the best of them into brilliant integrated campaigns. You'll leave with some killer ideas for your portfolio, as well as a heightened understanding of how the wealth of media—from broadcast to UX design—work together to create a cohesive environment where big ideas thrive. But most importantly, you'll leave with
a powerful foundation for creative thinking that you can build a career on. Killer Work is a great first course for those starting out, and the method is also used by more senior writers, art directors and designers looking to develop their portfolios and reinvigorate their creative process. To learn more about the method and to see what writers and art directors have to say about this course go to: makebrilliantideas.com.

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

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

Production in Motion: The Advertising Process
ADC-2563-A
Tues., June 4–August 6
Hours: 6:00 pm–9:30 pm
10 sessions; 3.5 CEUs; $480
This course will introduce students to the advertising production process. We will chronicle the creation of television and online commercial content from concept to screen. Topics include scripts, storyboards, bidding, prep, preproduction, shoots, editorial and animation. Sessions will include a field trip and guest speakers featuring creatives to production personnel. This course is suited to creatives, account management, business managers, producers, and anyone looking to learn about the production process in advertising.

HAFFEEZ M. SAHEED, executive producer. BA, Hunter College; MS, St. John's University. Professional experience includes: Vice president, head of production, Nickelodeon Creative Advertising; senior producer, Saatchi & Saatchi. Clients include Procter and Gamble, General Mills, Toyota. The instructor's work can be viewed at: feezable.com.

Intro to Creative Advertising
ADC-3052-A
Tues., June 4–August 6
Hours: 6:00 pm–9:30 pm
10 sessions; 3.5 CEUs; $520
You've already learned advertising. The problem is you've learned bad advertising. In this course, we'll help you unlearn everything you've been taught after years of seeing terrible commercials, billboards and subway posters. We'll show you examples of great ads, and teach you how to come up with ideas of your own. Then we'll teach you how to convey those ideas in simple and interesting ways. Whether you're hoping to begin (or advance) your career as an advertising creative, or you're just looking to expand your horizons, we'll help you make successful, attention-grabbing ads.

ALEXEI BELTRONE, creative director, Havas NY. BFA, School of Visual Arts. Professional experience includes: Associate creative director, Grey NY; associate creative director, Pereira & O’Dell NY; senior art director, JWT New York; art director, Publicis USA; junior art director, DeVito/Verdi. Accounts include: DIRECTV. Accounts have included: FOX Sports 1, realtor.com, American Museum of Natural History, Memorial Sloan Kettering Cancer Center, Smirnoff, Vonage, Kleenex, Partnership For A Drug-Free America, Crest, Charmin. Awards and honors include: The One Show, Cannes, CLIO, Communication Arts, Luerzer's Archive, Graphis. The instructor’s work can be viewed at: jaylex.com.

JAY MARSEN, creative director, Havas NY. BFA, School of Visual Arts. Professional experience includes: Associate creative director, Pereira & O’Dell NY; senior copywriter, JWT New York; copywriter, Publicis USA; junior copywriter, DeVito/Verdi. Accounts include: DIRECTV. Accounts have included: FOX Sports 1, realtor.com, New Era, Memorial Sloan Kettering Cancer Center, Smirnoff, Vonage, Kleenex, Partnership For A Drug-Free America, Crest, Charmin.
Awards and honors include: The One Show, Cannes, CLIO, Communication Arts, Luerzer’s Archive, Graphis. The instructor’s work can be viewed at: jaylex.com.

**Creative Thinkers Wanted**  
*ADC-3078-A*  
**Wed., June 5–August 14**  
**Hours: 6:00 pm–9:30 pm**  
**10 sessions; 3.5 CEUs; $480**

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

**NOTE:** Please bring a black marker and sketchpad to the first session.

**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 can be viewed at: creativethinkerswanted.blogspot.com.

**Think 360 and Take Your Portfolio to the Next Level**  
*ADC-3063-A*  
**Tues., June 11–July 16**  
**Hours: 6:30 pm–9:30 pm**  
**6 sessions; 1.5 CEUs; $220**

Art directors, writers and designers get hired when their portfolios show conceptual thinking that works across multiple media channels. The big idea isn’t big enough if it cannot be integrated across different platforms, especially digital. This course will expose students to what ad agencies and design firms are looking for today: Creative people who understand how large-scale, thematic thinking can spark communication ideas throughout digital, social, ambient and traditional media. Each week, students will get a brief to tackle from an advertising or design perspective. If the idea is big enough, together we’ll develop a digital ecosystem and talk about the best way to display this concept in a portfolio. We’ll discuss everything from ‘10 Ways to Stimulate Visual Thinking’ to ‘Take an Idea from a Napkin Sketch to an Integrated Campaign to ‘Examples of Great Integrated Concepts and their Strategic Thinking.’ Students who have struggled with articulating their concepts or writing/art directing that big idea will find this course extremely helpful.

**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 can be viewed at: cargocollective.com/johnrea.

**Animation**

**NOTE:** Students cannot take equipment out of the College or use equipment and facilities outside of class time unless indicated in the course description.
**Information Session**

One night: Thurs., May 16  
6:30 pm–8:30 pm

Open to the general public, free of charge

What are the career opportunities in film and animation in New York? What do you need to begin? Spend an evening with some of our continuing education film and animation faculty; see their students’ work, hear them discuss it and let them answer your questions on how to begin working in these dynamic fields.

**NOTE:** This information session will be held at 209 East 23rd Street, room 502, 5th floor. Seating is given on a first-come, first-served basis. Session begins promptly at 6:30 pm.

**MODERATOR:** Valerie Smaldone, principal, Valerie Smaldone Media Worldwide; voice-over artist, live announcer: Drama Desk Awards; imaging voice: CHUP-FM Calgary, KVSF-FM Santa Fe; PBS host; podcast host and producer; private talent coach.

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**Animation: An Introduction**  
**ANC-1022-A**  
Thurs., June 6–August 15  
Hours: 6:00 pm–9:00 pm  
10 sessions; 3 CEUs  
$400; equipment and materials fee, $100

This course is designed for students from all disciplines who want to explore the dynamic medium of animation while finding their personal style and vision. Basic animation concepts and techniques, such as storyboard, layout, extremes, timing, in-betweening, weight, squash-and-stretch, overlapping action, arcs, walk cycles and acting breakdowns will be covered through hands-on exercises and projects. Conducted as a creative workshop, students will concentrate on developing their own animated short. Emphasis will be placed on innovation, invention and experimentation.

**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.

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**Digital Storyboarding**  
**ANC-1024-A**  
Tues., June 4–August 6  
Hours: 6:30 pm–9:00 pm  
10 sessions; 2.5 CEUs; $470

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:** Please bring a USB memory stick (8GB minimum) to each session. Students are strongly encouraged to have their own copy of Toon Boom Storyboard Pro for use outside of class time. Lab time is included in the instructional hours; additional lab time is not available.

Producing Animation
ANC-3142-A
Mon., June 3–July 22
Hours: 6:30 pm–9:00 pm
8 sessions; 2 CEUs; $280
This course focuses on the role of the animation producer from development through final delivery and gives the inside scoop on how to strategize and create animated content for today's global audience. You’ll learn the nuts and bolts of scheduling, staffing and budgeting projects. You will have the opportunity to visit a working animation studio and connect with some of the top animation talent in New York City.

JOHN PAUL CATAPANO, producer. BA, Rutgers University; MFA, University of Miami. Projects include: 50 Cent: The Money and The Power; Friday: The Animated Series; Where My Dogs At; Lion King’s Timon and Pumbaa; Buzz Light year of Star Command; Hercules; Recess; Stanley; Jo Jo's Circus. The instructor's work can be viewed at: geekproofanimation.com.

Visual Development in Animation
ANC-2056-A
Thurs., June 6–August 1
Hours: 6:30 pm–9:30 pm
8 sessions; 2 CEUs; $280
Good compositional skills are essential for creating compelling images that will engage the audience. Picture making has its own language. The goal of this course is to enrich each student's visual vocabulary. Through demonstrations, supplemental material and an emphasis on individual instruction, we will examine: How to utilize the rules of composition to direct viewer interest; application of camera dynamics and staging guidelines to thumbnail sketching, storyboarding and layout; perspective as an expressive tool and its uses and limitations; creating depth without perspective; value arrangement and color fundamentals; character analysis and construction. Exercises are designed to replicate actual job assignments and will include developing exterior and interior locations and the placement of characters within these environments. This course will provide a solid foundation to allow each student's imagination to soar.

DONALD POYNTER, art director, designer, storyboard artist, effects animator. BFA, University of Cincinnati; MFA, School of Visual Arts. Professional experience includes: R/Greenberg Associates, MTV Animation, Jumbo Pictures, Perpetual Motion Pictures, The Ink Tank. Film credits include: Beavis & Butthead Do America, Predator, Little Shop of Horrors, Predator 2, The Compositor. Television credits include: Beavis & Butthead, Daria, Downtown, Doug, Clifford's Puppy Days, Sheep in the Big City.

Gesture Drawing
ANC-2125-A
Sun., June 9–August 18
Hours: 12:00 noon–3:00 pm
10 sessions; 3 CEUs; $400
This course is for strengthening students' skills in combining sharp observation with action sketches of people and animals in motion. Master animators have studied and employed this practice imbuing characters with expressive actions and robust performances. Students will make drawings of models in motion and repose. Such quick, meaningful sketching of figure action aids, both eye and hand, in grasping aspects of flexibility, anatomy, silhouetting, and foreshortening. The goal of gesture drawing is not pretty pictures, but active poses that emphasize variety and personality. It overcomes stiff, rigid drawing, and paves the way to freer and more lively representations. Students are required to carry a small sketchbook for a daily study of people and pets in everyday situations.

RAY ALMA, cartoonist, animator, illustrator. BFA, School of Visual Arts. Television projects include: Transformer Rescue Bots; Speed Racer: The Next Generation; Kappa Mikey; Trip Tank. Publications include: MAD, New York Daily News, Village Voice, Field & Stream, Golf Illustrated, Family Tree. Awards and honors include: Reuben Award, Best in Illustration, National Cartoonist Society.

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**Introduction to Toon Boom Harmony**

**ANC-2271-A**

*Thurs., June 6–August 1*

**Hours: 6:00 pm–9:00 pm**

**8 sessions; 2 CEUs; $480**

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


**Drawing Workshop: Concentrated for Animation**

**ANC-2060-A**

*Tues., June 4–July 23*

**Hours: 6:00 pm–9:00 pm**

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

In animation it is essential to develop the ability to draw anything, especially the human figure, as a believable thing in a believable space. In this intensive class we will work through a series of proven practices that will enhance your drawing abilities no matter what your level and put you on a knowledge path about drawing that will give you the freedom to create and learn on your own. The pencil and brush will be the primary tools to make investigative and effective line drawings that capture ideas of structural anatomy, rhythm and movement. An animator must learn to be able to tap into the powerful methods of quickly combining observational response and archetypes of form. From short pose, working with nude and clothed, male and female models we will explore the in-class demonstrations and exercises for a more comprehensive understanding of the human form as well as the variety of relevant processes in drawings from the past to present. The lessons will cover structural (synthetic) anatomy and the use of lines to create spatial and dynamic drawings, essential to the often inter-related fields of animation, cartooning and illustration. Be prepared to work fast and make a lot of drawings. To see examples of student work, please visit: drawingmatters.com.

**NOTE:** Please bring a smooth, white sketchpad (18x24") and soft graphite pencils to the first session.

**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 can be viewed at: stephengaffney.net.

**Drawing Workshop: Advancing in Animation**

**ANC-2062-A**

*Thurs., June 6–August 1*

**Hours: 6:00 pm–9:00 pm**

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

In animation, the core practice of figure drawing from life is essential. In this course, students will build on multidisciplinary concepts of figure structure, design, action and direction of space through line drawing. The focus on the human form, via synthetic anatomy, goes a little deeper, elemental to creating convincing characters that intend to move. Making controlled and improvisational composition drawings from principles hiding in plain sight, we will explore and strengthen our sense of perception. Touching on tone and color, we will examine the essence of design by learning from Bronzino and *Bugs Bunny* alike. The course centers on engaging exercises and practices that can help you in your continuing drawing practice.

**PREREQUISITE:** ANC-2060, Drawing Workshop: Concentrated for Animation, or solid drawing skills.

**NOTE:** Please bring a smooth, white sketchpad (18x24") and soft graphite pencils to the first session.

**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 can be viewed at: stephengaffney.net.

**Puppet Construction for Stop Motion**  
**ANC-1321-A**  
**Thurs., June 6–August 15**  
**Hours: 6:30 pm–10:00 pm**  
**10 sessions; 3.5 CEUs**  
**$480; materials fee, $200**

This course will explore techniques in stop-motion animation and each student will complete a fully articulated stop-motion animation puppet. After designing the puppet, students will construct a proper wire armature, sculpt the character in clay and develop a multiple piece stone mold. The puppet will then be cast in silicone, with special attention given to final detailing (eyes, clothing, hair, fur, feet, hands, face and mouth) that underscores the personality of the character.  

CARL PHILIP PAOLINO, **producer, director, screenwriter, production designer**. BFA, School of Visual Arts.  
Animation projects include: **Celebrity Deathmatch, The Halloween Pranksta**. Author: **The Secret of the Cybersapiens, Penny Dreadful and the Poisonberry Fortune, Virgin Falls, Penny Dreadful and the Steampunk Ziggurat**. The instructor’s work can be viewed at: paolinostudios.com.

**Stop-Motion Animation**  
**ANC-3020-A**  
**Thurs., June 6–August 1**  
**Hours: 12:00 pm–5:30 pm**  
**8 sessions; 4 CEUs**  
**$520; materials fee, $115**

Stop-motion animation is an art form as well as a viable career. In a workshop setting, students learn to make easy-to-build foam rubber animation models and sets, using established industry techniques, and animate them using state-of-the-art digital animation equipment. Students are encouraged to make films of their own designs with a focus on creating a piece for a “demo reel”—the single most valuable tool in finding a job as a stop-motion animator. Lectures revealing the day-to-day, inner workings of the stop-motion business from an industry professional will be included.  

AURELIO VOLTAIRE HERNANDEZ, **director, stop-motion specialist**. Creator, **Chi-Chian**, the first stop-motion/Flash series on the Internet. Clients include: MTV, Epic Records, Palladium, Budweiser, Dentsu Japan, Parker Bros., Nickelodeon. Awards include: Gold Award, Telly; Gold Award, Broadcast Design; Flash Forward Film Festival; International Film and Television. The instructor’s work can be viewed at: voltaire.net.

**Writing an Animation Feature-Film Screenplay**  
**ANC-2137-A**  
**Thurs., June 6–August 15**  
**Hours: 6:30 pm–9:30 pm**  
**10 sessions; 3 CEUs; $400**

How to transform an original idea into a strong story treatment and then a final script is the focus of this course. Each student will take his or her concept and develop it into the 12 steps of a hero’s journey by learning how to create strong characters (hero, villain, mentors and sidekicks), compile a mythology of rules for their special worlds, and then incorporate those ingredients into a strong story. We will discuss how to keep the project both specific and broad, unique yet familiar (a mind-boggling reality in Hollywood), in order to achieve the ultimate goal: franchise status. Throughout the development process, students will strengthen their stories and explore how to monitor the marketability of their characters, with an emphasis on honing dialogue, so that it appeals to both children and adults. Students will complete this course with a polished animation script, a command of the development process, and a much fuller understanding of the animation film industry.  

JAMES GRIMALDI, **screenwriter**. BA, University of Toronto; MSW, Yeshiva University. Professional experience.

New York Animation
ANC-2038-A
Mon., June 10–July 15
Hours: 6:30 pm–9:30 pm
6 sessions; 1.5 CEUs; $220
Mainstream animation is often coupled with Hollywood studios, yet many of the earliest examples of the art form were created in New York City. Production of animated films continues to thrive here. In this course students will learn about animation's New York roots and the iconic animators who paved the way for today's artists. We will screen locally produced animation from many periods and examine how a variety of cultures that thrive in New York City have impacted the evolution of animation. Sessions will include guest lectures from the animation community.


Putting It All Together: Digital Animation for Drawing Traditional Animation and Motion Graphics
ANC-3276-CE
Sat., June 8–August 17
Hours: 10:00 am–3:00 pm
10 sessions; 5 CEUs
$700; materials fee, $150
This course will take students through all the stages of the animation process to create personal animated projects. Using Wacom tablets and scanned drawings, we will begin with traditional drawing basics for animation, such as character development, squash-and-stretch and follow-through. Working with Adobe After Effects and Photoshop, students will complete exercises in panning a background with a walk cycle, as well as creating abstract shapes, motion graphics rotoscope 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. Designed for illustrators, 2D designers, comics' artists, fine artists and animators, this course will help students to create a digital animation reel from the assigned exercises.

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

NOTE: Please bring a USB drive to the first session. This course is open to students who have experience working in a digital environment. Lab time is included in the instructional hours; additional lab time is not available.

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 Compositing Workshop
ANC-3181-A
Wed., June 5–August 14
Hours: 6:00 pm–9:30 pm
10 sessions; 3.5 CEUs; $580
This course will cover digital animation production. Students will learn tools and techniques to create digital movies, motion graphics, effects and animation for broadcast and the web. Projects are designed to give students production
and interface knowledge covering Adobe Photoshop, Illustrator, Flash and After Effects. Live action, digitized hand-drawn images and photographs will be assembled in sync to sound. Compositing exercises will cover a wide range of features. Green screen, motion tracking, stabilization, timeline effects, 2D and 3D space, cameras and lights are some of the motion graphics techniques we will use. Methods of digitizing traditional animation will also be included.

**NOTE:** Students have exclusive use of a computer during scheduled class hours. Lab time is included in the instructional hours; additional lab time is not available.

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

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**Computer Art, Computer Animation and Visual Effects**

**Information Session**

One night: Wed., May 22
6:30 pm–8:30 pm
Open to the general public, free of charge

Are you considering a career change and wondering where to begin? Are you interested in courses taught by professionals in your new field of choice? Join our faculty for an evening of fun and inspiration in our state-of-the-art facility. We will begin with an overview of the Computer Art, Computer Animation and Visual Effects Department, followed by demonstrations that will highlight some of our course offerings. Participants are encouraged to speak with our instructors about their work and prospective courses.

**NOTE:** This information session will be held at 133/141 West 21st Street, room 301C, 3rd floor. Seating is given on a first-come, first-served basis. Session begins promptly at 6:30 pm.

**MODERATOR:** Brian Frey, director of operations, BFA Computer Art, Computer Animation and Visual Effects Department.

Courses are listed under the following categories:

- The Basics
- Imaging, Design and Desktop Publishing
- Web Design and Development
- Motion Graphics and Visual Effects
- Computer Animation

**The Basics**

The Basics takes you step-by-step through the Macintosh or Windows operating system. Students have exclusive use of a computer during scheduled class hours. Lab time is included in the instructional hours; additional lab time is not available.

**Macintosh Basics**

**SWC-1012-A**

Tues., Wed.; May 28–May 29
Hours: 6:30 pm–9:30 pm
2 sessions; free of charge

This workshop will introduce the Macintosh computer and operating system. File organization, file naming conventions and file hierarchy will all be covered. Students will learn basic desktop navigation, such as maneuvering between multi-
ple applications and keeping inventory of what programs are running. Fundamentals such as network operations, printing and saving files, file formats, copying files to a removable storage media and basic scanning techniques will also be covered.

**NOTE:** This workshop is free of charge; however, seating is limited and participants must register in advance.


### Macintosh Basics

**SWC-1012-B**

Sat., June 1  
Hours: 10:00 am–4:00 pm  
1 session; free of charge  
See SWC-1012-A for course description and instructor.

**NOTE:** This workshop is free of charge; however, seating is limited and participants must register in advance.

### Windows and PC Basics

**SWC-1013-A**

Wed., May 29  
Hours: 10:00 am–2:00 pm  
1 session; free of charge  
This workshop is for new computer users or Macintosh users who want to learn more about the PC platform. The Windows operating system will be introduced, including file management, network operations, saving files, performance enhancements, and basic system maintenance. Hardware upgrades and general system troubleshooting will be discussed. Other topics to be covered include Internet usage and file transfers. All topics will be covered in hands-on exercises.

**NOTE:** This workshop is free of charge; however, seating is limited and participants must register in advance.

**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.

### Alternatives to Adobe

**SDC-1016-A**

Sat., June 15  
Hours: 10:00 am–5:00 pm  
1 session; free of charge  
Looking for the best alternatives to Adobe’s software for your imaging application needs? This workshop will introduce free and paid versions of software that provide similar functionality to Adobe Photoshop, Illustrator, InDesign, Premiere, Flash and After Effects. Students will have the opportunity to discuss strategies on integrating the applications into existing workflows.

**NOTE:** This workshop is free of charge; however, seating is limited and participants must register in advance.

**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,
Become a Digital Athlete  
**SDC-1024-A**  
**Tues., June 4–August 6**  
**Hours: 6:30 pm–7:30 pm**  
10 sessions; 1 CEU; $180  
As digital artists, we focus our minds on the virtual realm as we bring creations to life. But what about our bodies? How are we physically interfacing with our computers, tablets and devices? Incorporating Feldenkrais techniques, students will explore best practices for holding and moving their heads, necks, backs, arms and legs while they work. We will examine techniques to release muscle tension, avoid computer-related injuries and maximize the body’s efficiency and flexibility. More than a digital artist, you will become a digital athlete.  

Visible Futures Lab: Rhino Software Intensive for Beginners  
**VLC-2551-A**  
**Tues., May 28–July 9; no class, July 2**  
**Hours: 6:00 pm–9:00 pm**  
6 sessions; 1.5 CEU; $300  
Rhino is a cutting-edge software program that is used in architecture and engineering, as well as product and jewelry design industries for 3D modeling objects using NURBS surfaces. Rhino provides all the tools needed to accurately model and document your designs for CAD drawings, renderings, laser cutting, 3D printing, prototyping, CNC milling, and other manufacturing processes. This course will introduce and explore many of the common tools used in Rhino, with an emphasis on best practices. Through a series of lectures and tutorials, students will gain a firm command of these fundamental tools and be able to translate their ideas into computer models, physical prototypes and products.  
**NOTE:** Students are required to provide their own laptops with McNeel’s Rhino software installed. Free demo versions for the duration of the course are available for both Mac and PC platforms.  
**JOHN THOMAS HEIDA,** director, Visible Futures Lab, School of Visual Arts; principal, John Heida Studio.  
Professional experience includes: Architectural designer for Arnell Group; Graftworks; Pfau Long Architecture, Ltd.  
Group exhibition: MoMA/PS1. Publications include: *Popular Mechanics, Shopbot*. Awards and honors include: Taconic Fellowship, Connecticut Chapter of Associated Builders and Contractors, County of Alameda Public Works. The instructor’s work can be viewed at: thedreamteam.space.

Visible Futures Lab: Rhino Software Intensive for Beginners  
**VLC-2551-B**  
**Tues., July 16–August 20**  
**Hours: 6:00 pm–9:00 pm**  
6 sessions; 1.5 CEU; $300  
See VLC-2551-A for course description and instructor.

Imaging, Design and Desktop Publishing  
Desktop publishing is the process of designing the layout of text and images for print publications such as flyers, brochures, business cards, newsletters and greeting cards. To be a successful desktop publisher, you need to master design programs, file management, editing and design, and the rules of printing.  
Students have exclusive use of a computer during scheduled class hours. Lab time is included in the instructional hours; additional lab time is not available. The Macintosh operating system will be used unless otherwise indicated in the course description.
Digital Design Basics  
SMC-1031-A  
Mon., June 3–July 22  
Hours: 6:30 pm–9:30 pm  
8 sessions; 2 CEUs; $640  
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: SWC-1012, Macintosh Basics, or SWC-1013, Windows and PC Basics, or equivalent.  
MARY J. BELTHOFF, graphic designer, corporate trainer. BS, Bowling Green State University. Clients include: The Metropolitan Museum of Art, Novartis, Ogilvy CommonHealth Worldwide, Kerwin Communications, L’Oréal, Horizon Blue Cross Blue Shield, Bed Bath & Beyond, Cadbury Adams.

Digital Design Basics  
SMC-1031-B  
Tues., June 4–July 23  
Hours: 6:30 pm–9:30 pm  
8 sessions; 2 CEUs; $640  
See SMC-1031-A for course description.  
LISA LORDI, graphic designer. BA, Pace University. Clients include: Ogilvy Interactive, Hachette Filipacchi, American Express, BSMG Worldwide, MasterCard, A&E, Barnes & Noble.

Digital Design Basics  
SMC-1031-C  
Wed., June 5–July 31  
Hours: 1:00 pm–4:00 pm  
8 sessions; 2 CEUs; $640  
See SMC-1031-A for course description.  
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.

Photoshop: An Introduction  
SMC-2208-A  
Mon., June 3–July 1  
Hours: 6:30 pm–9:30 pm  
5 sessions; 1.5 CEUs; $540  
This course will provide artists of all backgrounds with a working knowledge of Adobe Photoshop. We will begin by building a foundation of solid selection techniques and how to create and manipulate layers. Students will then be introduced to Photoshop’s tools such as the clone stamp, healing brush, text and the color replacement tool. Simple masks, the color channels and the image adjustment menu will all be used to introduce retouching and color correction. Filters, effects, image size and proper file management will also be discussed.  
PREREQUISITE: SWC-1012, Macintosh Basics, or equivalent.  
Photoshop: Intermediate—Taking It to the Next Level
SMC-2209-A
Mon., July 8–August 5
Hours: 6:30 pm–9:30 pm
5 sessions; 1.5 CEUs; $540
This course will build upon the skills covered in SMC-2208, Photoshop: An Introduction, to advance each student's knowledge of the application. A review of the basics will be followed by an exploration of adjustment layers, layer masks, paths, vector masks and color correction. Topics include complex compositing, mastering image retouching, refining masks and perfecting selections.
PREREQUISITE: SMC-2208, Photoshop: An Introduction, or equivalent.

Photography Retouching
SMC-2331-A
Mon., June 3–July 22
Hours: 6:30 pm–9:30 pm
8 sessions; 2 CEUs; $640
In this course students will explore Adobe Lightroom and Photoshop using best practices and processes for retouching photographs. Contemporary photography and advanced imaging will be explored to assist students in developing their creative vision. Photographing with the final image in mind and using proper procedures for developing images for print and web. We will also cover retouching techniques, such as compositing, color correcting, skin work and retouching for fashion. 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 the skills necessary to be the best at your craft.
NOTE: A DSLR or mirrorless camera is required.
JAMIE ROSMAN, postproduction coordinator, retoucher. BS, SUNY, New Paltz; MPS, School of Visual Arts. Professional experience includes: Digital imaging technician, Time Inc. Clients include: Macy's, Bloomingdale's, Victoria's Secret. Former clients include: Tory Burch, Barney's New York. Publications include: InStyle, People Style Watch, Real Simple. Awards and honors include: Nokia Photography Award; Scholarship, School of Visual Arts. The instructor's work can be viewed at: jaimecody.com

Photoshop: Basic Workshop
SWC-2221-A
Sat., Sun.; June 8–June 9
Hours: 10:00 am–5:00 pm
2 sessions; 1 CEU; $400
This workshop offers a practical overview of Adobe Photoshop to provide students with a working knowledge of the application. We will cover creation of layers, filters and effects, and file management. An introduction to tools and effects such as the healing brush and Photomerge will also be covered.
PREREQUISITE: SWC-1012, Macintosh Basics, or equivalent.

Photoshop: Intermediate Workshop
SWC-2526-A
Sat., Sun.; June 22–June 23
Hours: 10:00 am–5:00 pm
2 sessions; 1 CEU; $400
This workshop will build upon the basic skills of Adobe Photoshop to advance students’ knowledge of the application. A review of the basics will be followed by topics that include adjustment layers, layer masks, paths and color correction. Compositing and image retouching will be introduced.
PREREQUISITE: SWC-2221, Photoshop: Basic Workshop, or equivalent.

Photoshop: Professional Techniques
SMC-3221-A
Tues., June 4–July 23
Hours: 6:30 pm–9:30 pm
8 sessions; 2 CEUs; $640
No matter how long you have worked with Photoshop, there is always more to learn. This course will focus on the professional production techniques Adobe Photoshop uses to achieve the most effective visual results in the creative style you have developed. Techniques to be covered include professional color correction and color management; seamless compositing and advanced layering techniques; portrait retouching; tool and palette customization, and creative special effects for print, screen and the web.
PREREQUISITE: SMC-2209, Photoshop: Intermediate—Taking It to the Next Level, or equivalent.
NOTE: Please bring digital files and projects to work on to the first session.

Photoshop: Professional Workshop
SWC-3221-A
Sat., Sun.; July 13–July 14
Hours: 10:00 am–5:00 pm
2 sessions; 1 CEU; $400
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: SWC-2526, Photoshop: Intermediate Workshop, or equivalent.

Illustrator: Basic
SMC-2231-A
Fri., June 7–August 2
Hours: 6:30 pm–9:30 pm
8 sessions; 2 CEUs; $640
Adobe Illustrator is a vector-based application that is widely used in illustration, technical drawing, animation, special effects and motion graphics. Through hands-on exercises, this course will reveal the creative capabilities of Illustrator. Precise control of Bézier curves, use of color and gradients, dynamic type and 3D effects will be discussed in detail. Students will gain a working knowledge of Illustrator, including how it interacts with the rest of the Adobe Suite.
PREREQUISITE: SWC-1012, Macintosh Basics, or equivalent.
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-B  
Tues., Thurs.; June 4–June 27  
Hours: 6:30 pm–9:30 pm  
8 sessions; 2 CEUs; $640  
See SMC-2231-A for course description.  

Illustrator: Basic Workshop  
SWC-2231-A  
Sat., Sun.; July 13–July 14  
Hours: 10:00 am–5:00 pm  
2 sessions; 1 CEU; $400  
This workshop will explore Adobe Illustrator through hands-on exercises. Precise control of Bézier curves, use of color and gradients, dynamic type, warping, masking and special effects will be discussed in detail. Students will gain a working knowledge of Illustrator, including how it interacts with the rest of the Adobe Suite.  
PREREQUISITE: SWC-1012, Macintosh Basics, or equivalent.  
BENJAMIN BOBKOFF, designer. BFA, Cornell University; MPS, School of Visual Arts. Clients include: Brownstone Studio, Citibank, David Sirieix Advertising, Ernst & Young, Andersen Consulting, KPMG Peat Marwick.

Illustrator: Professional Techniques  
SMC-3231-A  
Tues., Thurs.; July 9–August 1  
Hours: 6:30 pm–9:30 pm  
8 sessions; 2 CEUs; $640  
This course will build upon basic Illustrator skills and advance each student's ability to create industry standard vector graphic images. Students will work on projects such as magazine covers, editorial graphics, technical illustration, package design, logo and branding development, custom type design and 3D illustration. While creating these works, we will discuss advanced masking, custom graphic styles, brushes, symbols and patterns. Scanned images will be used to produce professional illustrations and web graphics, and we will also explore 3D effects, advanced color and blending techniques.  
PREREQUISITE: SMC-2231, Illustrator: Basic, or equivalent.  

Illustrator: Professional Workshop  
SWC-3231-A  
Sat., Sun.; July 20–July 21  
Hours: 10:00 am–5:00 pm  
2 sessions; 1 CEU; $400  
Learn how to use transparency, opacity masks, graphic styles, brush effects, symbols, custom patterns, gradient mesh and scanned images to produce professional-level illustrations and web graphics with Adobe Illustrator. Advanced color, 3D effects, type effects and blending techniques to create isometric views for developing logos, icons, technical drawings and architectural renderings will be discussed.  
PREREQUISITE: SWC-2231, Illustrator: Basic Workshop, or equivalent.  
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.
InDesign: Basic
SMC-2271-A
Mon., June 3–July 22
Hours: 1:00 pm–4:00 pm
8 sessions; 2 CEUs; $640
Adobe InDesign is a premier multi-document layout and design program used for cross-media publishing. It has set standards with its type and table controls, editable transparency effects, layers, crash protection and integration with Adobe Photoshop and Illustrator files. InDesign is useful for creating projects for print, the web, tablets and phones. Students will create grid systems, a two-to four-page spread, brochures, newsletters, business cards, advertising and promotion materials for print and other media. Importing and exporting of files, professional type and production techniques will be covered.
PREREQUISITE: SMC-1031, Digital Design Basics, or equivalent.
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.

InDesign: Basic Workshop
SWC-2271-A
Sat., Sun.; June 8–June 9
Hours: 10:00 am–5:00 pm
2 sessions; 1 CEU; $400
This workshop will examine the basic type, design and production features of Adobe InDesign. How to execute your graphic design projects will be explored through working with layout, type, drawing, graphics handling and color capabilities. Time-saving tools, such as style sheets and master pages, will be outlined. We will also discuss how to prepare files for print and interactive presentations.
PREREQUISITE: SWC-2221, Photoshop: Basic Workshop, or SWC-2231, Illustrator: Basic Workshop, or equivalent.
LISA LORDI, graphic designer. BA, Pace University. Clients include: Ogilvy Interactive, Hachette Filipacchi, American Express, BSMG Worldwide, MasterCard, A&E, Barnes & Noble.

InDesign: Basic Workshop
SWC-2271-B
Sat., Sun.; July 27–July 28
Hours: 10:00 am–5:00 pm
2 sessions; 1 CEU; $400
See SWC-2271-A for course description.

Color Management for Artists, Designers and Photographers
SWC-2361-A
Sat., Sun.; June 15–June 16
Hours: 10:00 am–5:00 pm
2 sessions; 1 CEU; $400
This hands-on course will introduce students to the importance of digital color management tools and techniques to consistently produce their creative vision in print. Calibration and profiling of digital cameras, scanners, monitors and printers will be presented. We will also cover how to use ICC profiles in Adobe applications and how best to collaborate with labs and commercial printers to insure the highest quality results.
PREREQUISITE: SMC-2209, Photoshop Intermediate, or equivalent.
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 can be viewed at: tom.ashe.com.

**Beauty Retouching Workshop**

**SWC-2331-A**

Sat., Sun.; June 22–June 23  
Hours: 10:00 am–5:00 pm  
2 sessions; 1 CEU; $400

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

**PREREQUISITE:** SMC-2209, Photoshop Intermediate, or equivalent.


**Beauty Retouching: Professional Techniques Workshop**

**SWC-2334-A**

Sat., Sun.; June 29–June 30  
Hours: 10:00 am–5:00 pm  
2 sessions; 1 CEU; $400

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

**PREREQUISITE:** SWC-2331, Beauty Retouching Workshop, or equivalent.


**Web Design and Development**

Great web design is effective, efficient and memorable. Beginning web designers can gain a foundation in the design and language of the Internet, including HTML, XML, JavaScript, animation in Flash and basic and advanced ActionScript with Flash. If you are experienced in elements of web design but would like to learn new skills or the most current programs, please take a look at our individual course offerings to find the course that best fits your needs.

Students have exclusive use of a computer during scheduled class hours. Lab time is included in the instructional hours; additional lab time is not available. The Macintosh operating system will be used unless otherwise indicated in the course description.

**Coding: HTML and CSS—Basic**

**SMC-2422-A**

Wed., June 5–July 31  
Hours: 6:30 pm–9:30 pm  
8 sessions; 2 CEUs; $640

In this hands-on course, students will write HTML and CSS, and learn how to format text, incorporate images, build tables, create links and host and upload a website. Students will design and implement their own websites and participate in design discussions and critiques.

**PREREQUISITE:** SWC-1012, Macintosh Basics, or equivalent. It is strongly recommended that students be familiar
with browsing the web.

DANIEL HAHN, web developer, Grey Interactive. BA, Marist College. Clients include: Pringles, M&M's, 3 Musketeers, Advil, Cover Girl, Twix, Pantene, Skittles, Gerber, Caltrate, Robitussin.

**Coding: HTML and CSS—Continued Techniques**

*SMC-2429-A*

Mon., June 3–July 22

Hours: 6:30 pm–9:30 pm

8 sessions; 2 CEUs; $640

This course will cover advanced topics of working with HTML and CSS, adding complicated design by creating complex table-free sites and utilizing basic JavaScript. Students will create sites with multiple users accessing common files. Participation in discussions and critiques will help inform the work made in this course.

**PREREQUISITE:** SMC-2422, Coding: HTML and CSS—Basic, or equivalent.

DANIEL HAHN, web developer, Grey Interactive. BA, Marist College. Clients include: Pringles, M&M's, 3 Musketeers, Advil, Cover Girl, Twix, Pantene, Skittles, Gerber, Caltrate, Robitussin.

**Coding: JavaScript, HTML5, CSS3 and jQuery**

*SMC-2527-A*

Thurs., June 6–August 1

Hours: 6:30 pm–9:30 pm

8 sessions; 2 CEUs; $640

Learn to use the web browser-based language JavaScript to create websites that interact immediately with users. This course will cover how to use the Document Object Model (DOM) to dynamically change pieces of HTML codes, create image slideshows and perform other useful tasks. We will use HTML5 and CSS3 in conjunction with JavaScript to create modern interfaces. AJAX will be introduced for creating quick, data-rich interactions, and we will cover integrating JavaScript libraries such as jQuery to write cross-browser code quickly and easily.

**PREREQUISITE:** SMC-2429, Coding: HTML and CSS—Continued Techniques, or equivalent.

ERIC HASELTINE, technical director, The Chopping Block, Inc. BS, Cornell University. Clients include: Adobe, Scholastic, National Constitution Center.

**Introduction to User Experience Design**

*SDC-2827-A*

Sat., June 22

Hours: 10:00 am–5:00 pm

1 session; $120

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

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-A*

Sat., July 20

Hours: 10:00 am–5:00 pm

1 session; $120

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

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

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

## Motion Graphics and Visual Effects

Artists who work in motion graphics and compositing for broadcast media are responsible for adding movement to design and bringing together film footage, effects and animation. You can learn the basics of motion graphics and compositing with Adobe After Effects.

Students have exclusive use of a computer during scheduled class hours. Lab time is included in the instructional hours; additional lab time is not available. The MacIntosh operating system will be used unless otherwise indicated in the course description.

### After Effects: Basic

**SMC-3621-A**

Tues., June 4–July 23  
Hours: 6:30 pm–9:30 pm  
8 sessions; 2 CEUs; $640

From Hollywood to your home, Adobe After Effects is changing the way we look at things. The program's 2D and 3D compositing, animation and visual effects tools allow users to create innovative graphics and visual effects for film, video, broadcast, DVD and the web. Using After Effects, students will learn the concepts of video, time-based animation and special effects. We will explore program features that include keyframing, editing, masking, type, 3D environment and tools. Importing media from a wide variety of applications, including Adobe Photoshop and QuickTime files will also be covered.

**PREREQUISITE:** SMC-2209, Photoshop Intermediate, or equivalent.


### After Effects: Basic

**SMC-3621-B**

Thurs., June 6–August 1  
Hours: 6:30 pm–9:30 pm  
8 sessions; 2 CEUs; $640

See SMC-3621-A for course description.

**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 Workshop

**SWC-3621-A**

Sat., Sun.; June 8–June 9  
Hours: 10:00 am–5:00 pm  
2 sessions; 1 CEU; $400

This workshop will introduce students to Adobe After Effects, one of the most popular and precise digital compositing, 2D animation and motion graphics tools used in broadcast design, video and film production. Students will learn basic compositing using layers, the creation and animation of text as well as keyframe-based effects. Importing media from a wide variety of applications, including Adobe Photoshop and Apple Final Cut Pro will also be covered.

**PREREQUISITE:** SWC-2221, Photoshop: Basic Workshop, or equivalent. A working knowledge of Final Cut Pro is recommended.

**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-A  
Wed., June 5–July 31  
Hours: 6:30 pm–9:30 pm  
8 sessions; 2 CEUs; $640  
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.  
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-B  
Thurs., June 6–August 1  
Hours: 6:30 pm–9:30 pm  
8 sessions; 2 CEUs; $640  
See SMC-3631-A for course description.  
PREREQUISITE: SMC-3621, After Effects: Basic, or equivalent.  
NICO PUERTOLLANO, owner, creative director, Native to Noise. BFA, School of Visual Arts. Clients include: TruTV, National Geographic, CNN, Google, Procter & Gamble, Coca-Cola, A&E, Showtime, History Channel, UPS, Nestlé, Pepsi, AT&T. Film projects include: Sex and Broadcasting, Labinlima, From the 104th Floor. Publications include: Asian Creatives: 150 Most Promising Talents in Art, Design, Illustration and Photography. Awards and honors include: Adobo Design Award. The instructor's work can be viewed at: nativetonoise.com.

CINEMA 4D and After Effects Integration  
SMC-3654-A  
Tues., June 4–July 23  
Hours: 6:30 pm–9:30 pm  
8 sessions; 2 CEUs; $640  
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: SWC-3621, After Effects Workshop, or equivalent.  
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.

Introduction to Nuke  
SMC-3941-A  
Mon–Fri., June 17–June 21  
Hours: 9:00 am–5:00 pm  
5 sessions; 4 CEUs; $800  
 Seamlessly integrating images and video footage into a single composite is the core of contemporary visual effects. In this course, students will learn to use Nuke to create composites of 3D footage with back plates. We will also explore compositing video footage with 3D backgrounds. Adding the details to compositing, we will discuss through the topics of color correction, adding shadow, and creating an illusion of depth of field and a limited focus range. We will also explore the subjects of color space, bit depth and film formats, advanced keying, matte edges, importing and exporting track data with Maya, blur and grain, and warm and morph effects.  
BOAZ LIVNY, CG, VFX artist; owner, Vision Animations Inc. MA, Bournemouth University. Book: mental ray for Maya,
Computer Animation

Perhaps you are a traditional animator with a desire to translate your skills into a 3D environment, or maybe you are a storyteller with a great idea for an animated film. Our courses in 3D animation will introduce you to Autodesk Maya and the techniques you can use to bring your ideas to life.

Students have exclusive use of a computer during scheduled class hours. Lab time is integrated as part of the instructional hours; additional lab time is not available. The Windows operating system and PC computers will be used.

Maya: Basic Computer Animation
SMC-2213-A
Mon., June 3–July 22
Hours: 6:30 pm–9:30 pm
8 sessions; 2 CEUs; $640

Autodesk Maya is an animation and effects software program used in the broadcast, film, game development and web design industries. The course begins with a practical overview of Maya, from its intuitive interface to project management. Building from this foundation, basic techniques in modeling, animation, lighting and rendering will be addressed. By the end of the course, students will have created a 10-second animation piece. The course is an introduction to a sophisticated application; previous experience with a 3D program is highly recommended.

PREREQUISITE: SWC-1013, Windows and PC Basics, or equivalent.

ALEKSEY CHEPAREV, modeling and assets supervisor, Mr. X Gotham. BFA, School of Visual Arts. Professional experience includes: Senior modeler, Framestore; modeling supervisor, Charlex, Inc. Clients include: Verizon, Sprint, AT&T, Rockstar Games, M&Ms, Samsung, Visa, Jeep. Film credits include: Noah; The Giver; Welcome to Me; The Other Woman; Anchorman 2: The Legend Continues; Pompeii; Black Nativity; The Mortal Instruments: City of Bones; A Dream of Flying; One Rat Short. The instructor’s work can be viewed at: mrxfx.com.

Maya: Basic Computer Animation
SMC-2213-B
Sat., June 8–August 3
Hours: 10:00 am–1:00 pm
8 sessions; 2 CEUs; $640

See SMC-2231-A for course description.

VIC FINA II, visual effects artist; animator; rigger. BFA, School of Visual Arts. Professional Experience includes: Application engineer, Alias/Wavefront; graphic designer, The Daily Show with Jon Stewart. Clients include: Hello Doggie Productions, CBS News, ABC News, CNN, Bloomberg, NBC Sports, WWE, Imaginary Forces, Smoke & Mirrors, Syfy, Merck, Pfizer, Smile Train, Golf Channel, Bear Stearns, Johnson & Johnson, Disney, Ford, Foster Medical Communication, Nickelodeon, VH1, MSG Network, New York Stock Exchange, New York University Medical Center, USA Network.

Maya: Intermediate Computer Animation
SMC-3213-A
Thurs., June 6–August 1
Hours: 6:30 pm–9:30 pm
8 sessions; 2 CEUs; $640

This course will focus on the development of a 3D character from conception to a short animation. Students will further explore Autodesk Maya's modeling tools from NURBS and polygons to subdivisions in order to digitally recreate 3D characters, props and environments. Students will discover how to bring a character to life by learning how to texture, rig and animate, in addition to exploring Maya's more high-end effects using particles, dynamics, fur and paint effects. By the end of the course, each student will have created a fully rigged character in a 10-second animation piece.

PREREQUISITE: SMC-2213, Maya: Basic Computer Animation, or equivalent.

VIC FINA II, visual effects artist; animator; rigger. BFA, School of Visual Arts. Professional Experience includes:
Application engineer, Alias/Wavefront; graphic designer, The Daily Show with Jon Stewart. Clients include: Hello Doggie Productions, CBS News, ABC News, CNN, Bloomberg, NBC Sports, WVE, Imaginary Forces, Smoke & Mirrors, Syfy, Merck, Pfizer, Smile Train, Golf Channel, Bear Stearns, Johnson & Johnson, Disney, Ford, Foster Medical Communication, Nickelodeon, VH1, MSG Network, New York Stock Exchange, New York University Medical Center, USA Network.

Rendering for 3D Animation
SMC-2212-A
Thurs., June 6–July 18
Hours: 6:30 pm–9:30 pm
6 sessions; 1.5 CEUs; $540
This course will focus on furthering students' knowledge of rendering in Maya. We will explore the different approaches of popular renderers, such as Mental Ray, Vray, Arnold, RenderMan and Octane. Scene preparation, lighting, interiors vs. exteriors, rendering in linear space, optimization tricks and use cases for the various renderers will be addressed, and utilization of render farms will be discussed. By the end of the course, students will have a much better understanding of rendering engines and proper workflow habits.
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.

Advanced Modeling and Rigging
SMC-3736-A
Tues., June 4–July 23
Hours: 6:30 pm–9:30 pm
8 sessions; 2 CEUs; $640
Advanced skills in specialized areas of computer animation will be the focus of this course. Students will refine their modeling and rigging skills to create lifelike characters, props and environments. We will examine Maya's modeling tools from NURBS and polygons to subdivision surfaces. Students will also learn how to improve their character setup skills in order to create characters that move realistically and naturally.
PREREQUISITE: SMC-3213, Maya: Intermediate Computer Animation, or equivalent.
ALEKSEY CHEPAREV, modeling and assets supervisor, Mr. X Gotham. BFA, School of Visual Arts. Professional experience includes: Senior modeler, Framestore; modeling supervisor, Charlex, Inc. Clients include: Verizon, Sprint, AT&T, Rockstar Games, M&Ms, Samsung, Visa, Jeep. Film credits include: Noah; The Giver; Welcome to Me; The Other Woman; Anchorman 2: The Legend Continues; Pompeii; Black Nativity; The Mortal Instruments: City of Bones; A Dream of Flying; One Rat Short. The instructor's work can be viewed at: mrxfx.com.

Acting for Animators
SDC-1240-A
Tues., June 4–July 23
Hours: 6:00 pm–9:00 pm
8 sessions; 2 CEUs; $280
How do you define strong objectives for your animated characters? How do those actions manifest themselves in visible, physical behavior? In this course students will delve into the fundamentals of acting in the service of giving their animated characters dynamic, physical lives. We will work on putting acting theory—often misunderstood and seemingly arcane—into practice. Students will play out exercises and scenes of their own characters. The goal is twofold: first, to get these concepts out of students' heads and into their bodies; and secondly, to provide students with a basic set of tools upon which they can expand in future explorations.
LEE AARON ROSEN, actor, writer, documentary researcher. BA, Johns Hopkins University; MFA, New York University. Professional experience includes: Researcher, Remember Every Moment: R.E.M. By MTV; researcher/archivist, Worth Publishers; researcher, Superheroes!: A Never-Ending Battle; coverage writer, Walden Media; assistant production coordinator, Curious Pictures. Film credits include: Saving Private Ryan, Company K, Sidewalk Traffic, Lawn Care. Television credits include: The Big C, Nurse Jackie, Damages, Person of Interest, Law & Order: Criminal Intent.

Design

**Information Session**
One night: Mon., May 13
6:30 pm–8:30 pm
Open to the general public, free of charge
What do you need to become a working designer? What type of design do you want to do? Spend an evening with some of our continuing education design faculty; see their work and their students’ work, hear them discuss it, and let them answer your questions on how to begin working in the world of design. There will be time at the end of the program for a short portfolio review.

**NOTE:** This information session will be held at 209 East 23rd Street, room 311, 3rd floor. Seating is given on a first-come, first-served basis. Session begins promptly at 6:30 pm.

**MODERATOR:** Sue Walsh, designer.

**Color Workshop: Life Beyond Black, White and Red**
*DSC-1014-A*
Sat., June 15
Hours: 10:00 am–6:00 pm
1 session; $150
Artists and designers often look for ways to expand their use of color. Their exploration leads to several questions: Why do certain color combinations seem harmonious? Why does the appearance of a color change depending on its background? Why does combining colors in certain amounts make a composition appear balanced? The answers to these and other questions can be discovered by studying and practicing the traditional principles of color theory. In this workshop students will explore the classic color teachings of Josef Albers through discussions, demonstrations and working hands-on with Color-aid paper. Through experimentation and observation students will complete this workshop with a greater awareness of color, which leads to more adventurous color risk-taking and confident color decision-making.

**NOTE:** A supply list will be distributed upon registration in this 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 can be viewed at: richardmehl.com.

**Graphic Design: Basic**
*DSC-2021-A*
Mon., June 3–August 5
Hours: 6:00 pm–9:30 pm
10 sessions; 3.5 CEUs; $480
The most important element of good design is a good idea, and most of us recognize a terrific idea when we see it. This course is about how to consistently generate good ideas that will enable you to approach any problem with confidence and skill. Ideas that can jump-start your creativity, as you work on developing strong, imaginative designs for brochures, book jackets, websites, ads, branding and logo solutions—even three-dimensional projects. This course is all about building your creative-thinking skills as you start to build your portfolio. We will also cover basic presentation techniques needed to sell your ideas, as we bring the real design world into the classroom. Home assignments, critiques, visual presentations and analyzing the current work being done in the field are all part of it.

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

**Graphic Design: Basic**  
*DSC-2029-A*  
Tues., June 4–August 6  
Hours: 6:00 pm–9:30 pm  
10 sessions; 3.5 CEUs; $480

What is fundamental to graphic design? Concept and composition. These two elements work together to create amazing work. Without concept we are merely “moving stuff on a page.” Without understanding the foundation of composition, a poorly executed design can distract from the message. The magic happens when the two are unified. In this course, students will learn by doing, and projects will include branding, packaging, concept and traditional typography and grid assignments. Lectures on historical and contemporary design, in-class critiques and student presentations of their off-site design work will complement studio work.

E. IVAN RIVERA, visual artist. BFA, Parsons School of Design; MFA, Brooklyn College. Exhibitions include: Orchard Windows Gallery; Primo Piano Living Gallery, Lecce, Italy; Harper College Art Gallery, Palatine, IL; Galesburg Civic Art Centre, IL. Clients include: Aveda, Mint Fashion, Target, Sundari, Dogmatic Products, KhangaRue Media. Awards and honors include: Bernard Horlick Memorial Scholarship, Brooklyn College; Painting Excellence Award, Arts & Crafts Cooperative Inc. Gallery.

**The Art of Design: Basic**  
*DSC-2034-A*  
Tues., June 4–August 6  
Hours: 6:00 pm–9:30 pm  
10 sessions; 3.5 CEUs; $480

Developing a solid foundation in graphic design is the focus of this course. It will cover the art of typography, color, composition, and other design fundamentals. Students are encouraged to use their own or existing artwork to create designs for a variety of projects—from posters, logos, catalogs and books to web branding, and more. By the end of the course students will have acquired a design skillset that will enhance their work. We will also address self-publishing and self-promotion.

**NOTE:** 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.


**Typography: Basic**  
*DSC-2053-A*  
Mon., June 3–August 5  
Hours: 6:00 pm–9:30 pm  
10 sessions; 3.5 CEUs; $480

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:** Although not required, it is recommended that students have access to a computer and a working knowledge of Adobe Illustrator, Photoshop and InDesign.

KEVIN BRAINARD, principal, Pleasure; senior design director, Collins. BFA, School of Visual Arts. Professional experience includes: Deputy design director, Martha Stewart Living; art director, HarperCollins Publishers; senior designer, SpotCo. Clients include: Arnold Worldwide; Vintage Books; Farrar, Straus and Giroux; *The New York Times;*
Type and Image: Graphic Impact

DSC-2154-A

Wed., June 5–August 14
Hours: 6:00 pm–9:30 pm
10 sessions; 3.5 CEUs; $520

We've all seen designs that dazzle our eyes, and others that impress with wit. This course will explore methods for creating work with visual and conceptual impact that result in eye-catching beauty and fresh, powerful ideas. Students will create original images in any medium—even their own smart phone photos—and learn how to transform them into professional-quality visual communication. Techniques for creating a harmonious, integrated relationship between image and lettering elements will be emphasized. Traditional type-setting skills, as well as alternative sources for creating expressive letterforms (such as photography and hand-crafting) will be introduced and developed. The methods and principles covered are applicable to creating integrated type and image solutions on multiple platforms: from traditional graphic design, branding and advertising to 360º digital executions—social, motion, video and experience design.

JOHN SPOSA TO, 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 can be viewed at: johnsposato.carbonmade.com.

Hand Lettering and Design

DSC-2071-A

Tues., June 4–August 6
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs; $400

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

PREREQUISITE: A working knowledge of the Adobe Creative Suite is recommended.

NOTE: Students must have access to a computer for home assignments. Please bring an assortment of preferred drawing materials: markers, Micron pens or Tombow dual brush pens and a 9x12" sketchbook to the first session.

Illustrators; *Creative Quarterly; Print; Communication Arts; 3x3; International Print Center New York*. The instructor's work can be viewed at: natalyabalnova.com.

**Design: Basic Adobe Applications**  
**DSC-2031-A**  
Tues., June 4–August 6  
Hours: 6:00 pm–9:00 pm  
10 sessions; 3 CEUs; $640  
In this course students will create an array of graphic design projects using Adobe Photoshop, Illustrator and InDesign. Assignments will include basic design, typography, motion graphics and magazine/editorial design. Concept development and creative visual problem solving will be emphasized. The focus of the course is to learn these design applications while exploring creative-thinking skills to build a portfolio.  
**NOTE:** This course is held in a computer lab.  
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 Adobe Applications**  
**DSC-3051-A**  
Thurs., June 6–August 15  
Hours: 6:00 pm–9:00 pm  
10 sessions; 3 CEUs; $640  
Using Adobe Photoshop, Illustrator and InDesign and various media, this course will focus on augmenting each student's digital skills to produce polished portfolio pieces. Students will be given challenging real-world projects and assignments typical of the design and advertising industries.  
**PREREQUISITE:** DSC-2031, Design: Basic Adobe Applications, or equivalent.  
**NOTE:** This course is held in a computer lab.  
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.

**Introduction to Super-Powered Package Design**  
**DSC-2234-A**  
Thurs., June 13–July 25  
Hours: 6:30 pm–9:30 pm  
6 sessions; 1.5 CEUs; $480  
Learn how to super-charge your package design skills from a former Marvel Comics creative director turned package design guru. His unique spin on package design teaches students how to connect with consumers emotionally through visual storytelling to design effectively for virtual shopping apps and to design using the secrets employed by major consumer packaged-goods companies. This course is geared toward beginning and intermediate package designers.  
**PREREQUISITE:** A working knowledge of the Adobe Creative Suite (Illustrator and Photoshop).  
KEITH M. MANZELLA, vice president, group creative director, East West Marketing. BFA, St. John's University. Professional experience includes: Associate creative director, Marvel Entertainment Group. Publications include: *Motorized Action!: Classic Toys of the 50s, 60s, & 70s; Uncolorable Animals & Things!: A Coloring Book Parody for Adults.*

**Art Direction for Fashion, Beauty and Entertainment**  
**DSC-2237-A**  
Tues., June 4–August 6  
Hours: 6:00 pm–9:00 pm  
10 sessions; 3 CEUs; $400  
Today’s art directors are multitasking. In this course students will hone art direction skills from conception, production, collaboration, execution, and all the steps in between. Their vision will be brought to life and a stellar portfolio will be built to advance their careers. Throughout the semester industry professionals (photographers, fashion designers, creative directors, etc.) will join us to offer an inside look at the business, share their experiences and provide feedback
on student work. This course is open to students from all creative areas; assignments require some editorial design skills. In addition to other course-related assignments, students will present mood boards for their ideas, design three layouts for editorial stories, and produce and shoot an editorial story.

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

**YELENA B. DEYNEKO, creative director.** BFA, School of Visual Arts. Professional experience includes: Principal, creative director, Spirit & Flesh. Corporate clients have included: Jacob & Co., Sony Music, EllaGern Jewelry, Martha Graham Dance Company, American Express.

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**Editorial Design**  
*DSC-2156-A*  
**Wed., June 5–August 14**  
**Hours:** 6:00 pm–9:30 pm  
**10 sessions; 3.5 CEUs; $480**

In this course, you will create your own magazine (newspaper or zine) from concept to bound product. We will consider every element of each page until a cohesive product is achieved, which suits both the magazine content and appeals to the target audience. You will create covers, logos, a contents page, a feature and department pages. Typography, layout, illustration, photography, info graphics, 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:** Students must have access to a computer.

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

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**The Feeling of Design**  
*DSC-3203-A*  
**Wed., June 5–August 14**  
**Hours:** 6:30 pm–9:30 pm  
**10 sessions; 3 CEUs; $400**

When people see or experience a piece of design, they often respond to it based on a combination of logic and emotion. We pretend to be people of logic, but feelings affect how we perceive the visual world. This course will address design by approaching it through the lens of perception. We will build upon an understanding of the individual elements of design: typography, composition, color, image usage, etc., and examine how—a feeling is created. Many aspects of design will be explored, including the relationship between data and emotion, how the feeling of a space dictates an experience and how our behavior is changed based on experiencing different design formats. Assignments vary—from visual design, experience design, service design and digital design. They range in topic and require students to both be authors of content and designers of form. Students will develop an understanding of how design, and the decisions we make as designers, inform how people experience our work. The Feeling of Design is structured with weekly assignments and critiques. It is recommended for students with a basic comprehension of visual design who are seeking a new way to approach their work.

**SUE WALSH, designer.** BFA, University of Illinois at Urbana-Champaign; MFA, School of Visual Arts. Professional experience includes: Assistant art director, The New York Times. Clients have included: Alessi; Art in Embassies; Asia Society; Comedy Central; John Templeton Foundation; Demos; The Nation; Theater for a New Audience; Kiehl's; Here Arts Center; The Foundry Theatre; Creative Capital; The New York Times; Doris Duke Charitable Foundation; Little, Brown and Company; New York Public Library; Random House; Tin House Books; Weisman Art Museum. Publications include: Graphis, AIGA, Communication Arts, Print. The instructor's work can be viewed at: suewalsh.net.
Graphic Design: Intermediate  
**DSC-3042-A**  
Thurs., June 6–August 15  
**Hours:** 6:00 pm–9:30 pm  
**10 sessions; 3.5 CEUs; $480**  

Our role as graphic designers and image-makers is constantly changing, and the landscape in which our work exists to be seen and shared is expanding. In this course we will explore what it means to be a graphic designer, and how our work can exist on a scale from pure expression to something clear and functional. We will examine how our influences and instincts inform us in making decisions on design, typography and image. Through a series of design projects, we will learn to bend the format, examine our working methods, and learn to explore more, with the intent to create great work.

**SHAWN HASTO,** art director, Bloomberg Businessweek, BFA, with honors, School of Visual Arts. Professional experience includes: Production artist, graphic designer, A2A Studio solutions; graphic designer, James Victore Inc. Clients include: Dunvagen Music Publishers, National Public Radio, Rodrigo Corral Design, Office of Paul Sahre, Penguin Books, Manifesto NYC. Awards include: Silver Award, Society of Publication Designers; Art Directors Club; AIGA; Communication Arts; D&AD. The instructor's work can be viewed at: shawnhasto.com.

Three-Dimensional Design and Illustration  
**DSC-3403-A**  
Wed., June 5–August 14  
**Hours:** 6:00 pm–9:00 pm  
**10 sessions; 3 CEUs; $400**

Exploring design and illustration solutions for creating three-dimensional structures is the focus of this course. Methods and materials will be discussed—everything from fiberglass to hubcaps—whatever conveys the designer's or illustrator's ideas. There will be demonstrations of various techniques, such as mold-making, paper and cardboard construction, and casting in plastic. Guest lecturers will include professional designers and illustrators who have successful careers based on 3D work. Students will produce finished pieces that may be photographed for portfolio inclusion.


Brand Identity—Creating an Image  
**DSC-2243-A**  
**Tues., June 4–August 6**  
**Hours:** 6:00 pm–9:30 pm  
**10 sessions; 3.5 CEUs; $480**

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

Creating Visual Language
DSC-3227-A
Mon., June 3–August 5
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs; $400
This course is designed for multidisciplinary creatives and designers who want to experiment, play and challenge the conditions of visual communication. Through the art-making process, participants will be guided to develop a visual language that will become the foundation for making work with personality. Throughout the course we will keep an open approach to explore concepts, such as free association and irrationality in arts. Mediums and tools will be re-contextualized; practical work and digital tools will come together through application in assignments. Individual instruction will be given. Guest lecturers will share insights from their professional experiences.
RICARDO VILLAVICENCIO, art director, graphic designer. Professional experience includes: Senior art director, creative director, Leche Lowe Worldwide; senior designer, art director, Brand New School. Clients have included: Jack Daniels, Nissan, Cadbury, Corona, HP, Cartoon Network, Fuel TV, Oreo, Toyota, Psyop. Represented by: Strange Beast. Exhibitions include: Kentucky Museum of Art and Craft, Louisville; Caraffa Fine Arts Museum, Córdoba, Argentina; Museo de Arte Contemporaneo, Santiago. Publications include: Print, Stash, Communication Arts, Computer Arts, IdN magazine. Awards and honors include: David Ogilvy Award, Advertising Research Foundation; Kidscreen Awards; Festival Iberoamericano de la Publicidad. The instructor's work can be viewed at: ricardovillavicencio.com.

Logo Boot Camp
DSC-3231-A
Mon.–Fri.; May 13-May 17
Hours: 9:00 am–5:00 pm
5 sessions; 4 CEUs; $900
Learn what it takes to create a great logo. An organization's logo is a vital part of its brand. Designing one can be a challenging experience. This workshop will help you acquire the right skills, understanding and techniques so that you'll be better equipped to approach your next project with confidence and clarity. In this course we will examine various logo categories—from wordmarks to symbols. Everything from abstract letterforms to figurative logos will be explored and developed. You will focus on conceptualizing, creating, exploring, refining and finalizing logos. Several short projects and exercises will be given to expand and hone your logo design skills. This course will take place in a computer lab.
PREREQUISITE: Prior design experience and knowledge of Adobe CS, especially Adobe Illustrator is recommended.
ANITA ZEPPETELLI, principal, Azura Design, Inc. Diploma, Dawson College; Art Center College of Design.
Professional experience includes: Creative director, Interbrand. Clients include: World Bank Group, LivePerson, Pauli Moto's Asian Bistro, Logitell, EmcArts Inc. Design consulting work includes: Interbrand Wood Healthcare, Siegel+Gale, Enterprise IG, mcgarrybowen. Awards and honors include: Communication Arts; Domtar Paper; Applied Arts; Christmas stamp designer, Canada Post. The instructor's work can be viewed at: azuradesign.com.

Experiencing Brands Through Interaction Design
DSC-3243-A
Thurs., June 6–August 15
Hours: 6:30 pm–9:00 pm
10 sessions; 2.5 CEUs; $340
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 immersives experiences that span online, mobile environments, and beyond. This will be a creative, exploratory-based course, not a coding or technical class.
PREREQUISITE: DSC-2243-A, Brand Identity—Creating an Image, or equivalent and basic typography skills or instructor's permission.
ANITA ZEPPETELLI, principal, Azura Design, Inc. Diploma, Dawson College; Art Center College of Design.
UX and UI: Fundamentals of Digital Product Design  
DSC-3247-A  
Thurs., June 6–August 15  
Hours: 6:30 pm–9:30 pm  
10 sessions; 3 CEUs; $400  
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. With weekly lectures and home assignments, you’ll begin to develop a core skill set that addresses the multiple phases of digital product design across devices, including desktop, mobile and emerging technologies. You will be tasked with practicing all phases of the design process: research, sketching, wireframing, prototyping, user testing and detailed design (UI). You will also practice how to communicate your process and present your work. This course will help you attain a skill set for designing digital products that traverse end user and business needs.

EFRAT WEIDBERG, senior interaction designer, Smart Design. Professional experience includes: Mobile UX designer, Amazon; senior interactive developer/designer, EDGE DNA; user experience designer, Infusion. Accounts have included: 9/11 Memorial Museum, Samsung, MetLife, Time Warner Cable, New York Life, Ciroc Vodka, Sotheby’s Diamonds.

Design Portfolio  
DSC-4010-CE  
Mon., June 3–August 5  
Hours: 6:00 pm–9:30 pm  
10 sessions; 3.5 CEUs; $480  
Your portfolio is key to moving your creative career forward: Join this course to develop an impressive, well-crafted showcase for your ideas and visual problem-solving skills to present to potential employers, prospective clients or graduate admission counselors. Or simply join us to re-awaken your passion as a designer by working on projects and processes that inspire, reveal and advance your creative potential. You may want to perfect existing work, start fresh or add new projects to fill in gaps in your portfolio and expand your skill set. This course will help you recognize and develop your strengths—including incorporating your work from other disciplines (photography, fine art, illustration or other applied crafts) into your design projects. It will also focus on strengthening and developing areas in your body of work you feel less confident about—be that because they involve a different medium (web, interactive or packaging design for example) or address a different area of design expertise (typography, three-dimensional applications, motion, etc.). In an intensive critique/workshop setting that includes ‘bring-your-laptop’ hands-on work and one-on-one focus sessions, we will be working on creating a portfolio that you’re proud to show, and that will get you hired to do the work you love to do. To find out more, see work samples, read testimonials, or ask questions about the course, please visit: myportfolio.com.

NOTE: Please bring your portfolio to the first session.

Art and Activism: Help Pass the Equal Rights Amendment

DSC-3261-A
Sat.-Sun. June 22–23; June 29-30
Hours: 10:00 am–6:00 pm
4 sessions; 3.0 CEUs; $700

Put your creative talents to use as an art activist by generating ideas, designs and projects to help pass the Equal Rights Amendment (ERA) now. In this workshop you will be guided by star members of SVA's creative team and founding member of Equal Means Equal Natalie White, as you work in the medium of your choice (posters, advertisements, videos, social media campaigns, installations, etc.) in support of the ERA. You will learn about the history of the women's rights movement, how Constitutional amendments are passed, the role art and activism has played in this particular arena for the last 125 years, and how to use your art to structure a campaign aimed at making political change. This is an opportunity to support this politically active social justice movement and contribute to getting this crucial amendment delivered.

GAIL ANDERSON, director, Visual Arts Press; designer; writer. BFA, School of Visual Arts. Professional experience includes: Partner, Anderson Newton Design; creative director of design, SpotCo; senior art director, Rolling Stone. Books include: Outside the Box; New Modernist Type; New Ornamental Type: New Vintage Type; The Designer’s Guide to Astounding Photoshop Effects; American Type Play; The Savage Mirror: The Art of Contemporary Caricature; Graphic Wit: The Art of Humor in Design. Publications include: Step Inside Design, DesignNet (Korea), kAk (Russia), Show People, Paper, Graphic Arts (U.K.), Baseline. Collections include: Cooper-Hewitt, National Design Museum; Library of Congress; Milton Glaser Design Study Center and Archive. Awards and honors include: AIGA; Society of Publication Designers; Type Directors Club; Art Directors Club; Communication Arts; Print; Graphis; UCDA; Society for News Design; Spirit of Juneteenth Award, The Amistad Center for Art and Culture. Honorary Doctorate; Pennsylvania College of Art and Design. The instructor's work can be viewed at: gailycurl.com.

ERIC CORRIEL, senior digital strategist, School of Visual Arts; visual artist. BA, cum laude, Cornell University; Diplôme National d’Arts Plastiques, École Régionale Supérieure d’Expression Plastique. Professional experience includes: Multimedia developer, lead web designer, developer, School of Visual Arts. One-person exhibitions include: Chashama; Garis & Hahn; Roger Smith Hotel; Holocenter, Governor’s Island. Group exhibitions include: Museum Van Loon, Amsterdam; Pioneer Works; Barrett Art Center, Poughkeepsie; Artsummerweek, Gueux, France; Camera Club of New York; Susquehanna University, Selinsgrove, PA; Target Gallery, Alexandria, VA; 92nd Street Y; Screen City Biennial, Stavanger, Norway; Real Art Ways, Hartford, CT; Brooklyn Bag Gallery; Radiator Gallery; Southampton Center, NY. Installations include: Red Hook Criterium; Brooklyn Utopias; Windows Brooklyn; Portsmouth Art & Cultural Center, VA. Festivals include: Dumbo Arts Festival, LUMEN Art Festival, Nuit Blanche, Flux Night, Light City; Miami Project; FLUX Art Festival. Awards and honors include: Silver, W3 Award; Silver, Davey Award; Public Art Network; New York Foundation for the Arts; New York State Council for the Arts. Artist residency: Arctic Circle. The instructor’s work can be viewed at: ericcorriel.com.

DECLAN VAN WELIE, web designer, developer, Visual Arts Press, School of Visual Arts. BFA, Rhode Island School of Design; MS, Boston University. Professional experience includes: Junior full stack web developer, Relay Graduate School of Education.

Film and Video

Information Session

One night: Thurs., May 16
6:30 pm–8:30 pm
Open to the general public, free of charge

What are the career opportunities in film, video and animation in New York? What do you need to begin? Spend an evening with some of our continuing education film, video and animation faculty; see their students’ work, hear them discuss it and let them answer your questions on how to begin working in these dynamic fields.

NOTE: This information session will be held at 209 East 23rd Street, room 502, 5th floor. Seating is given on a first-come, first-served basis. Session begins promptly at 6:30 pm.
Courses in film are listed under the following categories:

- One Day Workshop
- Preproduction
- Production
- Postproduction
- Script Writing
- Acting and Voice-Over

### One-Day Workshop

**The Art of the Interview**

*CFC-2753-A*

**Sat., August 3**

**Hours:** 10:00 am–4:00 pm

1 session; $150

This seminar will focus on the art of the interview—how to prepare for and conduct interviews and enjoy the process. It is designed to assist anyone with a creative project, documentary, product or service to promote. Interviews are really just engaging conversations. What makes them great and surprising? Insightful? Provocative? Conversely, what propels them to be boring, predictable and flat? We will screen and evaluate clips of classic celebrity interviewers and online webisodes. Participants will conduct an interview and be interviewed, and both will be recorded and critiqued. In addition, mock panels will be created to provide a group discussion environment. Body language, vocal technique and how to shape a message and engage an audience will all be explored.

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

### Preproduction

**Pitch Your Television Series to Industry Experts**

*CFC-1334-A*

**Thurs., June 6–August 15**

**Hours:** 6:30 pm–8:30 pm

10 sessions; 2 CEUs; $280

This course will provide students with the opportunity to meet 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.

**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 can be viewed at: arnoffco.com.

Producing an Independent Film
CFC-2072-A
Thurs., June 6–August 1
Hours: 6:30 pm–9:30 pm
8 sessions; 2 CEUs; $280
This course will demystify the complex challenges of budgeting and scheduling an independent film and is ideal for anyone interested in enhancing their understanding of the filmmaking process of producing. We will explore the creative skill and business acumen necessary to be a successful independent filmmaker by deconstructing the eight pillars of film production: acquisition, development, packaging, production financing, preproduction, principal photography, postproduction and delivery. A basic overview of Movie Magic Budgeting and Movie Magic Scheduling software is included. Students will complete the course with a fundamental understanding of how to produce an independent film.


Production
NOTE: Students cannot take equipment out of the College or use equipment and facilities outside of class time unless indicated in the course description.

Digital Filmmaking
CFC-1003-A
Mon., June 3–August 5
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs
$400; equipment and materials fee, $275
This course will take students through the production process for digital filmmaking while transforming their short story from the page to the screen. Students will learn technical skills and their application through a hands-on approach to camera, sound recording and lighting, as well as aesthetic choices for creating a scene. Working with actors and collaborating with a production crew will be included. Digital workflow will be discussed and demonstrated. Each student will script, direct, shoot and work with an editor to complete his or her three-to-five-minute digital project.

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

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. The instructor's work can be viewed at: taxiplasm.com.
**Digital Filmmaking**

*CFC-1003-B*

Thurs., June 6–August 15

*Hours:* 6:30 pm–9:30 pm

10 sessions; 3 CEUs

$400; equipment and materials fee, $275

See CFC-1003-A for course description.

DENIZ DEMIRER, filmmaker, writer, director, cinematographer, actor. BA, Franklin & Marshall College. Film projects include: Director, writer, director of photography, *American Mongrel*; director of photography, *Forest Born*; co-writer, co-director, actor, *Ezer Kenegdo*; director of photography, *Paradise Club*; actor, *A Leap to Take*. Film festivals include: Mill Valley, Portland, Maryland, Moscow International, Varna International. Awards and honors include: Audience Award, Best Short Film, Portland Film Festival; Best Short Drama, New Hampshire Film Festival; Best Feature Film, Other Venice Film Festival. The instructor's work can be viewed at demirerfilm.com.

**Directing**

*CFC-2040-A*

Wed., June 5–August 14

*Hours:* 7:00 pm–10:00 pm

10 sessions; 3 CEUs

$400; professional actors’ fee, $110

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

MICHAEL GOLDFRIED, director. MFA, Brown University. Directing credits include: On the Threshold; Novel; The Rover; Mama's Boy; Red, Blue and Purple; Stairway to Paradise, Losing Louie. Awards and honors include: Drama League Directors Project, Manhattan Theatre Club Directing Fellowship, Geva Theatre Directing Fellowship.

**Creating a Documentary Film**

*CFC-3027-A*

Wed., June 5–August 14

*Hours:* 7:00 pm–10:00 pm

10 sessions; 3 CEUs

$400; equipment and materials fee, $200

In this digital age, it is widely believed that all that is needed to make a film is a camera and a laptop. By emphasizing storytelling and character development, this comprehensive course will give students the necessary tools to produce a truly compelling documentary. Through hands-on exercises, screenings and analysis of a variety of documentary films, students will be immersed in some of the key elements of documentary production. Topics will include research, proposal writing, interviewing and shooting techniques, handling “hot” situations and product distribution. Each student will shoot a short individual documentary on digital video. While editing techniques will be discussed, access to editing software is not included in this course.

FREDERICK RENDINA, producer, director. BFA, Emerson College. Clients include: A&E, Discovery, History Channel, Biography Channel, Travel Channel, National Geographic Television, Associated Press Television News, Lorber HT Digital/Alive Mind, United Nations, Link TV, RAI Italy, NHK Japan, Radical Media, PBS. Projects include: *Wide Angle* series; *Investigative Reports: Biography*; *National Geographic on Assignment*; *The World Wars*; *Scars of Nanking*; *Untitled U.S. Grant Project*; *Francisco El Jesuita*. Films include: *To Educate a Girl*; *Turning the Tide: Tsunami Volunteers*; *Utopia*; *A Gang for Good*; *After the Gun*; *Kabi*; *Let the Good Times Roll...Again*; *Secrets of the Soul*. Awards include: Emmy Award; International Emmy; National Endowment for the Arts; New York State Council on the Arts; Showtime's Tony Cox Screenwriting Award; Best Screenplay, Nantucket Film Festival; New Filmmaker Grant, Panavision; Audience Award, Film Fest New Haven; Grant, Experimental Television Center; Bronze Apple, National Educational Film and Video Festival; Best Online Series, Magazine Publishers of America; Independent Creative Artist Award, Best Short,
Cinema Arts Centre International Film Festival; Independent Images Award, WHYY-TV, Philadelphia. The instructor's work can be viewed at: frederickrendina.com.

**Documentary Workshop II**

**CFC-3028-A**

**Thurs., June 6–August 15**

**Hours:** 7:00 pm–10:00 pm  
**10 sessions; 3 CEUs**  
**$400; equipment and materials fee, $200**

Rooted in the concepts introduced in CFC-3027, Creating a Documentary Film, this course will further examine all aspects of documentary filmmaking, including storytelling, shooting techniques, field production and handling “hot situations.” Sessions will feature hands-on exercises, screenings and guest lecturers. Blending cinema-verité footage with interviews, bringing an idea from written proposal to production and editing techniques will be discussed. Students at all phases of production are encouraged to bring in and develop their own documentary projects to benefit from class feedback and support. Among the goals of this course is to hone short segments of a documentary-in-progress or create a trailer for a feature documentary based on each student's own concepts.

**PREREQUISITE:** CFC-3027, Creating a Documentary Film, or practical experience in filmmaking.

**NOTE:** Students must have access to their own editing software.

**FREDERICK RENDINA,** producer, director. BFA, Emerson College. Clients include: A&E, Discovery, History Channel, Biography Channel, Travel Channel, National Geographic Television, Associated Press Television News, Lorber HT Digital/Alive Mind, United Nations, Link TV, RAI Italy, NHK Japan, Radical Media, PBS. Projects include: *Wide Angle* series; *Investigative Reports; Biography; National Geographic on Assignment; The World Wars; Scars of Nanking; Untitled U.S. Grant Project; Francisco El Jesuita.* Films include: *To Educate a Girl; Turning the Tide: Tsunami Volunteers; Utopia; A Gang for Good; After the Gun; Kabi; Let the Good Times Roll…Again; Secrets of the Soul.* Awards include: Emmy Award; International Emmy; National Endowment for the Arts; New York State Council on the Arts; Showtime's Tony Cox Screenwriting Award; Best Screenplay, Nantucket Film Festival; New Filmmaker Grant, Panavision; Audience Award, Film Fest New Haven; Grant, Experimental Television Center; Bronze Apple, National Educational Film and Video Festival; Best Online Series, Magazine Publishers of America; Independent Creative Artist Award, Best Short, Cinema Arts Centre International Film Festival; Independent Images Award, WHYY-TV, Philadelphia. The instructor's work can be viewed at: frederickrendina.com.

**Cinematography**

**CFC-3034-A**

**Mon., Wed.; June 3–June 26**

**Hours:** 6:00 pm–10:00 pm  
**8 sessions; 3 CEUs**  
**$400; equipment and materials fee, $410**

This course offers a hands-on approach to cinematography where students work on their own lighting setups that will support the context of the story for film and digital media. Topics to be discussed and demonstrated include: use of camera controls, lenses, exposures, film stock, composition, motion, quality of light and function, color, visual continuity, and the blending of light and shadow for interiors and exteriors. Arriflex 16 SR1 and Canon C-100 cameras will be used.

**IGOR SUNARA,** director of photography. BA, with honors, University of Westminster. Films include: *Finding Julia, The Keeper, On the Run, Mercy of the Sea, Misplaced, Tripwire, Cop Land.* Short films include: *Landscaper’s Daughter, Moments, The House Guest.* Documentary films include: *Searching for Orson, Jerusalem Syndrome.* Commercials include: Coors Light, AT&T, Coca-Cola, Kodak. Music videos include: Bon Jovi, Rod Stewart, Lil' Kim, Notorious BIG, Diana Ross, Dolly Parton, Liza Minnelli, John Cale & Lou Reed, Whitney Houston. Awards include: Best Campaign, Telly Award; Best Cinematography Award, Staten Island Film Festival; Student of the Year Award, University of Westminster. The instructor's work can be viewed at: www.findingjulia.net and warstreetmovie.com.
Cinematography/Lighting
CFC-3036-A
Tues., Thurs.; June 4–June 27
Hours: 6:00 pm–10:00 pm
8 sessions; 3 CEUs
$400; equipment and materials fee, $410
This course will examine four interrelated areas of cinematography that are essential to the realization of the dramatic demands of the script: “the look,” viewpoints and post flows. Through demonstrations and hands-on projects, students will explore sophisticated lighting techniques for film and digital cinematography. We will address how to translate ideas into pictures, and experiment with varied lighting designs (including commercial set-ups, table-top photography, fashion and music videos) to create compelling images for interiors and exteriors. In-camera effects, lenses, emulsion, exposure, contrast, camera placement, composition, movement, continuity and color, as well as working with a director and crew will also be covered. Arriflex SR2 Super 16 film and Sony FS-700 cameras, Gear Head, Steadicam, Tungsten, HMI, LED and Kino-Flo lights, Fisher dolly and Jib arm will be used in class.
PREREQUISITE: CFC-3034, Cinematography, or a show reel that demonstrates basic cinematography practice.
IGOR SUNARA, director of photography. BA, with honors, University of Westminster. Films include: Finding Julia, The Keeper, On the Run, Mercy of the Sea, Misplaced, Tripwire, Cop Land. Short films include: Landscaper's Daughter, Moments, The House Guest. Documentary films include: Searching for Orson, Jerusalem Syndrome. Commercials include: Coors Light, AT&T, Coca-Cola, Kodak. Music videos include: Bon Jovi, Rod Stewart, Lil' Kim, Notorious B.I.G, Diana Ross, Dolly Parton, Liza Minnelli, John Cale & Lou Reed, Whitney Houston. Awards include: Best Campaign, Telly Award; Best Cinematography Award, Staten Island Film Festival; Student of the Year Award, University of Westminster.
The instructor's work can be viewed at: www.findingjulia.net and warstreetmovie.com.

Directing the Camera (Cinematography for Directors)
CFC-3037-A
Tues., Thurs.; June 4–June 27
Hours: 1:00 pm–5:00 pm
8 sessions; 3 CEUs
$400; equipment and materials fee, $100
This course will explore the collaboration between director and cinematographer through a hands-on approach to digital filmmaking. Learning how to translate a text visually is more than learning the differences between subjective and objective camera angles. We will take ideas, words, actions, emotional subtext, tone, and other forms of nonverbal communication, and render them in visual terms. Shot design, composition, rhythm, continuity, lensing, perspective, different viewpoints, blocking and color, and how light shapes perception are all creative options available to interpret the director's vision. Students will produce and direct scenes from their scripts (original or adapted) with professional actors. Canon C-100 digital camera, Sony mirrorless DSLR, and existing studio Tungsten lighting will be used in class.
PREREQUISITES: CFC-1003, Digital Filmmaking I, and CFC-3036, Cinematography/Lighting, or a show reel that indicates a basic proficiency in filmmaking.
IGOR SUNARA, director of photography. BA, with honors, University of Westminster. Films include: Finding Julia, The Keeper, On the Run, Mercy of the Sea, Misplaced, Tripwire, Cop Land. Short films include: Landscaper's Daughter, Moments, The House Guest. Documentary films include: Searching for Orson, Jerusalem Syndrome. Commercials include: Coors Light, AT&T, Coca-Cola, Kodak. Music videos include: Bon Jovi, Rod Stewart, Lil' Kim, Notorious B.I.G, Diana Ross, Dolly Parton, Liza Minnelli, John Cale & Lou Reed, Whitney Houston. Awards include: Best Campaign, Telly Award; Best Cinematography Award, Staten Island Film Festival; Student of the Year Award, University of Westminster.
The instructor's work can be viewed at: www.findingjulia.net and warstreetmovie.com.
Introduction to Production Design
CFC-1082-A
Tues., Thurs.; June 4–June 27
Hours: 6:00 pm–9:30 pm
8 sessions; 2.5 CEUs
$340; materials fee, $75

This course will focus on production design for the film industry. We will examine the responsibilities and collaborations of the production designer in detail. Particular emphasis will be placed on understanding the psychology of film characters and how this influences the design of the set. Through visual research, scene analysis, photography and drawing, students will work on exploring and creating the production design for a cinematic scene.

SIMONA MIGLIOTTI AUERBACH, production/set designer. BA, Sapienza Universita Di Roma; MAT, School of Visual Arts. 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 can be viewed at: simonamigliottiauerbach.com.

Special FX Makeup and Silicone Prosthetics for Film and Television
CFC-2243-A
Wed., June 5–August 14
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs
$400; materials fee, $225

Bring horror, sci-fi and fantasy characters to life. Learn how professional Hollywood makeup artists create fictional characters for TV and feature films. In this course, students will be introduced to the basic gore-and-accident-victim effects as well as some of the groundbreaking silicone prosthetic makeup FX techniques. Demonstrations will include how to lifecast a model and the proper uses of unusual mold-making and casting materials.


Postproduction
NOTE: Students cannot take equipment out of the College or use equipment and facilities outside of class time unless indicated in the course description.

The Art of Editing
CFC-2017-A
Thurs., June 6–August 15
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs
$400; lab fee, $75

This course will address the strategies and principles integral to the art of narrative filmmaking. It will examine the distinctive concepts, skills, processes and editing grammar essential to creative postproduction. Through lectures, screenings and shot-by-shot analysis, we will examine a wide-ranging group of motion-picture styles and the use of editing techniques that enhance them. A different topic will be explored weekly through films that include Edge Codes; All That Jazz; The Passion of Joan of Arc; The Wild Bunch; Jaws; 2001: A Space Odyssey; Koyaanisqatsi; Man with a Movie Camera and Dog Star Man. In addition, we will discuss examples of editor/director collaborations of such editors as Dede Allen, Thelma Schoonmaker, Michael Kahn, Walter Murch and Pietro Scalia. Legendary works of editors responsible for the advancement of editing language and techniques will be examined in detail. This is an indispensable course for those newly trained in editing protocols and not yet experienced in the techniques of creative editing, as well as editors interested in learning more about their craft and cineastes interested in how films are made. Editing terms and handouts elaborating on subject matter will be distributed throughout the semester.
VINCENT LOBRUTTO, film editor, author. BFA, School of Visual Arts. Professional experience includes: Editor, CinemaEditor. Books include: By Design: Interviews With Film Production Designers; Selected Takes: Film Editors On Editing; Stanley Kubrick: A Biography; Principal Photography: Interviews With Feature Film Cinematographers; Sound-On-Film: Interviews With Creators of Film and Sound; Martin Scorsese: A Biography. Publications include: MovieMaker, Films in Review, Film Quarterly. Award: Robert Wise Award, American Cinema Editors.

Adobe Premiere Pro
CVC-2561-A
Mon., June 3–July 22
Hours: 6:00 pm–9:00 pm
8 sessions; 2 CEUs; $520
This course will introduce students 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.
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. The instructor's work can be viewed at: davidtheeditor.com.

Adobe Premiere Pro
CVC-2561-B
Thurs., June 6–August 1
Hours: 6:00 pm–9:00 pm
8 sessions; 2 CEUs; $520
See CVC-2561-A for course description.
MIAH ARTOLA, video editor, Artola Digital. MA, The New School. Film projects include: Red Thread: The Prisoner and the Painter; Blind Spot; Past: A Retelling of Uncle Tom's Cabin; Waiting for Goddard. Television projects include: Rights of Passage, Better Homes and Gardens, My Signature. TV screenings include: Anthology Film Archives, Dixon Place, Cage Gallery, Pier 59 Studios. Software authored: Audio Peak Etcher. Awards and honors include: "66 Brilliant Women in Creative Technology," PR News; residency, Governor's Island. The instructor's work can be viewed at: artoladigital.com.

Adobe Premiere Pro
CVC-2561-C
Sat., June 8–August 3
Hours: 10:30 am–1:30 pm
8 sessions; 2 CEUs; $520
See CVC-2561-A for course description.
MARK RUSCIANO, editor, television director, technical director and producer, live show caller. BA, Hofstra University. Professional experience includes: Director, live and studio producer, director technical operations, A&E Network; creative, art director, SportsNet New York; senior Avid editor, ESPN; Avid, online editor, Lifetime Television. Television projects include: Live PD; 60 Days In; History Goes Hollywood; Alone, Corey Feldman: Moment of Truth; Cold Pizza; Bear in the Big Blue House; game broadcasts and pre/post game coverage for New York Mets. Awards include: Emmy Award; gold and bronze awards, PromaxBDA. The instructor's work can be viewed at: quicksite.io/mark-rusciano.

Avid Editing
CVC-3052-A
Wed., June 5–July 31
Hours: 6:00 pm–9:00 pm
8 sessions; 2 CEUs; $520
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 computer operating system.

**NOTE:** Lab time is included in the instructional hours; additional lab time is not available.


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### Sound Design for Film

**CVC-3157-A**

**Tues., June 4–July 23**

**Hours:** 6:30 pm–9:30 pm

8 sessions; 2 CEUs; $520

Have you ever wondered what a sound designer does on a motion picture? How the falling of keys or the echo of a scream has a subconscious effect on you? This course will examine how sound design is created for film and how the role of a sound designer brings life to the story. Using Pro Tools software and clips from award-winning films, students will create soundscapes for short in-class exercises. We will discuss and witness the dance between music, dialogue and effects, and break down the motivations that go into creating an emotional and powerful sound design for a film.

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

**NOTE:** Lab time is included in the instructional hours; additional lab time is not available.

**PAUL GOODRICH,** sound designer; mixer; owner, Merlin Studios. Films include: *Harry Potter and the Goblet of Fire*, *God Has a Rap Sheet, Artists of Hell's Kitchen, Quality of Mercy, Diary of a Young Girl, Bunny, Jerky Boys II.* Clients include: MTV, Sony, Scholastic, ABC, Moby, Capitol Records, Bantam Doubleday Dell, Random House, Syfy, Time Warner, Lucasfilm Ltd. Awards include: Gold Record, Platinum Record, Grammy, Academy Award.

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### Script Writing

### The Screenwriter: Finding and Developing Your Inner Voice

**CFC-2136-A**

**Tues., June 4–August 6**

**Hours:** 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs; $480

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.

**GARY RICHARDS,** screenwriter; playwright; director. BS, Union College. Full-length plays include: *The Root, Dividends, Children at Play, Scrambled Eggs, Second Summer, Slambook, Tropical Depression, Shiva.* Screenplays include: *Free of Eden, Stag, In Scoring Position, Beating Hearts, Doin' Time, Butch and Kiki, Two Regular Guys, Garage Band.* Awards include: Best Writing, Best Play, Dramalogue Award; Playwriting Award, Colleagues Theater Company.
Writing the Feature Film
CFC-2843-A
Mon., June 3–August 5
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs; $400
This course is designed for those with a solid understanding of the principles of feature-length screenwriting and who have an existing script or a new script they want to develop. We will focus on creating a commercially viable premise and storyline that can sustain an entire script, including developing characters with emotional depth, and creating believable dialogue. Techniques for learning and perfecting log lines and pitches will also be incorporated.
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.

Writing for TV and Web Series
CFC-2443-A
Thurs., June 6–August 15
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs; $400
This course will explore the ins and outs of writing for television and web series. It will provide an overview of areas that include idea generating, story structure, writing a show outline and teleplay formatting, as well as a review of resources invaluable to the writing process in these mediums. Students will receive feedback on pre-existing material. Don't have any pre-existing material? This is an opportunity to discuss that idea you can't stop thinking about and develop it into a spec script, original pilot or pitch.
SHERESE ROBINSON, screenwriter. BFA, School of Visual Arts; MFA, Columbia University. Professional experience includes: Scriptwriter, All My Children. Award: Phillip Morris Film Grant. The instructor's work can be viewed at: limebeat.com.

Acting and Voice-Over

Acting
CFC-1076-A
Tues., June 11–July 30
Hours: 6:00 pm–9:00 pm
8 sessions; 2 CEUs; $280
From Stanislavski to Strasberg . . . to you, this course will introduce actors and directors to the technique of Method Acting. You will work toward recognizing the analogy between your personal journey and the characters you bring to life as an actor, writer, director and artist. The Method approach creates a common artistic language for all involved to benefit from, and gives clarity to the work by embracing the authentic self that ultimately becomes universal.

Voice-Over: Workshop
CFC-3014-A
Mon., June 17–July 22
Hours: 6:00 pm–9:00 pm
6 sessions; 1.5 CEUs
$220; materials and studio fee, $100
New York City is the country's largest and busiest center for voice-over production. Success in this competitive market can mean earning thousands of dollars in session fees and high residuals for voice-over talents. Learn the essential
competitive skills that can win voice-over jobs with highly productive training sessions held in a working recording studio, utilizing actual voice-over copy for national commercials, corporate/educational projects and narratives, animation work, television/radio promos, trailers and audio books. Learn necessary professional audition skills and recording session techniques, vocal textures/attitudes, copy interpretation and performance execution. You’ll also receive an introduction to the business of voice-overs, focusing on talent unions, talent agents, producers and casting directors, and also listen to a variety of talent demo reels, learning the key essential elements of a successful demo reel. This course will be held in a midtown state-of-the-art sound recording studio. Students will receive their recorded readings at the conclusion of the course.

NOTE: Please bring a notebook, pencil, pen and yellow highlighter to the first session.


Voice-Over: Inside the Industry—Learn How to Find Your Voice
CFC-1443-A
Mon., June 10–July 15; no class June 24
Hours: 6:00 pm–8:30 pm
5 sessions; 1 CEU; $300
The voice-over industry has changed dramatically. With the explosion of voice-over casting websites on the Internet, and the easy and inexpensive technology available to record at home, interest in this booming field has never been greater. This course will focus on the essential elements to become a voice-over artist and point you toward your authentic sound, working intensively with various types of copy most conducive to your personality. You’ll get the inside scoop on current trends in a fun and nurturing workshop environment. Students will have the opportunity to work in a professional sound booth.

NOTE: Please bring a blue or colored pen to mark copy, a highlighter and a USB drive to the first session.

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

Voice-Over: Professionally Produced Demo Boot Camp
CFC-1476-A
Sat., Sun.; July 20–July 21
Hours: 10:00 am–4:00 pm
2 sessions; 1 CEU
$480; studio fee, $150
This boot camp is an intensive two-day, voice-over workshop where students will work on targeted copy chosen for their particular area of expertise and geared toward students’ specific talents, including narration/industrial, audio books, promos, commercials, urban, character or kids’ demos. Students will be coached to perfect their delivery in a professional recording booth. By the end of the workshop, students will have recorded five to six pieces of copy that will
be professionally mixed and produced into a finished demo.

**PREREQUISITE:** CFC-1443, Voice-Over: Inside the Industry—Learn How to Find Your Voice.

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

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**Fine Arts**

**Information Session**
One night: Wed., May 8
6:30 pm–8:30 pm

Open to the general public, free of charge

Are you considering a course this semester but do not know which instructor might best complement your learning style? What area of the fine arts do you want to explore? Spend an evening with some of our continuing education fine arts faculty; see their work and their students' work, hear them discuss it, and let them answer your questions on how to begin working in the fine arts.

**NOTE:** This information session will be held at 136 West 21st Street, room 418F, 4th floor. Session begins promptly at 6:30 pm.

**MODERATOR:** Steve DeFrank, sculptor.

Courses in the fine arts are listed under the following categories:
- Drawing
- Painting
- Sculpture
- Interdisciplinary and New Media
- Printmaking
- Jewelry

**Drawing**

**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.

**Drawing I**

*FIC-1007-A*

Tues., Thurs.; June 4–July 9
Hours: 6:00 pm–9:30 pm
10 sessions; 3.5 CEUs; $480

The course will provide a foundation in the fundamentals of drawing and design. Students will draw from live models, still lifes and interiors to acquire an understanding of the elements of composition: perspective, color, light and shadow,
texture and line. Demonstrations and critiques will be ongoing while students explore a wide variety of styles—from the old masters to contemporary artists. Pencil and charcoal will be the primary media. Trips to museums and galleries are included.

NOTE: Please bring a rough newsprint pad (18x24") and 6B graphite pencils to the first session.

ANDREA ZAKIN, painter, sculptor. MA, Hunter College; School of the Museum of Fine Arts; Columbia University.

One-person exhibitions include: Syracuse University, NY; Fairleigh Dickinson University; Abraham Rattner Memorial Gallery; Philadelphia Art Alliance; Barbara Ingber Gallery. Group exhibitions include: Elaine Benson Gallery, Small Walls Gallery, Zeus Trabia Gallery, Adagio Gallery. Consultant: New York Foundation for the Arts, New York State Council on the Arts, New York State Department of Education. Grants include: Altos de Chavon, Dominican Republic; MacDowell Colony; Osabaw Island Project.

“Drawing from the Collection” Marathon at The Metropolitan Museum of Art

FIC-1124-A

Tues.; June 25

Hours: 10:00 am–5:00 pm

1 session; $150

This one-day marathon of virtually non-stop drawing at The Metropolitan Museum of Art will start in the Greek and Roman Galleries and proceed to other parts of the Museum. Working quickly and energetically in sketchbooks with various types of pencils, we will concentrate on line and shape. The Museum will serve as a source of inspiration and information for our art. This workshop is a drawing intensive, and work will be done at a fast pace.

NOTE: Please bring a hardcover bound sketchbook (approximately 11x9"), that has a spine that allows it to lay flat open across a spread of two sheets; soft, dark graphite pencils (such as ebony or 3 to 6B pencils) and an open attitude. Open to all levels.


Figure Drawing I

FIC-1134-A

Tues., June 11–July 16

Hours: 10:00 am–4:00 pm

6 sessions; 3.5 CEUs; $480

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

NOTE: Please bring a newsprint pad (18x24"), vine charcoal, soft charcoal pencils and Crayola crayons to the first session.

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 can be viewed at: judymannarino.net.
Contemporary Drawing Studio: Observing the Moment
FIC-2126-A
Wed., June 5–July 10
Hours: 6:30 pm–9:30 pm
5 sessions; 1.5 CEUs; $220
In this course students will build observational drawing skills through a contemporary art 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 imaginary. Each session will begin with a live model, expanding into alternative exercises derived from 20th and 21st century art history: surrealist automatism, situationist walks, mapmaking, performative drawing, rules and restraints, and drawing in virtual space. Broadening the scope of what it means to observe through drawing, students will gain insight to their natural way of seeing, and begin a drawing practice unique to their vision.

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-A
Wed., July 17–August 14
Hours: 6:30 pm–9:30 pm
5 sessions; 1.5 CEUs; $220
This course is a continuation of FIC-2126, Contemporary Drawing Studio: Observing the Moment. Our focus will be on developing an authentic, habitual drawing practice, achieving mastery through ritual practice and the production of a series. Students will observe the practices of an array of contemporary artists with a focus on the ways they balance chance and control, including Matthew Barney’s “Drawing Restraint”; Carolee Schneemann’s “Up To and Including Her Limits”; Kari Upson’s graphite drawings; Janine Antoni’s “Loving Care”; the collaboration of Marcel Dzama and Raymond Pettibon; and Kara Walker’s large-scale, cutout ink drawings. Students will select their own guidelines in which to produce a new series of drawings. Best practices for documenting a drawing portfolio will also be discussed.

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

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.

Realistic Portrait Drawing
FIC-2148-A
Mon.–Fri., June 3–June 7
Hours: 9:00 am–5:00 pm
5 sessions; 4 CEUs; $980
Drawing lies at the heart of all representational art and unity is the key component. The purpose of this workshop is to develop your ability to approach drawing in a contextual way, where each small part serves the greater whole. We will start with exercises designed to sharpen your ability to see objectively. Working with live models, you will learn how to identify the specific proportions and structure unique to each individual. By weeks end, you will understand what it takes to achieve a full-fledged tonal portrayal of your subject, bathed in light and surrounded by air. Draftsmanship is an easily learned skill. The techniques and approaches you will learn can be readily adapted to any type of subject matter and style. All aspects of this method will be presented logically and coherently. Every step will be fully demonstrated and explained.

NOTE: A complete supply list will be sent to you prior to the start of the workshop.

Exhibitions include: Richard C. von Hess Gallery, American Society of Portrait Artists; University of the Arts, Philadelphia; Society of Illustrators; Long Island Professional Artists’ Showcase; New York Society of Portrait Artists; Connecticut Society of Portrait Artists. Publications include: Communication Arts, Idea, Print, Folio, Graphics, Step-by-Step Graphis. Awards and honors include: First Place, Best Portfolio, Portrait Society of America; Society of Illustrators; American Society of Portrait Artists. The instructor's work can be viewed at: fineartportrait.com.

**Painting**

**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.

**Painting**

*FIC-1221-A*

**Wed., June 12–July 24**
**Hours:** 10:00 am–4:00 pm
**6 sessions; 3.5 CEUs; $480**

Painting is a very curious act. Do you have the desire to make something look real? Have you ever wondered about color and how it creates form and atmosphere? This is a beginning course designed to introduce the fundamentals of painting. Using oil paint, students will explore the many aspects of color in a very clear, methodical way. Weekly, you will build your understanding of color and form painting from subjects that will include still life and the model. The course will concentrate on each student's individual development, enhancing his or her technical skills and personal expression. By the end of the course you will be amazed at your newfound ability.

**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; LedsisFlam 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 can be viewed at: judymannarino.net.

**Painting**

*FIC-1223-CE*

**Mon., June 10–July 15**
**Hours:** 10:00 am–4:00 pm
**6 sessions; 3.5 CEUs; $480**

Designed for the beginning student, this studio course will introduce the fundamentals of color, space, composition and technique. Oil paint will be the primary medium; other media will be explored, including collage. Students will paint from observation, memory and imagination. Contemporary concepts will be emphasized. There will be individual and group critiques.

**NOTE:** Please bring a rough newsprint pad (18x24”), charcoal pencils and an eraser to the first session.

Realistic Portrait Painting from Life
FIC-2221-CE
Mon.–Fri., August 5–August 16; Sat., August 10
Hours: 9:00 am–5:00 pm
11 sessions; 8.5 CEUs; $1,800
Do you want your portraits to come to life? Illusionistic realism takes more than just copying what's in front of you; you need to understand what to emphasize and what to play down, if you want to make your canvas come alive. This course will present, to artists of all levels, a uniquely simple and logical approach to painting the portrait in oil. The mindset and methodologies that have guided master artists for more than 500 hundred years will be fully explained, and you will learn the time-honored techniques that have served as the backbone for some of the greatest paintings ever created. Designed to develop your ability to create a believable three-dimensional reality on a two-dimensional surface, regardless of how painterly or refined you paint, this course will allow you to rigorously engage with the principles of portrait painting in the classical tradition. Working from live models, we will explore techniques for drawing accurately, handling paint, emphasizing the effects of light and atmosphere, modeling form and mixing believable and lifelike flesh tones. Every step from preparing a canvas to applying the final highlight will be thoroughly demonstrated and explained. NOTE: A Saturday field trip to the Metropolitan Museum of Art is included. A complete supply list will be sent to you prior to the start of the workshop. Please bring a notebook and pen to the first session.


Portrait Painting
FIC-2237-A
Sat., June 15–July 27
Hours: 12:00 noon–6:00 pm
6 sessions; 3.5 CEUs; $480
This comprehensive course in portrait painting will explore all you need to know to make realistic, fully illuminated portraits. It is perfect for beginners and will prove of immense value to even the most experienced professional. Each week will involve painting from the model with detailed instruction. We will begin with an examination of how color can be used to create palpable flesh and three-dimensional form. Subsequent projects will build from this foundation and incorporate paint layering and underpainting techniques, as well as a look at the mysteries of pose, posture and gesture. The simple break down of the features—nose, eyes, mouth, ears—will enable you to quickly incorporate them into your portrait with accuracy and credibility. Examples from masters’ work will be shown and discussed. Home assignments support and continue the work in class, and sometimes range to more experimental approaches to the portrait. NOTE: A short video about the course and a materials list can be viewed at: johnaparks.com.

Painting Workshop: Paint Your Vision  
*FIC-2249-A*  
**Sat., June 8–August 3**  
**Hours: 10:00 am–2:00 pm**  
**8 sessions; 3 CEUs; $400**  
This painting workshop is for artists at all levels who would like to explore their vision in oil or water-based painting media. It is structured to allow students the time and freedom to individually explore those aspects of painting that interest them, including realism, abstraction and experimentation. Beginning painters will receive instruction on basic painting fundamentals. Advanced students and abstract painters will be encouraged to define their visual sensibility while honing technical painting skills. Models will be available for each session, and all students will be supported in developing their critical and conceptual thinking, regardless of style or subject matter.  
**NOTE:** The first session will include a discussion of non-toxic painting options, and a supply list will be distributed.  

Painting: Between Realism and Abstraction  
*FIC-2254-A*  
**Thurs., June 6–August 15**  
**Hours: 6:00 pm–9:30 pm**  
**10 sessions; 3.5 CEUs; $480**  
Working from the figure, students will start by exploring semi-realistic styles and then move on to deconstruct the figure into more abstract shapes. Color, tone and line will be continuously explored. At times, projects will address the fine line between realism and abstraction. Glazing techniques, as well as transparent to impressionistic impasto painting, will be demonstrated. We will break down the figure and study a concentrated, expressive brush stroke. Finally, students will work on abstracted shapes of the body—pushing angles, reinventing curves, twisting torsos and elongation. Students will complete approximately eight finished pieces by the end of the course.  
**NOTE:** Please bring paints and canvas (18x24") to the first session.  

Watercolor Painting  
*FIC-2262-A*  
**Tues., June 4–August 6**  
**Hours: 6:00 pm–9:00 pm**  
**10 sessions; 3 CEUs; $400**  
Andrew Chang’s step-by-step watercolor method will be used during the course. The first two sessions will cover how to control water (value study) and a color mixing study. These are the keys to overcoming the fear of watercolor painting. Other techniques covered will include preserving white, contrast, wet on wet, and light drawing skills. A variety of materials will be used to build up the ability to create personalized paintings. Painting subjects will be still lifes, figures, landscapes, and seascapes. Students will paint from the observation of real objects (flowers, glass bottles, textured objects, etc.) and live models, and from magazine or personal photographs.  
**NOTE:** Please bring basic watercolor materials to the first session. A materials list and a workbook (pdf format) will be sent to registered students; practice template sheets will be distributed during the first two sessions.  
**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

**Watercolor Painting**

*FIC-2264-A*

**Mon., June 10–July 15**

**Hours:** 6:30 pm–9:30 pm

6 sessions; 1.5 CEUs; $220

This course is designed to inform and demonstrate all the “shop tricks” in watercolor painting. Beginning and experienced students will learn how to avoid pitfalls and advance their watercolor paintings. We will explore a variety of watercolor techniques with an emphasis on developing one's own style. Demonstrations of color and design, wet-on-wet and dry brush techniques will be included. Students can paint from still life, photographs or their own subject matter. Individual attention will be given.

**NOTE:** A supply list will be distributed upon registration in this course.

DENIS PONSOT, painter. One-person exhibitions include: Artists' Woods, Amagansett, NY; Daruma Gallery; Alfred Van Loen Gallery, Huntington Station, NY. Group exhibitions include: JN. 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.

**Advanced Painting**

*FIC-3211-A*

**Mon., Wed.; June 3–July 8**

**Hours:** 10:00 am–4:00 pm

10 sessions; 6 CEUs; $650

In this all-day studio course, students can explore ideas from their personal artistic vision and bring them to completion. The instruction will focus on individual growth in a supportive class environment. This course has been developed to help students think clearly about technique and skills. Contemporary as well as historical issues will be examined to assist students in establishing a historical sense of themselves as artists.

**NOTE:** Please come prepared to paint and bring examples of your work to the first session.


**Sculpture**

It is mandatory for students to attend the first session of class, during which essential information on the proper use of tools and materials as well as safety demonstrations will be given. If the first session is missed, the instructor and sculpture facilities manager, Daniel Wapner (dwapner@sva.edu), must be informed. The School of Visual Arts reserves the right to prohibit any student from tool use or facilities access as deemed necessary.

Access to the Sculpture Center shops outside of class hours is available for students enrolled in corresponding sculpture courses, unless otherwise indicated. Continuing education students enrolled in sculpture courses that allow access will have open access to the sculpture facilities and tools during the designated open access hours only: Friday, 5:00 pm to 9:00 pm and Sunday, 12:00 noon to 6:00 pm. Access will not be available outside these designated open access times. Please note that the sculpture facilities are also open to all approved SVA students during these times. Should a College event or BFA Fine Arts scheduling change occur during the aforementioned times, additional access cannot be granted. Access to the Sculpture Center shops, labs and tools terminates on the last day of the scheduled course. No access will be granted after this date.

The Sculpture Center has an onsite store where students can purchase materials, including wood, plaster, metal
and glazes. The onsite store is a courtesy for SVA students and is not designed as a substitute for commercial supply stores. Supply levels fluctuate and materials may not be in stock at all times.

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.

**Sculpture**  
*FIC-1430-A*  
**Tues., June 4–August 6**  
**Hours:** 6:00 pm–9:30 pm  
**10 sessions; 3.5 CEUs**  
$480; studio fee, $200

Designed for students of all levels who wish to explore three-dimensional art, this course will provide an overview of contemporary sculptural practice, exploring the relationship of idea and form. In the studio, students will complete thematic exercises leading to a well-developed, final project. Critical examination of individual studio practices and the current landscape of art-making will be emphasized.

NOTE: The studio fee includes safety equipment, hand tools, abrasives, compressed air, lubricants and access to only the wood and plaster workshops during posted open access hours, based on facility availability. All other materials must be purchased by the student.

SUNG JIN CHOI, fine artist; sculptor; senior technical advisor, Sculpture Center, School of Visual Arts. BFA, MFA, Seoul National University; MFA, Hunter College; Skowhegan School of Painting and Sculpture. Exhibitions include: Dumbo Arts Center; Rosenberg Gallery, New York University; Steuben South Gallery, Pratt Art Institute; Rush Arts Gallery; Spaces, Cleveland, OH; Real Art Ways, Hartford, CT; Front Room Gallery; Vaudeville Park; Korean Cultural Service; M55 Gallery; Hunter College; Sculpture Space, Utica, NY; Creative Arts Workshop, New Haven, CT. Grants include: Gwanak Graduate Grant, Seoul National University; Skowhegan School of Painting and Sculpture. The instructor’s work can be viewed at: sungjinchoi.com.

**Contemporary Ceramic Sculpture**  
*FIC-2417-A*  
**Wed., June 5–August 14**  
**Hours:** 6:00 pm–9:30 pm  
**10 sessions; 3.5 CEUs**  
$480; studio fee, $200

Stepping away from the traditional hand-building and wheel methods, in this course students will produce sculptural works using mold-making and slip cast as the primary techniques (other tools available in the ceramic room will be introduced and may be used to combine techniques). Students will work on individual projects tailored to their interests and experience. Critiques will be an integral part of the course. Throughout, students will be encouraged to develop new approaches to their work. Slide presentations on contemporary ceramic art and artists will be included.

NOTE: The studio fee includes safety equipment, hand tools, kiln use and access to only the ceramics workshop during posted open access hours, based on facility availability. All other materials must be purchased by the student. The ceramics workshop cannot accommodate large volumes of work due to class loads, shelf space and kiln space. Continuing education students taking a ceramics course are limited to 15 reasonably sized pieces per semester. All work that is to be fired must be accompanied with a firing tag.

NICOLAS TOURON, sculptor, ceramist. MFA, School of Visual Arts. One-person exhibitions include: Virgil de Voldère Gallery; Galerie Bugdahn und Kaimer, Düsseldorf. Group exhibitions include: Josée Bienvenu Gallery; Galleria Rizziero Arte, Pescara, Italy; Tropen Museum, Amsterdam; NADA Miami Art Fair; Kunstraume auf Zeit, Linz; Kunsthal, Rotterdam. Publications include: The New York Times, New York magazine. Award: Fulbright Fellowship. The instructor’s work can be viewed at: nicolastouron.com.
Transmedia Workshop
FIC-2422-A
Tues., June 4–July 30
Hours: 6:30 pm–9:30 pm
9 sessions; 2.5 CEUs
$340; studio fee, $200

This course will allow you to really explore and invent by embracing all media, and will encourage anyone who desires
a nurturing critical discourse and consciousness of themselves in relation to what is happening in the visual arts today.
A fully mixed-media orientation is receptive to all approaches, including students who are primarily painters, photographers
or videomakers, performers, among others. The emphasis will be on enabling experimentation with a full range of
traditional, unconventional and exotic materials, techniques and ideas: digital fabrication, audio, electricity, fluids,
mechanical parts, photomontage, optics, metal, paper, wood. The development of your concepts and personal interests
will be strongly supported. Our thinking will be placed in contemporary and historical context through presentations of
visual and textual resources: slides, videos, articles, web-based online materials and weekly updates on current
exhibitions. Among the many ideas that will be explored are perception, transformation, performance, the body and
language, as well as the environmental, political and site-specific in art. This course is perfect for those seeking to renew
their creative work and develop a portfolio. Professional resources will be discussed and extensive technical help will be
provided. There will be group critiques and individual instruction.

NOTE: In addition to class time, studio access to the Sculpture Center is during open access hours for continuing
education students only: Friday, 5:00 pm to 9:00 pm; Sunday, 12:00 noon to 6:00 pm. The studio fee includes safety
equipment, hand tools, welding gases, welding rods, drill bits, saw blades, abrasives, compressed air, lubricants, wood
glue and access to only the wood and metal workshops during posted open access hours, based on facility availability.
All other materials must be purchased by the student.

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 can
be viewed at: jonesginzel.com.

Digital Sculpture
FIC-2687-A
Mon., June 3–August 5
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs
$400; studio fee, $200

Making sculptures using computer-aided fabrication and rapid prototyping machines is the focus of this course.
Students will explore various uses of 2D and 3D scanning software to create objects with the help of 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 Sculptris, Modo, Adobe Illustrator, 3D
Systems Geomagic and SolidWorks will be covered. We will examine different techniques to identify the best workflow
for various types of work, and students have the opportunity to work in a variety of materials, such as plywood, acrylic
glass, cardboard and foam. Turn your ideas into objects with the precision of laser and CNC technology.

NOTE: The studio fee includes safety equipment, access to electronic media workstations, 3D printing materials and
laser cutting. Access to SVA Sculpture Center outside of class time is not available. Artwork created using CNC
equipment, laser cutter, CNC ShopBot and rapid prototyping machines may incur additional material fees based on the
individual project. All other materials must be purchased by the student.

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.

**Metal Sculpture**

*FIC-2434-A*

**Mon., June 3–August 5**

*Hours: 6:00 pm–9:30 pm*

10 sessions; 3.5 CEUs

$480; studio fee, $200

This course covers a broad range of metalworking processes, enabling beginning and more advanced students to discover the enigmatic qualities of metal. Instruction will be given in shop safety; hand and power tools; MIG and TIG welding; plasma cutting and sheet metal forming. Following a guided first project students will develop independent projects to synergize learned skills with their own sculptural methods, concepts and sensibilities. No previous sculpture or metal experience is required.

**NOTE:** The studio fee includes safety equipment, hand tools, welding gases, welding rods, drill bits, saw blades, abrasives, compressed air, lubricants, wood glue and access to only the metal workshop during posted open access hours, based on facility availability. All other materials must be purchased by the student.

**MARSHA TRATTNER, sculptor.** BA, Colgate University; MFA, Rhode Island School of Design. One-person exhibitions include: Metal & Thread, Colgate University, Hamilton, NY; A.I.R. Gallery. Group exhibitions include: Pelham Art Center, NY; Artists Space; Munson-Williams-Proctor Museum of Art, Utica, NY; Exit Art; J. Lucas Gallery, Provincetown, MA; Sculpture Center. Public sculptures include: Socrates Sculpture Park; Franconia Sculpture Park, MN; Sacred Heart University, Fairfield, CT; Empire–Fulton Ferry State Park. Publications include: *The New York Times, Veranda, Home Fashion, Provincetown Arts, Metropolitan Home, New York Post*. Awards include: eBay Foundation, Empire State Crafts Alliance, Sculpture Space. The instructor's work can be viewed at: marshatrattner.com.

**Metal Furniture Fabrication**

*FIC-2438-A*

**Wed., June 5–August 14**

*Hours: 6:00 pm–9:30 pm*

10 sessions; 3.5 CEUs

$480; studio fee, $200

This hands-on course will cover the fundamentals of designing and making metal home furnishings and furniture. Students will learn shop safety and a variety of techniques to cut, bend, form, join (including welding) and finish metals. Individual assistance is given with applying techniques to directed projects of the students' own designs. Students with prior experience in metalworking will work with the instructor to plan independent projects and learn advanced techniques. Past projects have included tables, lamps, mirror frames, shelves, trays, coat racks, candelabras, birdhouses, bowls and planter boxes. The class is open to students of all levels, from those with no experience with art or using tools to working designers who need practical knowledge of the material and how to add structure to their designs.

**NOTE:** The studio fee includes safety equipment, hand tools, welding gases, welding rods, drill bits, saw blades, abrasives, compressed air, lubricants, wood glue and access to only the metal workshop during posted open access hours, based on facility availability. All other materials must be purchased by the student.

**MARSHA TRATTNER, sculptor.** BA, Colgate University; MFA, Rhode Island School of Design. One-person exhibitions include: Metal & Thread, Colgate University, Hamilton, NY; A.I.R. Gallery. Group exhibitions include: Pelham Art Center, NY; Artists Space; Munson-Williams-Proctor Museum of Art, Utica, NY; Exit Art; J. Lucas Gallery, Provincetown, MA; Sculpture Center. Public sculptures include: Socrates Sculpture Park; Franconia Sculpture Park, MN; Sacred Heart University, Fairfield, CT; Empire–Fulton Ferry State Park. Publications include: *The New York Times, Veranda, Home Fashion, Provincetown Arts, Metropolitan Home, New York Post*. Awards include: eBay Foundation, Empire State Crafts Alliance, Sculpture Space. The instructor's work can be viewed at: marshatrattner.com.
Creative Blacksmithing  
*FIC-2441-A*  
**Tues., June 4–August 6**  
**Hours:** 6:30 pm–9:30 pm  
**10 sessions; 3 CEUs**  
**$400; studio fee, $200**  

An introduction to the ancient art of blacksmithing, this course will use traditional and modern tools to create forged metal objects—functional and sculptural. Students will learn to take an otherwise intractable material like steel and make it malleable and adaptable to their own vision. Topics include: bending, drawing down, hot-cutting, spreading, twisting and braiding, sheet-metal forming, hot-punching and riveting. We will mainly use gas forges; though traditional coal forges will be introduced during the semester. Thorough instruction will be given in oxy-acetylene and oxy-propane torch work—heating, cutting, welding, brazing and silver soldering. MIG and Arc welders are also available.

**NOTE:** A release will be provided for each student registering for this course. The release must be signed by the student at the beginning of the first session. This course will be held at 27 Coffey Street, Red Hook, Brooklyn. Access to the SVA Sculpture Center is not included.

**MARSHA TRATTNER, sculptor. BA, Colgate University; MFA, Rhode Island School of Design. One-person exhibitions include: Metal & Thread, Colgate University, Hamilton, NY; A.I.R. Gallery. Group exhibitions include: Pelham Art Center, NY; Artists Space; Munson-Williams-Proctor Museum of Art, Utica, NY; Exit Art; J. Lucas Gallery, Provincetown, MA; Sculpture Center. Public sculptures include: Socrates Sculpture Park; Franconia Sculpture Park, MN; Sacred Heart University, Fairfield, CT; Empire-Fulton Ferry State Park. Publications include: *The New York Times*, *Veranda*, *Home Fashion*, *Provincetown Arts*, *Metropolitan Home*, *New York Post*. Awards include: eBay Foundation, Empire State Crafts Alliance, Sculpture Space. The instructor's work can be viewed at: marshatrattner.com.**

Creative Blacksmithing  
*FIC-2441-B*  
**Thurs., June 6–August 15**  
**Hours:** 6:30 pm–9:30 pm  
**10 sessions; 3 CEUs**  
**$400; studio fee, $200**  

See FIC-2441-A for course description and instructor.

Metalworks Without Welding  
*FIC-2453-A*  
**Wed., June 12–July 24**  
**Hours:** 2:00 pm–5:00 pm  
**6 sessions; 1.5 CEU**  
**$220; studio fee, $165**  

Metalworking doesn’t have to mean working with sparks and flames. In fact, there are multiple tools and techniques to work with metals that require a range of skills, which involve neither welding or flame work. This course is suited for the beginning student interested in metalworking, or the experienced metal artists who would like to add new techniques to their vocabulary. Several small, individually designed projects will be completed using hand tools (hacksaw, file, punch, stamp, riveter, tap, hammer), small power tools (hand drill, jigsaw, reciprocal saw, sander) and larger equipment (bender, brake, roller, jump shear, CNC machines). The focus will be on using steel; other metals can be used with the instructor's permission.

**NOTE:** The studio fee includes safety equipment, hand tools, welding gases, welding rods, drill bits, saw blades, abrasives, compressed air, lubricants and access to only the metal workshop outside of class time, based on facility availability. All other materials must be purchased by the student.

**MARSHA TRATTNER, sculptor. BA, Colgate University; MFA, Rhode Island School of Design. One-person exhibitions include: Metal & Thread, Colgate University, Hamilton, NY; A.I.R. Gallery. Group exhibitions include: Pelham Art Center, NY; Artists Space; Munson-Williams-Proctor Museum of Art, Utica, NY; Exit Art; J. Lucas Gallery, Provincetown, MA; Sculpture Center. Public sculptures include: Socrates Sculpture Park; Franconia Sculpture Park, MN; Sacred Heart University, Fairfield, CT; Empire-Fulton Ferry State Park. Publications include: *The New York Times*, *Veranda*, *Home Fashion*, *Provincetown Arts*, *Metropolitan Home*, *New York Post*. Awards include: eBay Foundation, Empire State Crafts Alliance, Sculpture Space. The instructor's work can be viewed at: marshatrattner.com.**
Woodworking I

FIC-2463-A

Wed., June 5–August 14
Hours: 6:00 pm–9:30 pm
10 sessions; 3.5 CEUs
$480; studio fee, $200

Designed to introduce students to working with wood, this course will begin with an overview of the general properties of various woods and give a brief history of woodworking. Demonstrations will be given in hand joinery (dovetails), turning with a lathe and hand-tool applications. In addition, techniques in clamping, gluing, sanding and finishing will be addressed. Projects will include creating a lathe-turned object and a small piece of furniture (such as a stool or table). No prior experience is necessary.

NOTE: The studio fee includes safety equipment, hand tools, drill bits, saw blades, abrasives, compressed air, lubricants, wood glue and access to only the wood workshop during posted open access hours, based on facility availability. All other materials must be purchased by the student.


Woodworking and Metalworking II

FIC-3458-A

Thurs., June 6–August 15
Hours: 6:00 pm–9:30 pm
10 sessions; 3.5 CEUs
$480; studio fee, $200

This course will develop creative, technical and problem-solving skills in woodworking and metalworking techniques in a sculptural context. Weekly demonstrations of all shop tools will be provided, including the table saw, sliding compound miter saw, horizontal and vertical band saws, drill press, router table, MIG and TIG welding, plasma cutting and sandblasting equipment. Students will learn the fine art of sculpting metal, such as how to cut, shape, forge and weld, as well as polishing and finishing. In the woodshop, advanced techniques of joinery, woodcarving and finishing will be covered. The elements and principles of design will be explored, and good studio practices will be cultivated.

NOTE: The studio fee includes safety equipment, hand tools, welding gases, welding rods, drill bits, saw blades, abrasives, compressed air, lubricants, wood glue and access to only the wood and metal workshops during posted open access hours, based on facility availability. All other materials must be purchased by the student.

SUNG JIN CHOI, fine artist; sculptor; senior technical advisor, Sculpture Center, School of Visual Arts. BFA, MFA, Seoul National University; MFA, Hunter College; Skowhegan School of Painting and Sculpture. Exhibitions include: Dumbo Arts Center; Rosenberg Gallery, New York University; Steuben South Gallery, Pratt Art Institute; Rush Arts Gallery; Spaces, Cleveland, OH; Real Art Ways, Hartford, CT; Front Room Gallery; Vaudeville Park; Korean Cultural Service; M56 Gallery; Hunter College; Sculpture Space, Utica, NY; Creative Arts Workshop, New Haven, CT. Grants include: Gwanak Graduate Grant, Seoul National University; Skowhegan School of Painting and Sculpture. The instructor’s work can be viewed at: sungjinchoi.com.

Interdisciplinary and New Media

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.
Bio Art in the Mysterious World of the Microbes
FIC-2611-A
Sat., June 8–July 13
Hours: 3:00 pm–6:00 pm
5 sessions; 1.5 CEUs; $220

Microbes represent the most diverse group of organisms on Earth and have been found throughout the world to the far reaches of the planet. They are capable of living in places we once thought were uninhabitable from the deep sea hydrothermal vents to the ice masses of the Arctic tundra. These microorganisms are capable of eating petroleum, metals, acids, plastics and toxic wastes, and are thus valuable in the process of removing pollutants and contaminants from our environment. Here, we take a bio art approach to discovering new species within the microbial world. We will visualize and image the wonderful beauty of these fascinating creatures by studying their many shapes and morphologies that often take the form of rods, spheres, coils and helixes. We will use a variety of collecting techniques to obtain these microbes from the waterways throughout and surrounding Manhattan. We will use sophisticated culturing techniques in the SVA Bio Art Lab and state-of-the-art techniques, including the polymerase chain reaction (PCR) and DNA sequencing to identify the microbes we collect. Through this process we will study bioluminescent diatoms, cyanobacteria, protozoans like amoebas and paramecium, zooxanthellae the symbiotic algae that live inside coral polyps, and many others. Come collaborate on an adventure of art and science and dive into the mysterious world of microbes.


Botanica: Imaging the Green Planet
FIC-2614-A
Sun., June 9–July 14
Hours: 11:00 am–2:00 pm
5 sessions; 1.5 CEUs; $220

Plants are among the most diverse organisms on the planet, growing in arid deserts and rain forests, on mountaintops and in the savannahs, as well as in marshes, lakes, rivers and the seas. They can take on beautiful forms with vivid colors and highly evolved features. While they are often thought of as almost inert objects, they can exhibit elaborate behaviors such as opening their blossoms at dawn, tracking the sun as the earth rotates, or baiting and trapping insects as a source of food. In this course, we will capture photographic representations of these lush life forms and explore the beautiful and bizarre world of plants and take an in-depth look at the intricate composition of their sexual structures, roots, vascular tissues and the photosynthetic machinery that create these primary producers. In particular, we will use time-lapse imaging to capture their movements, macro lenses to obtain images of their details, and microscopes to image tissues and cells. The fun begins as we focus on these unrelenting worshipers of the sun.


Biological Imaging: The Use of Microscopy to Observe and Photograph Life
FIC-2616-A
Sat., June 8–July 13
Hours: 11:00 am–2:00 pm
5 sessions; 1.5 CEUs; $220

Capturing images of nature and biological phenomena is an essential component of the scientific process; it is also an intricate aspect of art. In this course we will utilize macro lenses and dissecting stereo microscopes, as well as compound and fluorescent microscopes to obtain images of the microscopic world. Students will photograph marine invertebrates, including sea urchins, starfish, tunicates, comb jellies, anemones and sponges. Under the high-mag objective, we will image zooplankton and phytoplankton from marine and freshwater samples, and tissues prepared with our hands for microscopic observations. Students will develop a portfolio of images through projects that can include still life, video, time-lapse imaging, stereo pairs of 3D images, focal stacking and high-dynamic range photography. See what you can discover under magnification.

Introduction to Interactive Objects: Working with Arduino/Genuino
VLC-2611-A
Wed., May 29–August 7
Hours: 6:00 pm–9:00 pm
10 sessions; 3 CEUs
$500; lab fee, $150
In this introductory course to interactive objects students will work with Arduino Genuino, an open source, programmable microcontroller designed for tinkering with electronics. Students will get hands-on experience in wiring, breadboarding and coding with a variety of sensors and actuators. The course will give students the fundamentals necessary to create their own physical computing projects. Sessions will be held at the Visible Futures Lab, a state-of-the-art digital fabrication and rapid prototyping facility. No prior electronics experience needed.
NOTE: The lab fee includes demo materials, access to soldering equipment, an Arduino starter pack with Arduino UNO, breadboard, USB cable, some sensors and motors. Students are required to have their own laptops to upload code. Additional materials must be purchased by the student. Use of some digital fabrication machines may incur additional fees.
OYA KOSEBAY, manager, Visible Futures Lab, School of Visual Arts; designer/creative technologist. B.Arch., Mimar Sinan Güzel Sanatlar Üniversitesi; MA, New York University; certificate, School of the Art Institute of Chicago. Publications include: Educating Modern Learners, Wired, Sony Wonder Technology, Maker Faire New York.

Fiber Art + Fashion
FIC-2522-A
Tues., June 4–August 6
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs
$400; studio fee, $50
This course will explore fiber art and fashion as art practice. Students will learn how to design and make clothing or costumes, soft sculpture, fiber art, and other fiber-based projects. These can be worn, exhibited as art, and used in performances, videos, films, photographs and installations. The primary focus of the course is for students to work on designing and creating their own fiber art and fashion projects with guidance from the instructor. Students of all levels are welcome. If you don’t have sewing experience, I will teach you how to sew. Techniques shown include sewing methods, designing and constructing clothing and costumes, embroidery, and other fibers techniques. Students can also design and print their own fabrics with our fabric printer. We will also look at and discuss examples of fiber art and fashion, especially in relation to student work.
NOTE: The studio fee includes the use of sewing machines in the Fibers Lab, thread, and computers with software. All other materials must be purchased by the student.
AIMEE MORGANA, fine artist, video artist, scientific researcher. BA, Southern Illinois University; MFA, San Francisco Art Institute; Whitney Museum Independent Study Program. One-person exhibitions include: Institute of Contemporary Art, Boston; American Fine Arts; Pat Hearn Gallery; Michael Kohn Gallery, Los Angeles. Screenings include: Palais de Tokyo, Paris; Anthology Film Archives; Royal Society of the Arts, London; Animal Planet International; Whitney Biennial; Institute of Noetic Sciences; Cambridge University, U.K.; American Cinematheque, Hollywood; Wildscreen Festival; Toward a Science of Consciousness Conference; American Museum of Natural History. Publications include: Artforum; USA Today; Art in America; Installation Art; The New York Times; Flash Art; Times of London; BBC Global News; ARTnews; Art and Feminism; Journal of the Society for Scientific Exploration; contributor, Encyclopedia of Human–Animal Relationships. Awards and honors include: Pollock-Krasner Foundation, New York Foundation for the Arts, Louis Comfort Tiffany Foundation, Bial Foundation Research Fellowship, Lifebridge Foundation. Artist residency, P.S.1 Contemporary Art Center Artist residency: P.S.1 Contemporary Art Center. The instructor's work can be viewed at: sheldrake.org/nkisi.
Digital Embroidery  
**FIC-3621-A**  
**Wed., June 5–August 14**  
**Hours: 6:00 pm–9:30 pm**  
**10 sessions; 3.5 CEUs**  
**$480; materials fee, $160**  
Digital embroidery transforms handcrafted couture into a fine arts 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. The image is a sewing file that can be saved and re-sewn as a multiple or repeat pattern. Working on Brother and Husqvarna Viking designer sewing machines with oversize hoops, students will use Brother software to sew out their original designs on fabric, garments or paper. Techniques related to both fashion and the fine arts will be explored.  

Prototyping: Digital and Hands-on Fabrication Tools  
**VLC-2569-A**  
**Mon., June 3–August 26; no class, July 1**  
**Hours: 6:00 pm–9:00 pm**  
**12 sessions; 3.5 CEUs**  
**$600; lab fee, $150**  
The focus of this course is to explore a wide range of digital fabrication tools and processes paired with traditional woodshop techniques. We will be hands-on and explore in a design-built (project-based) learning environment. The course will consist of guided workshops, one main assigned project and in-class working time. Tools, including the laser cutter, CNC milling, vacuum forming and vinyl printing will be incorporated into projects. Students may only work on class assignments; unrelated personal projects are not permitted. Adobe Illustrator will be the primary program used to generate artwork files. Sessions will be held in the Visible Futures Lab, a state-of-the-art rapid prototyping facility.  
**PREREQUISITE:** A working knowledge of Adobe Illustrator.  
**NOTE:** The lab fee includes in-class demo materials, safety equipment, and access to tools and workstations. Use of laser cutters, CNC router, and other digital fabrication machines may incur additional fees. Basic materials will be provided; all other materials must be purchased by the student.  
**TAK CHEUNG, executive director, Nerdy Derby, Inc.** Clients have included: Martha Stewart Living Omnimedia, Rogers Marvel Architects, Freecell Architecture. Publications include: *Wired; Core77; Metropolis; Designing the Taxi: A Project of the Design Trust for Public Space.*

Moving Objects: Simple Automata and Mechanical Toys  
**VLC-2713-A**  
**Fri., May 31–July 12**  
**Hours: 6:00 pm–9:00 pm**  
**6 sessions; 1.5 CEUs**  
**$300; lab fee $150**  
Motion can add an important dimension to fine arts, design projects, puppets, toys, and more. Applying basic mechanical concepts to make objects that move will be the focus of this course. We will look at the ways that artists and craftspeople have incorporated movement into their work, and students will experiment with simple mechanisms to plan and build movable sculpture. In-class time will be spent working primarily with cams and gears; we will discuss a wide range of mechanism types and students will have the opportunity to incorporate additional concepts into their work. Experimentation with different building techniques is emphasized, and students will design, prototype and build their own pieces.  
**Sessions are held in the Visible Futures Lab, a state-of-the-art digital fabrication and rapid prototyping facility.**  
**NOTE:** The lab fee includes in-class demo materials, safety equipment and access to tools and workstations. Additional materials must be purchased by the student. Use of some digital fabrication machines may incur additional fees.  
**BRONWEN DENSMORE, open hardware community manager, Public Lab. BA, Oberlin College; MFA, New York**
Moving Objects: Simple Automata and Mechanical Toys
VLC-2713-B
Fri., July 19–August 23
Hours: 6:00 pm–9:00 pm
6 sessions; 1.5 CEUs
$300; lab fee $150
See VLC-2713-A for course description and instructor.

Mold Making From 3D Prints: Expanding Object Materiality
VLC-2565-A
Thurs., May 30–August 22
Hours: 6:00 pm–9:00 pm
12 sessions; 3.5 CEUs
$600; lab fee, $150
This course will explore the technology of 3D printing to produce traditional molds for plaster, resin, rubber and silicone objects. The intention of this course is to break away from 3D printed plastics and rethinking the materiality of rapid prototyping. We will review the basics of 3D modeling, and then accelerate quickly into modeling and digitally designing molds for 3D printing. Students will make a series of final objects in their chosen materials.
PREREQUISITE: Students should have some experience with Rhinoceros 3D.
NOTE: The lab fee includes in-class demo materials, safety equipment, and access to tools and workstations. Additional materials must be purchased by the student.
CHESTER DOLS, prototyping specialist, Visible Futures Lab, School of Visual Arts. Clients include: Irina Verona Architecture. Awards and honors include: Collaboration, Ohne Titel, New York Fashion Week; BioDesign Challenge, Intrexon Food and Agriculture Prize; design residency: New Museum. The instructor’s work can be viewed at: ckdols.com.

Printmaking
Students registered for 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., June 4–August 6
Hours: 6:00 pm–9:30 pm
10 sessions; 3.5 CEUs
$480; materials fee, $160
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 as well as photographers will find a new way of expressing their ideas through screen printing. Images can be made using hand-drawn separations, photographic film, digital separations and photocopied images. Large-scale work and printing on canvas, T-shirts, wood, metal and glass are all possible with silkscreen. Water-based silkscreen ink is used, allowing for soap-and-water cleanup. Large-scale digital output is available.
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 Aeliter Herenplaats, the Netherlands; Altos de Chavon, Dominican Republic; Mission Gallery; Bill Rice Gallery; Leo Castelli
Silkscreen

FIC-2812-C
Thurs., June 6–August 15
Hours: 6:00 pm–9:30 pm
10 sessions; 3.5 CEUs
$480; materials fee, $160
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

FIC-2812-D
Fri., June 14–July 26
Hours: 10:00 am–4:00 pm
6 sessions; 3.5 CEUs
$480; materials fee, $160
See FIC-2812-D for course description.

DONALD M. SHERIDAN, printmaker, publisher. Professional experience includes: Assistant to Rupert Jasen Smith,
master silkscreen printer for Andy Warhol. Represented by: Dorfman Projects. Artist editions include: Larry Zox, Dan Christiansen, Larry Poons, Robert Rauschenberg. Artists who have developed work at his studio include: Judy Glantzman, William Anastasi, Tishan Hsu, Martin Wong, Mark Kostabi, Christopher Makos, Alfredo Jaar, Matthew Weinstein. The instructor's work can be viewed at: dmsfinearts.com.

Silkscreen

FIC-2812-E
Sat., June 8–August 17
Hours: 10:00 am–1:30 pm
10 sessions; 3.5 CEUs
$480; materials fee, $160
See FIC-2812-E for course description.

DONALD M. SHERIDAN, printmaker, publisher. Professional experience includes: Assistant to Rupert Jasen Smith,
master silkscreen printer for Andy Warhol. Represented by: Dorfman Projects. Artist editions include: Larry Zox, Dan Christiansen, Larry Poons, Robert Rauschenberg. Artists who have developed work at his studio include: Judy Glantzman, William Anastasi, Tishan Hsu, Martin Wong, Mark Kostabi, Christopher Makos, Alfredo Jaar, Matthew Weinstein. The instructor's work can be viewed at: dmsfinearts.com.

Silkscreen: The Artist’s Book Series

FIC-2806-A
Thurs., June 13–July 25
Hours: 10:00 am–4:00 pm
6 sessions; 3.5 CEUs
$480; materials fee, $160
This course will explore various ways to present prints as sequential images: artists’ books, themed portfolios, comics,
even fanzines. 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.
DAVID SANDLIN, painter, printmaker, cartoonist. BA, University of Alabama. One-person exhibitions include: White
Columns; Bongoût Galerie, Berlin; Georgia Museum of Fine Arts, Athens; Billy Shire Fine Art, Los Angeles; Butler
Gallery, Kilkenny, Ireland. Publications include: The Best American Comics of 2012, Swamp Preacher, Alphabetical

**Silkscreen Projects**

*FIC-2817-A*

Mon., June 3–August 5  
Hours: 6:00 pm–9:30 pm  
10 sessions; 3.5 CEUs  
$480; materials fee, $160

This advanced course will concentrate on the use of silkscreen to realize personal projects, print editions, multiples, posters and portfolio pieces. Emphasis will be placed on concept, material choices and craft. The use of hand-drawn, photographic, photocopied and digital color separation techniques will be introduced. Water-based silkscreen ink will be used, allowing for soap-and-water cleanup. Large-scale digital output is available in the printshop. A basic knowledge of silkscreen techniques is suggested.  

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 Projects**

*FIC-2817-B*

Fri., June 7–August 16  
Hours: 6:00 pm–9:30 pm  
10 sessions; 3.5 CEUs  
$480; materials fee, $160

See FIC-2817-A for course description.  

DONALD M. SHERIDAN, printmaker, publisher. Professional experience includes: Assistant to Rupert Jasen Smith, master silkscreen printer for Andy Warhol. Represented by: Dorfman Projects. Artist editions include: Larry Zox, Dan Christiansen, Larry Poons, Robert Rauschenberg. Artists who have developed work at his studio include: Judy Glantzman, William Anastasi, Tishan Hsu, Martin Wong, Mark Kostabi, Christopher Makos, Alfredo Jaar, Matthew Weinstein. The instructor's work can be viewed at: dmsfinearts.com.

**Silkscreen Multiples**

*FIC-2821-A*

Wed., June 12–July 24  
Hours: 10:00 am–4:00 pm  
6 sessions; 3.5 CEUs  
$480; materials fee, $160

This advanced course will combine silkscreen printing with sculptural concerns to create large scale or three-dimensional mixed media works. Concepts, fabrication and sculptural edition problems will be tested and solved. We will explore tools, materials and methods, along with curating, documentation, and printing on a variety of different substrates such as plastic, metal, textiles and ceramics. Find out about decals, heat forming, embossing, pochoir and three-dimensional printing. Learn about jigs for cutting and drilling. This course is a “hands-on, make-anything” tour de force.  

**Silkscreen for Illustrators**  
*FIC-2824-A*  
Sat., June 8–August 17  
Hours: 1:30 pm–5:00 pm  
10 sessions; 3.5 CEUs  
$480; materials fee, $160  

This course is for those interested in both silkscreen and drawing. Students will learn the process of silkscreen as well as various methods of making color separations to optimize their drawings for the medium. Starting from hand-drawn and digital images, separation techniques for both opaque and transparent color will be explored. Projects include posters, mini-comics, postcards, T-shirts and zine covers.  

**SARA VARON, illustrator.** BFA, School of the Art Institute of Chicago; MFA, School of Visual Arts. Books include: *Chicken and Cat, Chicken and Cat Clean Up, Sweaterweather, Robot Dreams*. Clients include: *The New York Times, Nickelodeon* magazine, Scholastic, First Second Books, UNICEF, Walker Art Center, Roaring Brook Press. The instructor's work can be viewed at: chickenopolis.com.

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**Silkscreen: Products and Promos**  
*FIC-2816-A*  
Wed., June 5–August 14  
Hours: 6:00 pm–9:30 pm  
10 sessions; 3.5 CEUs  
$480; materials fee, $160  

Silkscreen is a relatively simple medium that is perfect for making multiples. This course is for people who are interested in creating handmade items for online shops or craft fairs, and for illustrators and designers who are interested in making eye-catching items to promote their work. Students will make approximately four projects; photographic, hand-drawn, or digital imagery can be used. For the first project, students will learn the basics of screen printing. For the second project they can choose to make an edition of business cards or postcards. Next will be T-shirts or tote bags. The final project will be a product of each student's choosing, such as greeting cards, posters, or tea towels.  

**NOTE:** Some knowledge of Adobe Photoshop, Illustrator, or InDesign is helpful but not required.  

**SARA VARON, illustrator.** BFA, School of the Art Institute of Chicago; MFA, School of Visual Arts. Books include: *Chicken and Cat, Chicken and Cat Clean Up, Sweaterweather, Robot Dreams*. Clients include: *The New York Times, Nickelodeon* magazine, Scholastic, First Second Books, UNICEF, Walker Art Center, Roaring Brook Press. The instructor's work can be viewed at: chickenopolis.com.

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**Learn the Screen Print: The Power of the Printed Image**  
*FIC-2869-A*  
Mon., June 3–August 5  
Hours: 6:00 pm–9:30 pm  
10 sessions; 3.5 CEUs  
$480; materials fee, $160  

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.  

Monoprint, Woodcut, Linoleum

FIC-2841-A

Tues., June 4–August 6
Hours: 6:00 pm–9:30 pm
10 sessions; 3.5 CEUs
$480; materials fee, $160

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.

NOTE: No previous printmaking experience is required.

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

Tues., June 4–August 6
Hours: 6:00 pm–9:30 pm
10 sessions; 3.5 CEUs
$480; materials fee, $160

Hand printed lithography is most like 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.

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 Workshop

FIC-2858-A

Tues., June 11–July 16
Hours: 10:00 am–4:00 pm
6 sessions; 3.5 CEUs
$480; materials fee, $160

The many ways of working with traditional and contemporary techniques to create linear, tonal, painterly and photographic images will be explored in this course. Traditional techniques include drypoint for velvety lines, hard ground for pen-and-ink effects, soft ground for crayon and chalk-like lines, aquatint for charcoal-like tones, and white ground and lift grounds for the quality of watercolor. These can be combined on a single plate or with multiple plates to build up the image. Separations for multiple-plate printing will be demonstrated. Inking techniques include black-and-white and color intaglio, surface rolls, viscosity inking, stenciling, and chine collé for added color and texture. Collagraphs, carborundum prints, monoprints, Xerox transfers, embossing and offsetting methods will be shown, along with photo-etching processes in which hand-drawn, painted and photographic images can be transferred to the metal. Print on various papers, canvas, silk and other materials. Create one-of-a-kind prints, editions and artists’ books from
this versatile, inventive medium. Think it, ink it, print it.

ELAINE BREIGER, printmaker. BFA, The Cooper Union. One-person exhibitions include: Pace Gallery; Martha Jackson Gallery; Contemporary Gallery, Dallas; Glaser Gallery; Source Gallery, San Francisco; Westchester Gallery; Silicon Gallery, Philadelphia. Group exhibitions include: Library of Congress, Washington, DC; Susan Teller Gallery; Luise Ross Gallery; SAGA; Smithsonian Institution, traveling exhibition; Albright-Knox Art Gallery, Buffalo; Las Cruces Museum of Fine Art, NM; International Print Triennial traveling exhibition, Krakow; Francesca Anderson Fine Art, Lexington, MA; Danforth Museum of Art, Framingham, MA. Awards include: National Endowment for the Arts, CAPS.

Etching: Illustrating Books with Prints
FIC-2864-A
Thurs., June 6–August 15
Hours: 6:00 pm–9:30 pm
10 sessions; 3.5 CEUs
$480; materials fee, $160

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.


Letterpress: An Introduction
FIC-2867-A
Thurs., June 6–August 15
Hours: 6:00 pm–9:30 pm
10 sessions; 3.5 CEUs
$480; materials fee, $160

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.

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*  
**Wed., June 5–August 14**  
**Hours:** 6:00 pm–9:30 pm  
**10 sessions; 3.5 CEUs**  
**$480; materials fee, $160**  
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.  
**LARRY B. WRIGHT, master printer, Larry B. Wright Art Productions.** Represented by: Keys Gallery, Sag Harbor, NY.  

**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.

**Jewelry Design and Wax Model Making**  
*CAC-1078-A*  
**Tues., June 4–August 6**  
**Hours:** 6:00 pm–9:30 pm  
**10 sessions; 3.5 CEUs**  
**$480; materials fee, $30**  
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.  
**ARTHUR KUTCHER, special order jeweler, Gemcraft Jewelry Inc.** SUNY Farmingdale, New York City Technical College, CCNY. Professional experience includes: Bellcraft, Inc.; DeCor Jewelry Co., Inc.; Avante Jewelry Co., Inc.; Renaissance Jewelry Co., Inc. Contributing author: *Modeling in Wax for Jewelry and Sculpture*.

**Illustration and Cartooning**

**Information Session**  
**One night: Thurs., May 16**  
**6:30 pm–8:30 pm**  
**Open to the general public, free of charge**  
What is illustration? What is cartooning? What do you need to begin working as an illustrator or cartoonist? Spend an evening with some of our continuing education illustration and cartooning faculty and see their work and their students' work.  
**NOTE:** This information session will be held at 209 East 23rd Street, room 311, 3rd floor. Seating is given on a first-come,
first-served basis. Session begins promptly at 6:30 pm.

MODERATOR: Jason Little, cartoonist.

Cartooning Basics

CIC-2011-A

Thurs., June 6–August 15

Hours: 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs; $480

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

NOTE: Please bring plain white paper, a mechanical pencil, a kneaded eraser and two black Sharpie markers (fine and ultra fine) to the first session.


Illustration Basics

ILC-2012-A

Thurs., June 6–August 15

Hours: 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs; $480

This course focuses on the needs of the illustration student, concentrating on the fundamentals of composition, color, media application and the basic elements of picture-making. Other issues covered in depth include the acquisition and proper usage of reference materials, the development and visual expression of precise imagery, and the function of the sketch in the process and execution of the finished illustration. Excellence in design, drawing and presentation will be stressed throughout the course. Guest lecturers and slide presentations are included.

NOTE: Assignments vary each semester.


Inking Comics

ILC-2114-A

Tues., June 4–August 6

Hours: 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs; $480

Comic book inking and realistic ink drawing involve different but overlapping skillsets. This course will explore ways in which the tools and techniques of ink draftsmanship can be put into the service of comic storytelling. Emphasis will be on building skills, value organization and designing an orderly reading experience. Through exercises in line sensitivity, contrast, "noodling" and correcting, and through visual narrative projects, students will learn to effectively cartoon in ink.

Formula Drawing and Analysis for Cartoonists I

ILC-2119-A

Tues., June 4–August 6

Hours: 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs; $480

This course is designed to teach formulas that will allow students to understand common forms drawn by the working cartoonist. By introducing a basic set of formulas and rules, students will be able to draw such things as the male figure, the female figure, heads, hands and feet, among other subjects, without reference. This system can then be incorporated into one's personal style and can also be implemented to diagnose problems in one's drawings. An introduction to basic perspective will assist in placing figures and objects into complex and realistic three-dimensional scenarios. The formula templates will help students to better understand the nuances of the human form and how it moves.

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 II

ILC-2129-A

Mon., June 3–August 5

Hours: 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs; $480

A continuation of ILC-2119, Formula Drawing and Analysis for Cartoonists I, this course will focus on additional drawing techniques to address more complex challenges. Students will learn formulas to accurately recreate natural-looking clothing folds and drapery configurations, without reference. The course also covers lighting theory, and its application to figures and objects, as well as its relationship with perspective. It continues forward with "stage II," advanced male and female anatomical formulas, partnered with live model drawing, and more intermediate to advanced perspective techniques, rounding out a wide range of essential skills regularly used by the working cartoonist.

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

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-A

Mon., June 3–August 5

Hours: 6:00 pm–9:00 pm

10 sessions; 3 CEUs; $600

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: It is recommended that students have access to a computer with Adobe Photoshop for home assignments. Lab time is included in the instructional hours; additional lab time is not available.

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 can be viewed at: mattrotasart.com.

Drawing Workshop: Between the Lines

**ILC-2022-A**

**Wed., June 5–June 26**

**Hours: 10:00 am–4:00 pm**

4 sessions; 2 CEUs; $280

Drawing is a way to examine, explore and express life. The human body provides simple, unifying form principles found in all visual arts and design. In this intense class we explore the structural aspect of the body and ways to depict the rhythms and forms inherent to our bodies. We develop a language of line that connects us to the earliest known and most sophisticated drawings made by humans. One goal is to have you on a knowledge-seeking path about drawing, seeing through the history of drawing and allowing for personal expression with meaning. The series of exercises will enhance your drawing abilities no matter what your level. The pencil and brush will be the primary tools to make effective line drawings that show structural anatomy, rhythm and archetypes of form. We work primarily from short poses with nude and clothed, male and female models. Each week, demonstrations of exercises, presentations and research deepen our understanding and our connection to the abundant drawings we can learn from, now at our fingertips more than ever. To see examples of student work, please visit: drawingmatters.tumblr.com.

NOTE: Please bring a smooth, white sketchpad (18x24") and soft graphite pencils to the first session.

**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 can be viewed at: stephengaffney.net.

Pop Surrealism

**ILC-2741-A**

**Tues., June 4–August 6**

**Hours: 6:00 pm–9:00 pm**

10 sessions; 3 CEUs; $400

Through studio exploration, guest lectures, screenings and discussion, this course will examine the historical context of the surrealist movement and Zeitgeist resurgence in the illustration and fine arts communities. Students will work on a serialized group of images. By experimenting with various methods, approaches and techniques, we will focus on redirecting, strengthening and uncovering new portals to discover each student's creative process. Dreams and the subconscious are wonderful sources from which to draw idiosyncratic, pictorial metaphors. Demonstrations and group critiques will be included.

**JOO CHUNG, illustrator.**


Making It Real

**ILC-2334-A**

**Wed., June 5–August 14**

**Hours: 6:00 pm–9:30 pm**

10 sessions; 3.5 CEUs; $480

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

NOTE: A short video about the course and a materials list can be viewed at: johnaparks.com.


**Drawing New York City**

*ILC-2184-A*

Mon., June 3–August 5

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

Using various locations as our classroom, this course will focus on how to sketch different characters in their environments. The instructor will work with students on an individual basis, and you may choose to concentrate on a specific area of interest such as the figure, gesture, architecture or perspective. Students may work in any medium and instruction will be given for a variety of materials, including charcoal, pastel and pen-and-ink. Each session will end with an informal critique. In past semesters, locations have included Chinatown, South Street Seaport, night court and Grand Central Terminal.

JOHN RUGGERI, illustrator. BFA, MFA, School of Visual Arts. One-person exhibition: School of Visual Arts. Group exhibitions include: Fine Art Gallery Center for Music, Drama and Art, Lake Placid, NY. Publications include: The New York Times Magazine, Print, Seventeen, House & Garden, Mademoiselle, Rolling Stone. Awards include: Distinguished Artist-Teacher Award, School of Visual Arts.

**Exploring Coney Island Through Drawing and Storytelling**

*ILC-2728-A*

Mon.–Fri., June 3–June 14

**10 sessions; 1 undergraduate studio credit; $900**

The key objective of this drawing intensive is to challenge and strengthen each student's drawing abilities and to provide an opportunity to go behind the scenes, opening a window to people and sights otherwise not experienced or seen. Through an immersion into this unique area and its occupants, students will discover elements on which to build real stories. Drawing from life and on location creates an opportunity to observe, experience, capture and share a greater sensory context of the subject. Narrative storytelling and working in a series allows us to consider moments, to explore themes and to bring out more intimate depictions of mood and personal insights. Students will work directly from observation, drawing in sketchbooks using different approaches to communicate what is essential about each subject. As a destination, Coney Island is known for its beautiful ocean setting, landmark boardwalk sites, exquisite signage, old time rides and diverse cultures. We will draw from the Coney Island Sideshow and its performers, Coney Island Museum and the New York Aquarium, as well as explore behind the scenes at the Wonder Wheel and other attractions. Students will be introduced to different visual approaches and techniques on-site and in the classroom, and time will be scheduled to draw performers and models in the classroom setting as well. Guest speakers, digital presentations, and demos on how to work with various drawing and painting materials will complement creative work. This course is designed as a drawing intensive for disciplines that include painting, drawing, graphic art, cartooning and illustration. Faculty will work with each student to facilitate the realization of the work for the class. Open to all levels.

NOTE: A supply list will be distributed upon registration in this course.

CAROL FABRICA TORE, painter, illustrator. BFA, Parsons School of Design; MFA, School of Visual Arts. Clients include: Franklin Library; Avon Books; Ballantine Books; The New York Times; Lyons & Burford Publishers; Little, Brown and Company; Cahan & Associates; Douglas Joseph Partners; Dow Jones; American Health Foundation; Cline, Davis, Mann; Scholastic; Union Bank of Switzerland. One-person exhibitions include: National Arts Club. Group exhibitions
Illustration as Design as Illustration  
**ILC-2756-A**  
**Wed., June 5–August 14**  
**Hours:** 6:00 pm–9:30 pm  
**10 sessions; 3.5 CEUs; $480**  

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

**NOTE:** A short video about this course can be viewed at: melaniemarderparks.com. Please bring samples of your work and some sketching materials to the first session.  

**MELANIE MARDER PARKS,** illustrator, calligrapher, designer. BFA, The Cooper Union. Clients include: *Martha Stewart Living;* Simon & Schuster, Inc.; Random House; Klutz; Penguin USA; Hyperion (Disney); *Travel + Leisure; Vogue; Seventeen; Money;* St. Martin's Press; *Time; Disneyworld; The New York Times.* Publications include: *Print, Watercolor, Communication Arts, American Illustration.* The instructor's work can be viewed at: melaniemarderparks.com.

Figure Drawing for Cartoonists  
**CIC-2218-A**  
**Wed., June 5–August 14**  
**Hours:** 6:00 pm–9:30 pm  
**10 sessions; 3.5 CEUs; $480**  

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

**NOTE:** Please bring drawing paper and pencils, and your best cartoon character or figure drawing to the first session.  

Essential Knowledge and Skills for Comics Creators
CIC-2239-A
Tues., June 4–August 6
Hours: 6:00 pm–9:30 pm
10 sessions; 3.5 CEUs; $480
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 will learn to combine instinct and intellect to create comics and become more versatile artists.

Visual Narratives: Many Ways to Tell a Story
ILC-2512-A
Mon., June 3–August 5
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs; $400
This hands-on course will explore a variety of ways to tell a story or present information through forms that include drawing, painting, sewing, printing and collage. We will look at the history of visual narrative from around the world. We will study graphic novels, comics, cartoons and contemporary narrative painting and drawing and use these forms as a source for our own work. Open to all from beginners to advanced. Instruction in basic drawing and in more advanced concepts.
NOTE: A supply list will be distributed upon registration in this course.
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 can be viewed at: eliseengler.com.

Children's Book Illustration Intensive: Intermediate to Advanced
ILC-2565-A
Mon., Thurs.; June 3–June 17
Hours: 6:00 pm–10:00 pm
5 sessions; 2 CEUs; $280
This course is for those who are working on a children's book project and want to bring it to the next level. You will continue developing your individual style, craftsmanship and practical bookmaking skills with weekly home assignments and in-class critiques and discussions. You will build a professional-level portfolio and website, as well as a book dummy suitable for presentation to editors and agents. If you want inspiration, motivation and structure to keep you on track with your goals, this course is for you.
PREREQUISITE: ILC-2563, Introduction to Children's Book Illustration, or equivalent.
NOTE: Please bring your book project and illustration samples to the first session.
MONICA WELLINGTON, illustrator, author. BFA, University of Michigan. More than 30 picture books, including: Riki's Birdhouse, Zinnia's Flower Garden, All My Little Ducklings, Apple Farmer Annie, Night City, Squeaking of Art, Crêpes by Suzette, Mr. Cookie Baker, Pizza at Sally's, Truck Driver Tom. Clients include: Scholastic, Children's Television Workshop, Penguin Group, Dover Publications. The instructor's work can be viewed at: monicawellington.com.
Illustrating Picture Books
ILC-2567-A
Thurs., June 6–August 15
Hours: 6:00 pm–9:30 pm
10 sessions; 3.5 CEUs; $480

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

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

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

Collage Improv
ILC-3422-A
Thurs., June 6–August 1
Hours: 6:30 pm–9:30 pm
8 sessions; 2 CEUs; $280

In this course, we will consider the potential of materials and their creative application, as well as explore working methods that emphasize improvisation. Students will create projects with a minimum of planning: no rough sketches or preliminary layouts. The development of spontaneity, problem solving and resourcefulness is the goal. Projects will be executed and completed in class—one assignment per session with a final artwork that will extend over three weeks. Typical assignments include: working from the live model, a portrait of oneself as an opposite, employing a few random phrases that will serve as the basis for an illustration, working from a grab bag of supplied materials. A wide range of techniques will be explored, using materials that include (but are not limited to) all kinds of paper, 3D objects, matte medium, an assortment of glues, drawings, photographs and other things that occur to us along the way.

NOTE: A supply list will be distributed upon registration.

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 can be viewed at: screwgunrecords.com/byram.php.

Illustration for Social Media
ILC-2152-A
Tues., June 11–July 16
Hours: 6:30 pm–9:30 pm
6 sessions; 1.5 CEUs; $220

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. This will be pursued through hands-on studio work, critiques, class discussions, guest speakers, account creation and maintenance, and more. By the end of the course participants will have at least one social media account dedicated to and optimized for supporting their goals as working illustrators and digital storytellers.

WILL VARNER, illustration director. BFA, Brigham Young University; MFA, School of Visual Arts. Clients include:
**Accordion Book Workshop**  
*ILC-2576-A*  
**Sat., Sun.; June 8–June 9**  
**Hours: 10:00 am–4:00 pm**  
**2 sessions; 1 CEU; $150**

This workshop will include creating a short narrative through drawing, painting or collaging the narrative in an accordion format and then assembling the accordion book and creating a cloth or other mixed-media cover. There will be instruction and assistance in developing the sequence (that may be traditionally narrative or more abstract) as well as in the art-making, using any drawing or water-based painting medium. The end result will be a finished, illustrated accordion book.  

**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 can be viewed at: eliseengler.com.

**From Fantasy to Reality: Production/Concept Design**  
*ILC-2548-A*  
**Mon., Wed.; June 3–July 8**  
**Hours: 6:00 pm–9:30 pm**  
**10 sessions; 3.5 CEUs; $480**

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 bring a vellum tracing pad (11x14" or larger), a sketchpad (11x14" or larger) and 2B pencils to the first session.  

**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 can be viewed at: simonamigliottiauerbach.com.

**Crash Course for Artists, Illustrators and Cartoonists**  
*ILC-2448-A*  
**Mon., June 3–August 5**  
**Hours: 6:00 pm–9:00 pm**  
**10 sessions; 3 CEUs; $400**

The fundamentals of representational art will be the focus of this course. We will explore subjects that include: perspective and how to create believable form and space; the structure, proportion and anatomy of the human figure and head; drapery and the clothed figure; the principles of light and value; color theory and its practical application; abstract composition and narrative storytelling. Sessions will include lectures and in-class exercises, and there will be weekly home 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.  

**TRISTAN ELWELL,** illustrator. BFA, with honors, School of Visual Arts. Book cover illustration clients include: Avon;
Battle Lines Drawn: Creating Political Action Comics
CIC-2572-A
Wed., June 5–August 14
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs; $400
This course will guide students through the process of shaping their powerful political opinions into a sequential narrative structure. It will include concise illustrated lectures on the history and process of political cartooning and graphic novels, with an emphasis on the governmental and societal pressures brought to bear on free expression in the United States and abroad. Students will practice transforming ideas into visual metaphors by sketching in class and at home. This work will be discussed and shaped during group sessions and through individual instruction. By mid-semester students will decide on the subject matter for a multipage project. The second half of the course will focus on producing a finished sequential story in comic form that expresses each student's unique points of view.
NOTE: Please bring a drawing pad (9x12" minimum ), drawing pencils, a kneaded eraser, a straight edge and a pencil sharpener to the first session.
MARTIN KOZLOWSKI, illustrator, cartoonist. BA, Thomas Edison State University; Certificate, Parsons School of Design. Exhibitions include: New York University; Grady Alexis Gallery; Frostburg State University, MD; University of Massachusetts Dartmouth; St. John's University; Maryland Institute College of Art, Baltimore; Muzeum Karykatury, Warsaw. Clients include: Wall Street Journal, The New York Times, Newsday, Barron's, Ad Age, Washington Post, Libération, Politico, Mother Jones, Earth Times, Fortune, Daily Star, Al Arabiya. Publications include: Trump Tweets Alt-American History: 500 Years, 140 Characters at a Time; Downtown Drowned: Superstorm Sandy Strips; Inx Battle Lines: Three Decades of Political Illustration; 2012 Doomsday Planner; All the Art That's Fit to Print (And Some That Wasn't): Inside The New York Times Op-Ed Page.

Best in Show
ILC-2592-A
Mon., June 3–August 5
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs; $400
How to create animal portraits from photographs is the focus of this course. Using colored pencils, paint, watercolor and gouache, students will explore these mediums to create a timeless memory of your pet. From the beautiful to the bizarre, whether a straight rendering or a suggestion of personality, a variety of concepts and imagery from the classical to the surreal can be added to your pet's portrait. Students will receive individual and group instruction.
NOTE: Please bring a 14x17" velum tracing pad; HB, 2B, 6B pencils; and photographs of your pet to the first session.

Comics Projects
CIC-2773-A
Thurs., June 6–August 15
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs; $400
This course is designed for people who might want to create comics they have an idea for, have already written, or wish to otherwise bring up from a script and thumbnails. Beginning to advanced cartoonists will explore the fundamental
principles of cartooning, from a formal analysis of how the aesthetics of a comics construction can help to promote its content, and how to take your readers on an experiential journey. All areas of cartooning craft and writing will be covered, from page and panel layout and composition to inking and drawing skills to constructing a narrative. Each week a page of your comic will be critiqued, along with the previous week's page in finished form. At the end of the course you will self-publish (and we will critique) a finished 10-page comic as a "mini comic" that can be used to promote the work to publishers and other creators, at comic conventions, and more.


The Art of Cartooning
CIC-2781-A
Wed., June 5–August 14
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs; $400
If you like humor and like to create funny drawings, this course is for you. We will talk about the different types of humorous art—cartoons, gags, strips, comics, illustrations, animation, editorial—and analyze the diverse categories of humor—ironic, sarcastic, poetic, whimsical, etc. Whatever your sense of humor is, you'll learn to develop concepts and dialogues in your personal style, merging ideas with drawings to create fully developed works that can be pitched. We will explore the processes professional cartoonists use (like visual composition and caption writing) and discuss diverse categories of humor featured in publications such as The New Yorker, Mad Magazine, and others. The course will address how to submit your work for various professional opportunities, such as print and online markets, syndication, international competitions and even art exhibitions.

NOTE: Please bring drawing samples or your ideas and your choice of tools (sketchbook, tablet, etc.) to the first session.

FELIPE GALINDO, cartoonist, illustrator, animator, painter. BFA, Universidad Nacional Autónoma de México. Clients include: The New Yorker, Wall Street Journal, International Herald Tribune, MAD, Reader's Digest, Barron's, The Spectator, Newsday, Nickelodeon, The New York Times. Books include: No Man is a Desert Island; Manhatitlan: Mexican and American Cultures Intertwined; Cats Will Be Cats. Books illustrated include: The Big Book of How, My Teacher Can Teach Anything. Animated projects include: The Manhatitlan Chronicles, Feggorama, Manhatitlan Codex. Awards include: Puffin Foundation; New York Foundation for the Arts; US/Mexico Fund for Culture; Rockefeller Foundation; Lower Manhattan Cultural Council; National Association of Latino Arts and Culture; Porto Cartoon Festival, Portugal; United Nations Correspondents Association; Greek Ministry of Culture; Turkey Ministry of Tourism; San Antonio CineFestival.

Designing Tattoos and Emblems
ILC-3826-A
Wed., June 5–August 14
Hours: 6:00 pm–9:30 pm
10 sessions; 3.5 CEUs; $480
Designing images for bodies is a complex process with different rules from standard two-dimensional design. This course will explore the historical traditions of tattoo imagery and address the principles necessary to create a design that will fit and grow with a living body. The course will focus on traditional tattoo design through the creation of a pen-and-ink flash sheet as well as traditional Japanese tattoo design through painting a half sleeve. The final project will be an entire painted back piece of a theme of your choosing, using the concepts discussed in class. These concepts can also be applied to other forms of fashion and industry.

Exploring Career Opportunities for Illustrators: A Drawing Workshop  
ICL-3596-A  
Thurs., June 13–August 8  
Hours: 6:30 pm–9:30 pm  
8 sessions; 2 CEUs; $280  
This course is for students who would like to explore drawing and career possibilities through a variety of forms, including storyboarding for film/music videos, editorial illustration, cartooning and comics, storyboarding for advertising, children's book illustration and drawing as a fine art medium. 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.  
GRANT SHAFFER, storyboard artist, editorial illustrator, visual artist, cartoonist and children's book illustrator.  

The Art of Illustration  
ICL-3833-A  
Wed., June 12–August 14  
Hours: 6:00 pm–9:30 pm  
9 sessions; 3 CEUs; $400  
Renowned illustrator Steve Brodner will take you into the world of narrative art—from idea to creation to portfolio to website to promotion. We'll address the fast and easy leap to narrative, and the use of composition, drawing and media to achieve a clear, powerful, beautiful and, sometimes, funny, portfolio piece. Editorial, book, humor, music and graphic novel projects are tackled. A class website will enable 24/7 group contact and instruction. Also included is live-model drawing in which five main paths to sketching are taught, and we will explore a key to “push” features to understand the essence of caricature. In-class demonstrations in watercolor and pen-and-ink techniques will be given. All levels of ability are accommodated—this course is a great intro for the beginner or a master class for working professionals.  

Summer Caricature Boot Camp  
ICL-3844-A  
Mon., June 10–August 12  
Hours: 6:00 pm–9:30 pm  
10 sessions; 3.5 CEUs; $480  
Taught by a top practitioner, this course in caricature will cover every aspect of rendering faces with power and precision. Understanding the messages that are carried in the features of a face and teasing them out is a skill that can be learned and honed. Live-model drawing will be approached with a wide variety of techniques that will make jumping into a project feel like the most natural thing in the world. Through demonstrations and individual instruction, you will...
learn how to find various ways to render faces in tone, volume, line and, importantly, how to “push” a face to give its fullest expression to the inner creature. Integrating your portrait with narrative is a big part of this course. There will be watercolor and pen-and-ink demos. The result will not only be your refined drawing ability but also finished pieces for your portfolio and website.


**Creating and Developing Entertainment Properties for Visual Media**

*CIC-3312-A*

Wed., June 5–August 14

**Hours:** 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs; $480

Through a combination of presentations, discussions, writings and critiques, students will develop an original story idea and transform it into an entertainment intellectual property (IP). Each student's fictional world or universe will be designed to support the student's series/franchise story ideas with cohesive themes, three-dimensional characters, conflicts and internal logic. Developing the IP for use across a variety of media will also be covered. An initial draft of an entertainment IP "bible" will be a class deliverable. It will include a draft of the story designed to launch the IP, history and facts about the world/universe, character profiles and character/environment designs. Creator-owned and work-for-hire rights deals and protections will be covered. The course is geared toward students with a wide range of experience—from those who have generated personal or professional fiction-writing projects to those with significant professional writing experience.

**NOTE:** Please bring an original entertainment property idea to develop further for use in visual media (film, TV, comics, games, Internet).


**Illustration Portfolio**

*ILC-4011-A*

Wed., June 5–August 14

**Hours:** 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs; $480

Brush up or start your portfolio. Stretch out and try something new or work on that children's book you've been dreaming of. Discover your personal style, and work on concepts and execution. Centered on the individual student and his or her unique talent, this course is designed to develop and solidify personal style, strong concepts and clear execution of ideas. How to approach an illustration job with an understanding of the type of work you want to create will be explored, as well as business aspects such as finding illustration markets, contracts, negotiations, subsidiary rights and reps, copyrights, promotion and self-marketing. Assignments will touch on various sectors of the illustration market, including publishing, editorial, licensing and corporate. Students will be encouraged to broadly interpret the assignments: an assignment about time can become a science-fiction piece, a conceptual illustration, or a wonderful children's book. Color, value, concept, execution and medium will be covered. Assignments vary each semester.

**NOTE:** Please bring samples of your work and sketching materials to the first session.

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

Visual Narrative

Information Session
One night: Wed., May 22
6:30 pm–8:30 pm
Open to the general public, free of charge
What is visual narrative? What is a Risograph? How do you self-publish comics, zines, photo and artist’s books? Spend an evening with some of our continuing education visual narrative faculty, and see their work and their students’ work to find out.

NOTE: This information session will be held at 136 West 21st Street, 11th floor. Seating is given on a first-come, first-served basis. Session begins promptly at 6:30 pm.

MODERATOR: Panayiotis Terzis, RisoLAB manager, School of Visual Arts.

RISO Printing: An Introduction
VNC-1577-A
Mon., June 3–August 5
Hours: 6:00 pm–9:30 pm
10 sessions; 3.5 CEUs
$500; studio fee, $175
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 includes access to the RisoLAB only; access to the 5th floor printmaking facilities is not included.

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; Allegro 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, Mold 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 can be viewed at: panterzis.com.
RISO Printing: Zines and Small Publishing
VNC-2239-A
Tues., June 4–August 6
Hours: 6:00 pm–9:30 pm
10 sessions; 3.5 CEUs
$500; studio fee, $175
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 medium of choice 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 includes access to the RisoLAB only; access to the 5th floor printmaking facilities is not included.
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; Projekt1722; No. 12 Gallery, Tokyo; Galerie Atelier Herenplaats, Rotterdam; Dieschenstedt 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 can be viewed at: panterzis.com.

Risograph: Introduction to Photography and Graphics
VNC-2176-A
Wed., June 12–August 7
Hours: 6:30 pm–10:00 pm
8 sessions; 2.5 CEUs
$420; studio fee, $175
Imagine the interface of a photocopier with the image quality of a highly detailed screen printer, printing at incredible speed—this is the Risograph duplicator. The speed and capacity enables student experimentation in real time. Best practices will be outlined for print production, including both practical and creative color use, concentrating on photographs and graphic images. Students will experiment with Riso CMYK, CMY, and Hexachrome processes to reproduce photographic images, and will also be able to create multicolored graphics comparing raster images and vector images. Assignments will be based on personal practice, and will include creating color charts, exploring multiple registration techniques, producing photo books, and other seasonal projects. Examples from presses around the world will be reviewed and field trips will be organized. No prior Risograph experience is necessary.
NOTE: This course includes access to the RisoLAB only; access to the 5th floor printmaking facilities is not included. It is recommended that students have intermediate experience with Adobe Suite.
P AUL JOHN, director, Endless Editions; printer, Robert Blackburn Printmaking Workshop. BA, University of Richmond; MFA, SUNY New Paltz. Group exhibitions include: Ljubljana Biennial, Slovenia; Disjecta Contemporary Arts Center, Portland, OR; Alfred University, NY; Eyebeam; Printed Matter. Clients include: Condé Nast; Columbus Museum of Art, OH; Outdoor Voices; Picture Room: McNally Jackson Store; Bruce High Quality Foundation University; Partnership for a Healthier America; Keap BK; Bon Appétit. Publications include: SPRTS; Attempt for Pure K; Trapper Keeper; Packet Biweekly. Awards and honors include: Sojourner Truth Fellowship, SUNY New Paltz; Transitional Artist Award, Kimmel Harding Nelson Center for the Arts; Printer Without Press Fellowship, Robert Blackburn Printmaking Workshop. The instructor's work can be viewed at: endlesseditions.com.
It's Riso Printed
VNC-1582-A
Sat., Sun.; June 1–June 2
Hours: 10:00 am–2:00 pm
2 sessions; $250
Do you have a completed short comic, zine, or other material that you'd like to produce for an upcoming comic festival, but you don't know how or where to make them? This Risograph workshop is the answer! You'll be trained to operate and publish on Risograph duplicator machines, learn how to optimally paginate, prep and set up your material for printing and, finally, print and assemble your own edition of books, prints, or whatever else you have in mind. You'll get to hear insider tips on how to make your Risograph printing experience as efficient and cost-effective as possible. For vibrantly detailed, low-cost, small-edition printing, Risograph self-publishing is in a class of its own. This workshop includes four hours of supervised printing time outside of workshop hours.

PREREQUISITE: To register for this workshop students must have completed an art/story project that is ready for printing (or a few very small ones).

NOTE: Volume printing limits and size parameters will be set in class. Students must provide their own paper. Upon completion of this workshop, attendees will be eligible to sign up for fee-based general RisoLAB printing access.

PATRICK CROTTY, co-founder, publisher, Peow Studio; comic book artist; book designer. BS, University of Stockholm. Group exhibitions include: Tokyo Stop, Stockholm; Gallery 33, Amsterdam. Publications include: Devil's Slice of Life; Internal Affairs 1, 2, 3; Devil May Cry.

Minicomics: From the Page to Production
VNC-2362-A
Thurs., June 6-Aug. 8
Hours: 6:30 pm–10:00 pm
9 sessions; 3 CEUs
$400; studio fee $175
This course is for students who are interested in creating comics, as well as producing thoughtful, tangible art objects. The goal is to create 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 produce works within the constraints of this printing process. We will analyze comics not only through text and image, but also through color, physicality and printing technique. By the end of the course, students will have completed multiple zines, with the final project being a print run of a multicolor minicomic.


Architecting the Story
VNC-2351-A
Tues., June 4–July 30
Hours: 6:30 pm–10:00 pm
9 sessions; 3 CEUs; $400
Ready to immerse yourself in your work, find a community and contextualize your ideas? Architecting the Story is an incubator for artists across disciplines who have a narrative project they want to start or are struggling to finish. Whether you already have a body of work or are just starting out, this course offers a collaborative support system to help develop and produce a story while presenting the skill sets, insights and feedback necessary to bring the project to life—and ultimately to its chosen audience or client(s). During the course, students will be asked to approach their project in different ways, take risks, explore and discuss various fields and media in narrative art, and hear from guest speakers sharing their own project and story development processes. Students will focus on building collaboration, research, story production, fundraising, written proposals and presentation skills that will culminate in an evening of public presentations. By the end of the course students will know how to articulate the what and the why of their project clearly, and be
able to confidently take their project to fruition. Architecting the Story is appropriate for creators in any field or media where communication, concept development and creative collaboration are essential.

CHRISTINA ROUSSOS, director, producer. BA, Emerson College. Professional experience includes: Associate director, Theater Breaking Through Barriers. Awards include: Buchwald Fellowship, Clubbed Thumb Directing Fellowship. The instructor’s work can be viewed at: christinaroussos.com.

Interior Design

**Information Session**
One night: Tues., May 21
6:30 pm–8:30 pm
Open to the general public, free of charge

Spend an evening with some of our continuing education interior design faculty; learn about the world of interior design and how our courses can get you started in the profession. There will be time at the end of the program for questions and answers.

**NOTE:** This information session will be held at 133/141 West 21st Street, room 1104C, 11th floor.

MODERATOR: Carol Bentel, chair, BFA Interior Design Department.

**Perspective Drawing for Beginners**
*IDC-1019-A*
Mon., Wed.; June 3–July 8
Hours: 6:00 pm–9:30 pm
10 sessions; 3.5 CEUs; $480

This course will use the grid method of drawing perspectives. How to transform basic drawing skills into dynamic three-dimensional interiors on paper and how to demonstrate ideas through quick-sketching problems will be covered. Perspective skills will also be honed to help visualize and develop ideas.

RICHARD SPOKOWSKI, architectural illustrator. BFA, Concordia College; MFA, Pratt Institute. Projects include: Nina Shoes, Miron Lumber, Delacre Chocolates/CCD&K Advertising, Toy Park. Clients include: GGMC; Newmark, Posner & Mitchell; Calvin Klein; Open Works, Inc. Publications include: *How to Create Your Own Painted Lady*.

**Designing Interiors I**
*IDC-1132-A*
Tues., Thurs.; June 4–July 9
Hours: 6:00 pm–9:30 pm
10 sessions; 3.5 CEUs; $480

This course will organize the creative process into distinct steps: the study of client and user needs, writing the design “program,” understanding the building that will house the interior design, diagramming activity areas and drawing the interior, selecting materials and furniture, and presenting the design. Small design projects will serve as our focus, requiring the application of basic skills and visual design studies.

Photography

NOTE: Students cannot take equipment out of the College or use equipment and facilities outside of class time.

Information Session
One night: Thurs., May 9
6:30 pm–8:30 pm
Open to the general public, free of charge
What is the difference between taking a picture and making a photograph? What do you need to begin working as a photographer? Spend an evening with some of our continuing education photography faculty; see their work and their students' work, hear them discuss it, and let them answer your questions on how to begin working as a photographer. There will be a short portfolio review.
NOTE: This information session will be held at 136 West 21st Street, room 631F, 6th floor. Seating is given on a first-come, first-served basis. Session begins promptly at 6:30 pm.
MODERATOR: Keren Moscovitch, visual artist, curator, writer.

Courses are listed under the following categories:
Basic
On Location
In the Studio
Intermediate and Specialized
Advanced Critique

BASIC

Black-and-White Photography
PHC-1003-A
Tues., June 4–August 6
Hours: 6:00 pm–9:30 pm
10 sessions; 3.5 CEUs
$480; lab fee, $85
Serving as an introduction to the analog darkroom, this course will cover black-and-white film and print processing along with the fundamental technical tools of the medium, such as shutter speed, aperture, depth of field and exposure metering. Weekly assignments will explore the creative uses of light, motion, subject matter and composition with class time devoted to aesthetic concerns and critiques. The goal is for each student to balance technical skills with aesthetic decisions to achieve a unique artistic vision.
NOTE: Please bring a 35mm manually adjustable film camera and two rolls of Tri-X film to the first session. Students should estimate $300 in supplies for this course.

MICHAEL KATCHEN, photographer; senior archivist of performance and installation art, Franklin Furnace Archive, Inc. BFA, Philadelphia College of Art; MFA, Hunter College. Clients include: Watch Time, Kanebo Cosmetics. One-person exhibitions include: Stamford Museum, CT; Housatonic Museum of Art, Bridgeport, CT. Group exhibitions include: Rhode Island School of Design; Henry Street Settlement; College of New Rochelle; Artists Alliance Inc. Publications include: Crain's, Village Voice, New York Magazine, American Artist, Flavor and Fortune. The instructor’s archive work can be viewed at: franklinfurnace.org.
Know More, Shoot Better: Intro to Photo Techniques
PHC-1040-A
Mon., June 3–August 5
Hours: 6:00 pm–9:00 pm
10 sessions; 3 CEUs; $400
The ability to make compelling pictures on demand involves knowledge, experience and interest. This series of lectures and demonstrations imparts the skills necessary to translate vision to images. Some of the subjects covered will include exposure, metering, flash, lens characteristics and selection, color calibration and white balance. This course will address the technical skills necessary to be successful and self-reliant in creating consistently superior photographs.


Digital Photography: Basic
PHC-1042-A
Wed., June 5–August 14
Hours: 6:00 pm–10:00 pm
10 sessions; 4 CEUs
$800; studio fee, $50
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 introduction to 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. Lab time will be used for demonstrations and individual instruction

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

NOTE: A current version of the Adobe Lightroom software is required. Please bring a digital SLR camera to the first session. Lab time is included in the instructional hours; additional lab time is not available.

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; Labyrintho, 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 can be viewed at: toddcarrollphotography.com.

Photoshop: Basic Photo Retouching
PHC-1019-A
Fri., June 14
Hours: 10:00 am–3:00 pm
1 session; $150
In this workshop, we will explore the uses of Adobe Photoshop to remove, correct and manipulate various flaws in original images, and reach a full understanding of the process so that the intervention is undetectable. This workshop is an appropriate place for beginners to explore ways to digitally enhance their analog images.

NOTE: Lab time is included in the instructional hours; additional lab time is not available.

DINA KANTOR, photographer, visual artist. BA, University of Minnesota; MFA, School of Visual Arts. Exhibitions

**Video Art: Audiovisual Collage**

*PHC-3521-A*

Mon., June 10–July 15  
**Hours:** 6:30 pm–9:30 pm  
6 sessions; 1.5 CEUs; $480

This course will introduce students to a wide variety of approaches to making artwork with video. Emphasis will be placed on a process of video-making that treats moving image and audio as artistic materials to be freely explored and manipulated, much like painters treat their paint and canvas. Students will develop a series of projects that focus on specific themes, such as visually abstracting a space, representing the body, using speech and language, and working with found footage. The basic technical operation of a video camera, applicable to a wide variety of devices from smartphones to DSLR cameras, will be covered. The course also provides a thorough introduction to basic concepts of software-based video editing using iMovie. Group critiques will facilitate an ongoing conversation about each student's progress. Important historical and contemporary examples of video art will be presented and discussed in order to help students consider their work in relation to a broad historical context.

**NOTE:** Students will use their own video recording devices, which may include a smartphone, DSLR camera or camcorder. Assignments require shooting video footage outside of class and editing footage in class with iMacs and iMovie video-editing software.

**DANIEL LICHTMAN, visual artist.**  
BA, Cornell University; MFA, Goldsmiths, University of London. One-person exhibitions include: Dynamo Arts Association, Vancouver, BC; The Woodmill, London; Chashama; National University of Colombia Bogotá. Group exhibitions include: Queens Museum; Institute of Contemporary Arts, London; The Drawing Center; The Tetley, Leeds, England; University of Oxford, England. Awards and honors include: BRIC Media Arts Fellowship; Bronx Museum of the Arts residency. The instructor's work can be viewed at: daniellichtman.com.

**On Location**

**NOTE:** Students cannot take equipment out of the College or use equipment and facilities outside of class time.

**Location and Event Photography**

*PHC-2146-A*

Wed., June 5–July 10  
**Hours:** 6:00 pm–9:00 pm  
5 sessions; 1.5 CEUs; $220

Students will photograph live performances, active sound stages, sporting events, parades and other challenging subjects on location. Specialized techniques for exposure and development 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. The last session will be an in-class critique.

**NOTE:** Printing facilities are not available.

**JOSEPH SINNOTT, senior staff photographer, WNET/New York Public Media.**  
Music Photography
PHC-2151-A
Wed., July 17–August 14
Hours: 6:00 pm–9:00 pm
5 sessions; 1.5 CEUs; $220
Shooting various live musical performances and events on location is the focus of this course. Students will practice techniques and hone their skills through photographing musical artists. Pop music, musical theater, clubs and orchestral music are examples of some of the assignments we'll tackle. Advanced techniques for creating compelling images, capturing fleeting moments, and working in extremely low light will all be demonstrated. How to communicate aural phenomena through a visual medium will be emphasized. Students may work digitally or with film.
NOTE: Printing facilities are not available.

Parks and Gardens: Photographing New York's Green Spaces
PHC-2011-A
Tues., Thurs., June 18–June 27
Hours: 3:00 pm–6:00 pm
4 sessions; 1 CEU; $150
From Central Park to the intimate community gardens of the East Village, in this course students will explore both well- and lesser-known green spaces around the city with a different shooting concept for inspiration each week. Most sessions will meet on location, and students will learn strategies for shooting the landscape and cityscape, and how to integrate both elements into successful compositions. Class discussion will touch upon the history of New York's parks and the landscape designers who have shaped the city, as well as the nuances of how parks are run and maintained, whether public or public-private partnerships. We will also spend time in the classroom to critique student work.
JADE DOSKOW, photographer. BA, New York University; MFA, School of Visual Arts. Represented by: Wall Space Gallery, Santa Barbara and Seattle; Kipton Cronkite / @60". Exhibitions include: Savignano Immagini Festival, Italy; Onishi Project; Art Basel Miami Beach; Whitney Museum Art Party Benefit; inMotion; New Hampshire Institute of Art, Manchester; Pulse Contemporary Art Fair, Miami; Affordable Art Fair; Photo Center Northwest, Seattle; Bie/Bienne Festival of Photography, Switzerland; ABC No Rio. Publications include: The Atlantic, CityLab, American Photo, NPR's The Picture Show, Flak Photo, Preservation, Wired, New Statesman, Lenscratch, Washington Post, New York Observer, ArchDaily. Contributing photographer: Huffington Post, ESTO Photographics. Awards include: Alumni Scholarship, School of Visual Arts; Aaron Siskind Scholarship; Herbert C. Rubin Award, New York University. The instructor's work can be viewed at: jadedoskowphotography.com.

Street
PHC-2157-A
Wed., June 12–July 24
Hours: 6:30 pm–9:30 pm
6 sessions; 1.5 CEUs; $220
Street photography carries the potential to make work that is experimental, experiential and fresh, while offering the chance to push ourselves to make 'something from nothing.' Street photography can incorporate portraiture, architecture, landscape and/or still life. In this course we will discuss camera technique, lighting, composition and perspective, and grow our understanding of what street photography can be. Shooting assignments and critiques will be reinforced with readings and discussions about historical and contemporary street photography. The goals of this course are to improve visual language skills and create a portfolio of images.
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 Poppies Syndrome, Der Greif, Photofile, Photo District News, FlakPhoto, Artist Profile, Urbanaudica, 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.

**Trends in Contemporary Art: What's Happening Now**

**PHC-2432-A**  
Fri., June 14–July 26  
Hours: 10:30 am–1:30 pm  
6 sessions; 1.5 CEUs; $220

This course is an unmissable event for anyone interested in finding out what's currently shaping the New York art scene. It will explore the social and financial context in which dealers and collectors operate, with special emphasis on the formal and conceptual nature of the most important, exciting and relevant work that gets shown in the ultra-competitive New York art market. The role of the art critic, art journalist, art adviser and art curator will be explored as well as the role of provenance when determining value. Through visits to Chelsea and the Upper and Lower East Side galleries, we will explore these factors as well as others that contribute to the aesthetic and cultural values of contemporary art, and how these interact with market forces. Each class session will include visits to several galleries.


**In the Studio**

**Digital Portrait**

**PHC-3302-A**  
Tues., June 4–August 6  
Hours: 6:00 pm–9:00 pm  
10 sessions; 3 CEUs  
$400; equipment fee, $75

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

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

**NOTE:** Please bring a digital SLR camera and three portraits that you think are successful to the first session.

Fashion Photography  
PHC-2419-A  
Mon., Wed.; June 3–July 1  
Hours: 6:00 pm–9:30 pm  
9 sessions; 3 CEUs  
$400; model and equipment fee, $100  

This course is for students who are interested in fashion photography and wish to begin or polish their portfolio. Primarily a hands-on studio course, all aspects of the fashion photography field will be introduced. We will examine what is needed to become a fashion photographer, including how to create a fashion portfolio, and how to pitch a photo shoot to a fashion magazine and get published. The relationships between photographer and model, and art director and client will be discussed. Fashion photography and advertising requires special skills and knowledge of light. Working with models and make-up artists, this course will focus on specific lighting techniques extensively used in the fashion, beauty and advertising industries. Students will be introduced to new lighting set-ups using strobe, Kino Flo and hot lights, as well as the use of color gels and filters in order to execute a compelling fashion photograph. Models, equipment and a make-up artist will be provided.  

PREREQUISITE: A course in studio photography, or equivalent.  
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 can be viewed at: januszkawa.com.

Lighting Workshop  
PHC-2674-A  
Wed., June 5–August 14  
Hours: 6:30 pm–9:30 pm  
10 sessions; 3 CEUs  
$400; equipment fee, $75  

This course will demonstrate how to control and combine lighting situations, as well as the creative potential of light to interpret and define. A variety of lighting conditions and tools will be explored. Techniques and personal style will be emphasized and we will work with professional lighting equipment. In-class assignments are given weekly. No previous lighting experience is required.  

NOTE: Please bring a notebook, 8 to 10 examples of your work and a camera to the first session.  

Portraiture  
PHC-2426-A  
Fri., June 7–August 16  
Hours: 6:00 pm–9:00 pm  
10 sessions; 3 CEUs  
$400; model and equipment fee, $80  

What is the difference between a photograph of a person and a portrait? Pictures of people describe; portraits define. An effective portrait gives viewers a sense of the inner makeup of the subject: not just what he or she looks like, but what he or she is like. During this course we will investigate a number of different approaches to meaningful portraiture. Along with in-class discussion and demonstration of tools, methods and lighting, there will be sections concerning subject choice, approach, direction, and how to overcome special problems. Critique sessions will allow students to share their personal work and experiences. This course is open to photographers using all photo media, including
digital, analogue and alternative processes.

**NOTE:** Please bring examples of your work (portraits or other photographs) to the first session.


**Advanced Fashion and Editorial Photography**

*PHC-3419-A*

**Thurs., Fri.; June 6–June 28**
**Hours:** 6:00 pm–9:30 pm
**8 sessions; 2.5 CEUs**
**$340; model and equipment fee, $100**

This course is designed for students who have successfully completed PHC-2419, Fashion Photography, or have equivalent experience, and who wish to further their expertise in shooting advertising and editorial narrative and fashion assignments. Students will move beyond exploring lighting concepts to executing their vision through previsualization, research and thorough preparation of their idea in order to build a portfolio. How to create and develop mood boards for a shooting concept will be covered and individual style will be refined. A professional, digital studio environment requires the ability to shoot tethered (into a computer station or laptop). Students will become proficient with Capture One software, which is the standard in professional digital workflow today. The goal is to refine concept-building skills and translate them into a successful photo shoot. Models and a make-up artist will be provided.

**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 can be viewed at: januszkawa.com.

**Intermediate and Specialized**

**Alternative Photographic Processes**

*PHC-1231-A*

**Wed., June 5–August 14**
**Hours:** 6:30 pm–9:30 pm
**10 sessions; 3 CEUs**
**$400; lab fee, $100**

In this course students will create hand-coated prints using raw materials and chemistry. We will examine analog printing processes from the dawn of photography—cyanotype, kallitype, platinum/palladium, gum bichromate and salted paper printing. Sessions will include lectures and printing demonstrations followed by darkroom practice. Each week, students will bring in large format negatives, digital negatives, or items to make photograms with lace, botanical specimens, etc., and will have ample opportunity to create prints using these processes. Through guided darkroom sessions, students will create a body of work using an alternative photographic process of their choice. Regularly scheduled critiques will focus on intent, creativity and technical issues of these processes.

**NOTE:** No previous darkroom experience is required. Students who wish to pursue palladium printing beyond the in-class demo will need to purchase additional materials.

**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.
Business of Photography  
*PHC-3212-A*  
**Thurs., June 6–August 1**  
**Hours: 6:00 pm–9:00 pm**  
**8 sessions; 2 CEUs; $280**  
Creating images for clients requires planning and expertise unrelated to your creative skills. This course will address how to approach and manage the activities necessary to execute projects for clients and run your photography business in an organized and successful way. Each class session will focus on a different topic, including: pricing, contracts, insurance, copyright, locations and permits, content and long-term secure image storage. How to coordinate people, facilities and supplies for photography assignments will be addressed, with the aim of helping you retain clients, attract new ones, increase your income and enhance your reputation.  

Color Correction  
*PHC-1023-A*  
**Fri., June 21**  
**Hours: 10:00 am–3:00 pm**  
**1 session; $150**  
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.  
**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 can be viewed at: tom.ashe.com.

Conversations: Using Image and Text to Tell a Story  
*PHC-2581-A*  
**Mon., June 10–July 15**  
**Hours: 6:30 pm–9:30 pm**  
**6 sessions; 1.5 CEUs; $220**  
With the ever-increasing popularity of smartphones and social media, communication has evolved into a composite of text, pictograms and imagery. With this, photography has also become more immediate (and sometimes more informative) than written language on its own. Using emojis and memes can be a faster way for us to communicate, but are we actually saying less? In this course we will look at artists who combine image and writing in their work. Through weekly assignments and group discussions, participants will learn how to tell a story through the use of image and text.  
**NOTE:** Students must have a smartphone.  
**JONATHAN DAVID SMYTH**, visual artist. BA, honors, Edinburgh Napier University; MFA, New School University. Exhibitions include: Photographic Center Northwest, Seattle; LAST Projects, Los Angeles; PH21 Gallery, Budapest. Curatorial projects include: “As You Were,” online exhibition, Float Photo. Monographs include: Just One More. The instructor's work can be viewed at jonathandavidsmyth.com.
Documentary Photography
PHC-2153-A
Wed., June 5–August 14
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs; $400
This course will explore how to create a compelling narrative told through pictures and make photographs like the “giants” and their contemporaries, including Henri Cartier-Bresson, André Kertész, Josef Koudelka, Robert Frank, Stephen Shore and Alex Webb. Throughout the course we will examine their work, explore their agendas as documentarians, and discuss how their sensibilities make impressions upon us. While this is a shooting course, classroom 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 take shooting field trips, watch films and documentaries, and read from works that illustrate what it means to think and see photographically. Independent visits to galleries and museums to view great photographs will be assigned.
NOTE: Please bring your work (prints or digital files) to the first session. Darkroom facilities are not available.

Narrative Photography
PHC-2056 -A
Sat., June 15–July 27
Hours: 2:00 pm–5:00 pm
6 sessions; 1.5 CEUs; $220
This course is for photographers developing narrative-based photographic projects. We'll explore some of the ways that visual narratives are constructed, including brief photographic essays and long-form book projects. With an emphasis on communicating effectively and poetically, students are welcome to choose their preferred form of storytelling to express their ideas creatively. Examples of historic and contemporary photographic narratives will be presented along with critiques of student projects as they evolve over the semester.
NOTE: Please come to the first session with a written proposal for a new project, or a project description of work you have already begun.

Video Installation
PHC-3063-A
Mon., June 10–July 15
Hours: 6:00 pm–9:00 pm
6 sessions, 1.5 CEUs; $480
This course explores the narrative properties and potential of the immersive video environment. We will concentrate on the numerous implications of the relationships among the artist, the moving image, sound, three-dimensional space and the audience, as well as on the use of these complex relationships to convey meaning. Class time will employ electronic media presentation, analog and digital technical instruction, discussion and student experimentation. The intention of the course is to provide students with a fundamental knowledge of antecedents of video installation as well as basic skills of spatial conceptualization through diagraming and 3D computer modeling (using the free version of SketchUp), with the ultimate goal for students to develop and design their own video installation projects. Adobe Premiere Pro will be used in class.
NOTE: Prior knowledge of basic video editing is preferred, but not required.

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

The Art of Failure
PHC-2626-A
Wed., June 5–July 31
Hours: 6:30 pm–9:30 pm
8 sessions; 2 CEUs; $280
For every great image, hundreds of unremarkable ones will leave us frustrated and unsatisfied; until, suddenly, we experience a breakthrough and succeed in expressing ourselves. If left unchecked, failure can easily debilitate us, yet is a natural part of the creative process, and often the gateway to fresh ideas and creative maturity. This course is about confronting the inevitable and unexpected failures of new projects and learning to appreciate the many valuable insights such struggles offer for self-reflection and greater resolution of our creative ideas. Weekly group and individualized shooting and writing assignments are designed to help students work through the many obstacles—personal and logistical—that accompany a new project. Critiques, presentations, ongoing discussions, and other exercises will introduce and carefully examine our projects and processes, and those of other artists, with the express purpose of recognizing the potential that failure offers to discover new ways of expression. Students will be encouraged to look honestly at the practical viability and personal authenticity of their ideas and approaches to making new imagery, and to step courageously into new or ongoing projects with greater ease and insight.

SAUL ROBBINS, visual artist. MFA, Hunter College. One-person exhibitions include: Bolinas Museum, CA; Blue Sky Gallery, Portland, OR; Camera Club of New York; Griffin Museum of Photography, Winchester, MA; Photoville; The White Gallery, Lakeville, CT. Group exhibitions include: Jeonju International Photo Festival, South Korea; Kolga Photo Festival, Tbilisi, Georgia; Lilac Gallery; Maryland Institute College of Art, Baltimore; Museum of Fine Arts, Houston; New Orleans Photo Alliance; Pelican Bomb, New Orleans; Photographic Center Northwest, Seattle; Portland Art Museum, OR; Rush Arts Gallery; Union Gallery; Ruth and Elmer Wellin Museum of Art at Hamilton College, Clinton, NY. Publications include: Der Tagesspiegel, dart International, The Commercial Appeal, Internazionale (Italy), D La Repubblica, Daily Mail, Feature Shoot, Japan Photo Almanac, Literate Lens, New Orleans Advocate, The New York Times, Photodot, Portland Tribune, Real Simple, Slate, Wired. Awards and honors include: Chashama Windows Program; Ignition Grant, Covenant Foundation; Gunk Foundation; Reba Judith Sandler Foundation.

Advanced Critique

You Have a Portfolio, Now What?
PHC-3031-A
Tues., June 4–August 6
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs; $440
For every great image, hundreds of unremarkable ones will leave us frustrated and unsatisfied; until, suddenly, we experience a breakthrough and succeed in expressing ourselves. If left unchecked, failure can easily debilitate us, yet is a natural part of the creative process, and often the gateway to fresh ideas and creative maturity. This course is about confronting the inevitable and unexpected failures of new projects and learning to appreciate the many valuable insights such struggles offer for self-reflection and greater resolution of our creative ideas. Weekly group and individualized shooting and writing assignments are designed to help students work through the many obstacles—personal and logistical—that accompany a new project. Critiques, presentations, ongoing discussions, and other exercises will introduce and carefully examine our projects and processes, and those of other artists, with the express purpose of recognizing the potential that failure offers to discover new ways of expression. Students will be encouraged to look honestly at the practical viability and personal authenticity of their ideas and approaches to making new imagery, and to step courageously into new or ongoing projects with greater ease and insight.
to a large audience. Examples of contemporary portfolio production, assigned readings, visits to studios, galleries and museums will help to strengthen each student's visual literacy, critique skills and method of working in order to walk away with a realized body of work that is contemporary and perpetual.

**NOTE:** Please bring samples of your work and ideas in progress to the first session.

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

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

**Portfolio Workshop: Landscapes and the Built Environment**

**PHC-3841-A**

**Wed., June 5–June 26**

**Hours:** 10:00 am–1:00 pm

**4 sessions; 1 CEU; $150**

In this specialized critique course, students have the opportunity to hone their personal vision and create a fine-art portfolio of work that is focused in the areas of landscape and/or the built environment. Through presentations, gallery and museum visits, critique and discussion of postproduction techniques, students will polish their photography projects for website or print. Discussions will touch upon current trends in photography, the difference between a commercial and a fine-art portfolio, and how to best present work in galleries and online.

**NOTE:** Please bring a portfolio of work that is current and relates to your interests to the first session.

**JADE DOSKOW, photographer.** BA, New York University; MFA, School of Visual Arts. Represented by: Wall Space Gallery, Santa Barbara and Seattle; Kipton Cronkite / @60°. Exhibitions include: Savignano Immagini Festival, Italy; Onishi Project; Art Basel Miami Beach; Whitney Museum Art Party Benefit; inMotion; New Hampshire Institute of Art, Manchester; Pulse Contemporary Art Fair, Miami; Affordable Art Fair; Photo Center Northwest, Seattle; Biel/Bienne Festival of Photography, Switzerland; ABC No Rio. Publications include: The Atlantic, CityLab, American Photo, NPR's The Picture Show, Flak Photo, Preservation, Wired, New Statesman, Lenscratch, Washington Post, New York Observer, ArchDaily. Contributing photographer: Huffington Post, ESTO Photographics. Awards include: Alumni Scholarship, School of Visual Arts; Aaron Siskind Scholarship; Herbert C. Rubin Award, New York University. The instructor's work can be viewed at: jadedoskowphotography.com.

**The Long-Term Project**

**PHC-3321-A**

**Sat., June 15–July 27**

**Hours:** 10:00 am–1:00 pm

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

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 in 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.

**RICHARD ROTHMAN, fine art photographer.** BFA, Tyler School of Art. One-person exhibitions include: Robert Morat Galerie, Hamburg; Museum of Contemporary Art of the Yucatan, Mexico; Paul Rodgers/9W. Group exhibitions include:
Visual and Critical Studies

Art History and Theory

**Modern Aesthetics**

*VCC-2651-A*

**Tues., Thurs.; June 4–June 20**  
**Hours:** 6:00 pm–9:30 pm  
**6 sessions; 2 CEUs; $280**

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. 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.

**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 Mojisich, 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.

**Crash Course in Art Theory and Critical Thinking**

*VCC-2411-A*

**Thurs., June 6–August 1**  
**Hours:** 6:30 pm–8:30 pm  
**8 sessions; 1.5 CEUs; $220**

This course offers a fast-paced survey of art theory and a variety of critical approaches to understanding how meaning is made in visual art. Through lectures, presentations, and group discussions, students will be introduced to a broad historical overview of how artists and thinkers have defined and interpreted art throughout the 20th century. We will cover such topics as the artist’s intention and the role of the viewer in making meaning, art’s relationship to pop culture and other forms of media (such as television and film), the nature of taste, and art’s relationship to politics and activism. The course will cover these topics in terms of key historical categories (such as modernism and postmodernism), as well as...
key concepts (such as avant-garde, kitsch, irony, conceptualism and appropriation). The course will serve as a springboard for developing a critically oriented relationship to contemporary art, through which students will be able to discuss their own art practice.

DANIEL LICHTMAN, visual artist. BA, Cornell University; MFA, Goldsmiths, University of London. One-person exhibitions include: Dynamo Arts Association, Vancouver, BC; The Woodmill, London; Chashama; National University of Colombia Bogotá. Group exhibitions include: Queens Museum; Institute of Contemporary Arts, London; The Drawing Center; The Tetley, Leeds, England; University of Oxford, England. Awards and honors include: BRIC Media Arts Fellowship; Bronx Museum of the Arts residency. The instructor’s work can be viewed at: daniellichtman.com.

**Radical Aesthetics of Art**

VCC-2571-A

Wed., June 12–July 24

Hours: 12:10 pm–3:10 pm

6 sessions; 1.5 CEUs, $220

This is a project-based course that invites participants to reflect on how they might use radical aesthetics in the creation and discussion of art. We will consider the importance of social justice issues and the impact of socially engaged art as we consider historical factors within 20th-century art, from the rejection of art in the Dada movement to current practices. Time will be devoted to exploring art as political critique, anarchist theory, Black radical thought, collective meaning and the artist as political actor. We will consider how our positionality informs our interactions and how it intersects with our work. Class time will involve field trips to artist studios, exhibitions and talks.

ALICIA GRULLON, interdisciplinary artist. BFA, New York University; MFA, SUNY New Paltz; Columbia University. Exhibitions and performances include: Casita Maria Center for Arts & Education; BRIC; Wave Hill; 8th Floor; Smack Mellon; Miriam and Ira D. Wallach Art Gallery, Columbia University; El Museo del Barrio; Old Stone House; Bronx Museum of the Arts; Performa 11; University of Virginia; Community Space Litmus, Ansan-Si, South Korea; Center for Book Arts; Brooklyn Museum; Artists Space. Publications include: *Rhetoric, Social Value and the Arts: But How Does it Work?*; *Hyperallergic*; *City Limits*. Awards and honors include: Franklin Furnace Fund; Foundation for Contemporary Arts; New York City Department of Cultural Affairs; presenter, Creative Time Summit. Residencies include: South Bronx Resiliency, Artists in the Market Place, Center for Book Arts, Hemispheric Institute of Performance and Politics.

**Hip Hop in Contemporary Art**

AHC-2463-A

Mon., Wed.; June 3–July 8

Hours: 6:00 pm–9:00 pm

10 sessions; 3 CEUs; $400

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


**Street Art and Public Art in New York**

AHC-2613-A

Tues., Thurs.; May 28–July 9

Hours: 10:00 am–1:50 pm

12 sessions; 4.5 CEUs; $480

Art is everywhere on the streets of New York if you know where to look. Charlie Ahearn, who directed the hip-hop classic movie, *Wild Style*, takes this class on an intensive tour of the vibrant creativity to be discovered outdoors—from
the playful bronzes of Tom Otterness to the Graffiti Hall of Fame. Controversies abound on public art such as Richard Serra's Tilted Arc debacle, or the spontaneous stenciled and sprayed art that appears overnight on city walls. We will screen videos on notable artists and read material on the issues of their work. Fresh new projects bloom all over New York so it's a great time to get out and experience art.


Studio

From Selfie to Self-Portrait: Creating a Visual Memoir
VSC-2156-A
Sat., June 29
Hours: 10:00 am–4:00 pm
1 session; $120
A selfie is a picture of an experience; a self-portrait is the experience. Using insights and techniques of Jungian theory, Zen meditation, expressionism and surrealism, we will explore how family and cultural history shape your narrative as an artist. Using lo-fi materials, we will create the conditions for a self-portrait, a depiction of your inner self, that will emerge from the outward appearance of the selfie.

NOTE: A supply list will be distributed upon registration in this course.

ANNETTE R. LIEBERMAN, psychoanalyst, visual artist. BS, cum laude, Tufts University; MSW, Hunter College. Professional experience includes: Art therapist, Bellevue Psychiatric Hospital; consultant, Actors Fund of America. Group exhibitions include: Ceres Gallery; Woodstock Artists Association and Museum, NY; Woodstock Byrdcliffe Guild, NY; 440 Gallery. Editorial projects include: The Money Mirror: How Money Reflects Women’s Dreams, Fears and Desires.

Music Video DIY
VSC-2213-A
 Tues., June 11–July 16
Hours: 6:00 pm–9:00 pm
6 sessions; 1.5 CEUs; $220
Over the past decade, and especially over the past few years, music videos have evolved into a serious art form. Its visuals are scrutinized for cultural significance. Auteur directors and name actors participate to leave their stamp on this ever-changing genre. In this course students will create critical responses to our viewings/discussions in the form of their own original music videos. As a culminating event, there will be a public screening of the work. We will cover numerous editorial techniques, including how to edit to the beat, edit with photographs, manipulation of video effects and filters, multi-cam editing, audio mixing and equalizing, titling, green screen and keyframing.

NOTE: Production and editing equipment is not provided. Students must have their own editing software (Adobe Premier Pro or Final Cut Pro X), laptops, or may create footage using their smartphones or video cameras. Basic knowledge of video editing is preferable.

MIAH ARTOLA, video editor, Artola Digital. MA, The New School. Film projects include: Red Thread: The Prisoner and the Painter; Blind Spot; Past: A Retelling of Uncle Tom’s Cabin; Waiting for Goddard. Television projects include: Rights of Passage, Better Homes and Gardens, My Signature. TV screenings include: Anthology Film Archives, Dixon Place, Cage Gallery, Pier 59 Studios. Software authored: Audio Peak Etcher. Awards and honors include: “66 Brilliant Women in Creative Technology,” PR News; residency, Governor’s Island. The instructor's work can be viewed at: artoladigital.com.
Cinematic Installation: When Cinema Meets Video Installation
VSC-2227-A
Wed., Sat.; June 5–June 26
Hours: Wed., 6:00 pm–9:00 pm; Sat., 4:00 pm–9:00 pm
7 sessions; 2.5 CEUs; $340
In galleries and museums throughout New York City we see the formal aspects of film (cinematography, story, editing) translated into video installation. This trend has lent a broader accessibility to the genre of video installation, engendering greater creative risk in the formal genres of documentary and dramatic films. Cinematic Installation adheres to a high level of filmmaking, yet demonstrates original narrative design and incorporation of the physical space. This course is comprised of screenings of well-known works in this field (artists such as Sam Taylor-Johnson, John Akomfrah, Douglas Gordon and Isaac Julien) and visits to local galleries (such as White Cube, The Untitled Space, Swiss Institute, Metro Pictures). We will then develop and execute a collaborative multichannel installation. Students will contribute video they shoot with their own cameras or smartphones and will assist in editing our installation using Adobe Premiere Pro. We will experiment with projectors and creative uses of space. Our finished installation will be on display for one night at Loisaida, Inc.

MIAH ARTOLA, video editor, Artola Digital. MA, The New School. Film projects include: Red Thread: The Prisoner and the Painter; Blind Spot; Past: A Retelling of Uncle Tom’s Cabin; Waiting for Goddard. Television projects include: Rights of Passage, Better Homes and Gardens, My Signature. TV screenings include: Anthology Film Archives, Dixon Place, Cage Gallery, Pier 59 Studios. Software authored: Audio Peak Etcher. Awards and honors include: “66 Brilliant Women in Creative Technology,” PR News; residency, Governor’s Island. The instructor’s work can be viewed at: artoladigital.com.

Painting the Myth
VSC-2239-A
Sat., June 8–August 17
Hours: 1:00 pm–4:00 pm
10 sessions; 3 CEUs
$400; model fee, $90
We see throughout our artistic history, the creation of myth. Myth becomes a means to tell a tale; to illustrate a moment that will resonate throughout history. The archetypes of myths still stand today: the maiden, the hero, the monster. This figure course will use oil painting techniques, both traditional (underpainting, grisaille, alla prima and glazing) as well as experimental (mixed media and various nontraditional materials) to work with the model in exploring the painted creation of a myth. Studio work will be paired with brief lectures on artists of the present and past working with narrative concepts to support a character and scenario within the works. Through this study and practice, students will explore their ideas for a modern, created mythology, and thus explore the subject of narrative within the works. Anatomy, composition, color and form will be integral to each painting, while the model, both nude and clothed, will offer a character with which to work. This course will go beyond the classic “seated nude” and into the world of artistic storytelling.


Unconventional Museum
VSC-2311-A
Sat., June 8–August 3
Hours: 1:00 pm–4:00 pm
8 sessions; 2 CEUs, $280
In an age where museums are routinely designed by “starchitects” such as Zaha Hadid and Renzo Piano, some of the most effective museum contexts have been created unconventionally and indirectly-by the forces of history, nature and time. We will analyze and discuss the exhibition spaces around the world that have been formed by history and unexpected events, as well as pre-existing structures that have been repurposed to become exhibition venues. A focus will be placed on genre-defying spaces such as the National Museum of Cambodia, and we will discuss the coexistence of
cultural tourism and sacred spaces by looking at heavily visited temples, mosques and churches from around the world. Archaeological sites that are actively embedded into the everyday life of the communities that surround them will also be discussed in depth. Spaces such as these are evidence that the necessary cultural specificity for presenting certain works of art cannot always be purchased, commissioned, or designed, and that an object more often retains its vitality when this is not the case. For the final project, students will curate their own exhibitions for unconventional museum spaces.

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 website may be viewed at: christianbreed.com.

**Drawing as Social Practice**

**VSC-2316-A**

Tues., June 11–July 16

Hours: 6:30 pm–9:30 pm

6 sessions; 1.5 CEUs, $220

How can mark-making act as a radical intervention in public space? In this course we will examine the ways in which drawing can probe identities, expose power structures and reimagine a relationship to a place. Beginning with a series of traditional plein air assignments, students will engage in the practice of drawing as an act of deep looking. Each session will be split between classroom and on-site drawing locations, focusing on seemingly mundane spaces such as a government office or the make-up aisle in a local drugstore. Drawing materials will range from charcoal and ink to experimental mark-making techniques. Class discussions will highlight the ways in which the diverse backgrounds of students can inform their perspectives on a place. The writings of Marc Augé, Claire Bishop, Michel de Certeau, Pablo Helguera, Andrea Fraser, Isabelle Graw, Boris Groys, Miwon Kwon, Lucy Lippard, Gregory Scholette, and others will provide a conceptual framework alongside art historical examples spanning Paleolithic cave art to contemporary drawing practices. Open to students of all levels.

**NOTE:** A supply list will be distributed upon registration in this course.

TIRTZAH BASSEL, visual artist. MFA, Boston University. One-person exhibitions include: Slag Gallery; Galerie Thomas Fuchs, Stuttgart, Germany; BRIC Arts Media; Open Source Gallery; VOLTA NY. Group exhibitions include: Kunstverein Worms, Germany; Visual Arts Center of New Jersey, Summit; VOLTA Basel; Art Karlsruhe, Rheinstetten, Germany; POSITIONS Berlin Art Fair. Publications include: Frieze, Hyperallergic, Boston Globe, Huffington Post, The Art Newspaper.
General Information

Family Educational Rights and Privacy Act (FERPA)

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

STUDENT FERPA RIGHTS

• The right to inspect and review your educational records. You may submit a written request to the Registrar that specifies the record(s) you wish to inspect. SVA will make arrangements for access and notify you of the time and place where the record(s) may be inspected.

• The right to request the amendment of your education records that you believe to be inaccurate, misleading, or otherwise in violation of your privacy rights under FERPA. To do this, simply write the SVA office responsible for the record, make clear which part you want changed, and specify what you feel is inaccurate or misleading. If SVA decides not to amend the record, the College will notify you in writing of the decision and advise you of your right to a hearing regarding the request for amendment.

• The right to agree to disclosures of personally identifiable information (PII) contained in educational records (information that would make identity easily traceable—e.g., your Social Security number), except to the extent that FERPA authorizes disclosure without consent. An example of disclosure without consent would be the opening of your records to school officials with legitimate educational interests. A school official is a person employed by SVA in an administrative, supervisory, academic, research, or support staff position (including law enforcement unit personnel and health staff); a person serving on the board of trustees; or a student serving on an official committee, such as a disciplinary or grievance committee. A school official also may include a volunteer or contractor outside of SVA who performs an institutional service of function for which the school would otherwise use its own employees and who is under the direct control of the school with respect to the use and maintenance of PII from education records, such as an attorney, auditor, or collection agent or a student volunteering to assist another school official in performing his or her tasks. A school official has a legitimate education-related 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 by hovering over the “Student Life” menu, then selecting “Registrar” from the list. The College honors requests to withhold directory information but cannot assume responsibility for contacting a student for subsequent permission to release information. 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, consul-
tants, volunteers, or other parties to whom the school has outsourced institutional services or functions.

- To officials of another school where the student seeks or intends to enroll, or where the student is already enrolled if the disclosure is for purposes related to the student's enrollment or transfer.

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

- To authorized representatives of the U.S. Comptroller General, the U.S. Attorney General, the U.S. Secretary of Education, or State and local educational authorities, such as a State postsecondary authority that is responsible for supervising the university's State-supported education programs. Disclosures under this provision may be made, in connection with an audit or evaluation of Federal- or State-supported education programs, or for the enforcement of or compliance with Federal legal requirements that relate to those programs. These entities may make further disclosures of PII to outside entities that are designated by them as their authorized representatives to conduct any audit, evaluation, or enforcement or compliance activity on their behalf.

- In connection with financial aid for which the student has applied or which the student has received, if the information is necessary to determine eligibility for the aid, determine the amount of the aid, determine the conditions of the aid, or enforce the terms and conditions of the aid.

- To organizations conducting studies for, or on behalf of, SVA, in order to: (a) develop, validate, or administer predictive tests; (b) administer student aid programs; or (c) improve instruction.

- To accrediting organizations to carry out their accrediting functions.

- To the parent(s) or guardian(s) of an eligible student who claimed the student as a dependent on their most recent income tax return, provided the parent(s) or guardian(s) provide adequate documentation of the dependent status, in writing. Disclosure may not be made without such written documentation.

- To comply with a judicial order or a lawfully issued subpoena. SVA will make a reasonable attempt to inform the student before the disclosure, unless ordered not to do so by the subpoena.

- To appropriate parties in a health or safety emergency.

- To a victim of an alleged crime of violence, including a non-forcible sex offense. The disclosure may only include the final results of the disciplinary proceeding with respect to that alleged crime or offense, regardless of the finding.

- To the general public, the final results of a disciplinary proceeding if the school determines the student is an alleged perpetrator of a crime of violence or non-forcible sex offense and the student has committed a violation of the school's rules or policies with respect to the allegation made against him or her.

- To parents(s) or guardian(s) of a student regarding the student's violation of any Federal, State, or local law, or of any rule or policy of the school, governing the use or possession of alcohol or a controlled substance if the school determines the student committed a disciplinary violation and the student is under the age of 21.

- To Veterans Administration officials, the Department of Homeland Security, the Federal Bureau of Investigation, military recruiters, or the Internal Revenue Service, under certain conditions.

**Student Consent to Allow or Prevent Disclosure**

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

- Allow or prevent disclosure of Directory Information to third parties, except to the extent that FERPA authorizes disclosure without consent.

- Allow or prevent disclosure of education records to parents, guardians, or other individuals of the student's choosing.

The FERPA Disclosure Form is available in the Registrar's Office and online at sva.edu by hovering over the “Student Life” menu, then selecting “Registrar” from the list.

**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. We will do our best to help you find another suitable course. However, if this is not possible, you will receive a 100% tuition refund for the canceled course and a 100% refund of any additional lab, equipment or model fees charged for the course.

**CLASS LOCATION**

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

COLLEGE CLOSINGS: UNSCHEDULED
Announcements of SVA's closings due to inclement weather or other conditions will be posted to the College's website at: sva.edu. 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 my.sva.edu.

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

For further information please contact Eric Sutphin, manager of special programs, Division of Continuing Education, at 212.592.2188, or email 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.
Office of Alumni Affairs and Development
Telephone: 212.592.2300
Email: 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)
This documentation should be submitted in-person at the Registrar's Office, 205 East 23rd Street, New York, NY 10010. 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 online, in-person, or by telephone.
For more information about veterans benefits, programs and services, contact Gemma Prosper-Brown, veterans counselor, at: veterans@sva.edu or telephone 212.592.2201.

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

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

GRADING INFORMATION
Once submitted by your instructor, grades can be viewed through MySVA at my.sva.edu. Under the WebAdvisor menu, click on “Academic Profile Menu,” then “View Grades.”

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
A quality point system from 0.00 to 4.00 is used for computing scholastic standing. The following grade points reflect the plus/minus range:

A+ 4.00
A  4.00 Excellent
A- 3.67
B+ 3.33
B  3.00 Above average
B- 2.67
C+ 2.33
C  2.00 Average
C- 1.67
D+ 1.33
D  1.00
D- 0.67 Lowest passing grade
F  0.00 Failing
I  0.00 Incomplete*.
NS — Grade not submitted (administrative)
P — Pass (pass/fail courses)
X 0.00 Withdrawal for excessive absences with failure
X+ — Withdrawal for excessive absence. Students may withdraw from courses without academic penalty until 75% of the class sessions have met.

* 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
Requests for transcripts and/or enrollment verification letters may be made by completing the Transcript and Enrollment Request form, available for download at sva.edu/registrar. You may also submit your request online by logging in to MySVA (my.sva.edu), clicking the “Academic Profile Menu” under the WebAdvisor menu, then selecting “Transcript Request” or “Enrollment Verification Request.”

Transcripts and enrollment verifications are free of charge, and normal processing time is five days from receipt of request provided there are no holds on your account. Transcripts cannot be emailed or faxed.

Request forms may be submitted by any one of the following methods:
• Online at my.sva.edu
• In person at 205 East 23rd Street (b/w 2nd and 3rd avenues)
• By fax at 212.592.2069
• By email at registrar@sva.edu
• By mail at School of Visual Arts, Attn: Registrar, 209 East 23rd Street, New York, NY 10010

INTELLECTUAL PROPERTY RIGHTS OF FACULTY
SVA does not have any ownership or other interest in any “Works” (including any artwork, writing, research, animation, film, video, design, software, application or other works that may be protected by copyright) created by an SVA faculty member while employed at SVA, unless the faculty member agrees otherwise in writing.

INTELLECTUAL PROPERTY RIGHTS OF STUDENTS
SVA does not have any ownership or other interest in any “Works” (including any artwork, writing, research, animation, film, video, design, software, application or other works that may be protected by copyright) created by a student while enrolled at SVA, unless the student agrees otherwise in writing, except that SVA has a limited right to use the student’s “Works” for educational and accreditation purposes.

INTERNAL COMPLAINT RESOLUTION POLICY
If you are experiencing a problem with a continuing education class, please speak with your instructor. If the problem goes unresolved, please address it, in writing, to the Division of Continuing Education.
INTERNATIONAL STUDENTS
International students can take a vocational or recreational course as long as it is incidental to their main purpose of visiting the U.S. Please note that SVA is not authorized to issue the Form I-20, Certificate of Eligibility for the F-1 student visa for the Division of Continuing Education. Non-matriculated students are not eligible to apply for the F-1 student visa.

IRS EDUCATION CREDIT
If eligible, the Internal Revenue Service (IRS) allows students to apply for educational credits. The Hope Credit and Lifetime Learning Credit are educational credits you may deduct from your federal income tax. For more information regarding eligibility and instructions, refer to IRS publication 970, Tax Benefits for Higher Education.

MySVA
MySVA (my.sva.edu) is the online portal that keeps students, faculty, alumni and staff members connected to the SVA campus. It is available 24 hours a day, 7 days a week, from any computer, tablet or smartphone with Internet access. All students, faculty and staff members automatically receive a MySVA account.

A MySVA username and password is required to access MySVA and SVApps email. The username consists of the first part of the user's email address, before the @ symbol. The initial password consists of the characters "Sva!" not including the quotation marks, followed by the user's 7-digit SVA student ID number (e.g., Sva!1234567). Users are encouraged to change their initial password by visiting myaccount.sva.edu.

SVApps email can be directly accessed by visiting webmail.sva.edu and logging in with a MySVA username and password.

For additional help with accessing MySVA, SVApps email or any other campus systems, please call the SVA Help Desk at 212.592.2400 Option 1 or email helpdesk@sva.edu. The Help Desk is available Monday-Friday, 9:00 am–5:00 pm.

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

ONLINE COURSES: TECHNICAL REQUIREMENTS
The School of Visual Arts online courses are hosted in Canvas, our College-wide learning system. Most computers (5 years old or newer recommended) can access these online courses without a problem. The courses work with Windows (Windows XP, SP3 and newer), Macintosh (Mac OSX 10.6 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 1024x600 (the average size of a netbook) and good broadband Internet connection to participate in the online courses.

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

REFUNDS FOR 10 OR MORE SESSIONS
If written notice of withdrawal is received by the Registrar's Office:
• Before the first class session, the student will receive a 100% tuition refund, including any lab, equipment or model fee.
• Before the second class session, the student will receive a 90% tuition refund, including any lab, equipment or model fee.
• Before the third class session, the student will receive an 80% tuition refund, including any lab, equipment or model fee.
THERE WILL BE NO REFUNDS AFTER THE START OF THE THIRD CLASS SESSION.
REFUNDS FOR 5 TO 9 SESSION COURSES
If written notice of withdrawal is received by the Registrar’s Office:
• Before the first class session, the student will receive a 100% tuition refund, including any lab, equipment or model fee.
• Before the second class session, the student will receive an 80% tuition refund, including any lab, equipment or model fee.
THERE WILL BE NO REFUNDS AFTER THE START OF THE SECOND CLASS SESSION.

REFUNDS FOR INTENSIVE AND WEEKLONG COURSES
If written notice of withdrawal is received by the Registrar’s Office prior to the first class session, the student will receive a 100% tuition refund, including any lab, equipment or model fee.
THERE WILL BE NO REFUNDS AFTER THE START OF THE FIRST CLASS SESSION.

REFUNDS FOR 6 TO 8 WEEK ONLINE COURSES
If written notice of withdrawal is received by the Registrar’s Office:
• Before Monday of the first week, the student will receive a 100% tuition refund.
• Before Monday of the second week, the student will receive an 80% tuition refund.
THERE WILL BE NO REFUNDS AFTER THE MONDAY OF THE SECOND WEEK.

REFUNDS FOR 9 TO 12 WEEK ONLINE COURSES
If written notice of withdrawal is received by the Registrar’s Office:
• Before Monday of the first week, the student will receive a 100% tuition refund.
• Before Monday of the second week, the student will receive a 90% tuition refund.
• Before Monday of the third week, the student will receive an 80% tuition refund.
THERE WILL BE NO REFUNDS AFTER THE MONDAY OF THE THIRD WEEK.

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 in the George Washington building at 23 Lexington Avenue. 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/student-life/student-affairs/handbooks.

SVAlert
Get important announcements with SVA's electronic notification system. SVAlert 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 MySVA (my.sva.edu), click the SVAlert icon, and confirm your contact information.

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

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

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

For the most up-to-date statistical information on student retention and graduate placement, please refer to the admissions catalog or contact the Admissions Office.

Students interested in matriculating in one of SVA's degree programs should contact the Admissions Office for an application.

Admissions Office
Telephone: 212.592.2100
Fax: 212.592.2116
Email: admissions@sva.edu
Degree Programs

This guide to the Bachelor of Fine Arts degree in design offered through the Division of Continuing Education provides a description of the required foundation-year curriculum.

Information on admissions requirements, transfer credit, tuition, fees and financial aid is available in the School of Visual Arts Admissions Catalog. The SVA Handbook provides a description of all administrative services, procedures and regulations for SVA students. If you have any questions, please refer to these publications or contact the Office of Admissions, School of Visual Arts, 209 East 23rd Street, New York, NY 10010-3994; telephone: 212.592.2100; fax: 212.592.2116; email: admissions@sva.edu.

The Degree
To qualify for the Bachelor of Fine Arts degree in design, a student must successfully complete a minimum of 120 credits, including 72 studio credits, 30 humanities and sciences credits, 15 art history credits, and 3 elective credits from any area. All degree candidates must pass the Proficiency Examination.

Matriculation
After all admission requirements have been met, the Committee on Admissions will notify applicants of its decision in writing. This letter will specify any advanced standing, transfer of credit and/or waivers of requirements.

Students should meet with their departmental advisor prior to registration each semester. The advisor will provide course counseling and will help arrange a satisfactory schedule of courses so that the BFA degree requirements may be met in a cohesive way. Matriculated students must register for a minimum of 6 credits each semester. Course selection must be approved by the departmental advisor. Students who fail to register for a minimum of 6 credits will automatically lose their matriculated status unless they have filed an official leave of absence form.

Upon successful completion of the foundation-year requirements, students must transfer to the full-time Undergraduate Division.

Financial Aid
Matriculated students may apply for financial aid to help offset costs while attending the School of Visual Arts. In order to be eligible, students must make satisfactory academic progress, as outlined in the Admissions Catalog, in order to continue to receive financial aid funds. For more information contact the Office of Financial Aid, 209 East 23rd Street, New York, NY, 10010; telephone: 212.592.2030; email: fa@sva.edu.

Tuition and Fees
For the summer 2019 semester, the per-credit tuition rate is $900. There is no departmental fee for the summer semester.

<table>
<thead>
<tr>
<th>FOUNDATION YEAR</th>
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Administration

BOARD OF DIRECTORS
Milton Glaser, acting chairman
Joseph F. Patterson
Anthony P. Rhodes
David Rhodes
Lawrence B. Rodman
Eileen Hedy Schultz

OFFICE OF THE CHAIRMAN
Milton Glaser, acting chairman
Carla Tscherny, executive assistant to the acting chairman

OFFICE OF THE PRESIDENT
Ralph Appelbaum, special assistant to the president
Khristal Curtis, administrative assistant
John Dye, director of internal audit and control
Steven Heller, special assistant to the president
Jacqueline "Pif" Hoffner, executive assistant
Alberta Irene Kreh, special consultant to the president
Maureen Larimore, secretary
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
Richard Wilde, chair
Carolyn Hinkson-Jenkins, director of operations
Alida Beck LaRocca, academic advisor
Yolanda Powell, academic advisor
Adam Sarsfield, academic advisor
Daniel Tomlin, academic advisor
Ingrid Li, systems coordinator
Benita Raphan, project coordinator
Ori Kleiner, motion graphics coordinator
Arllyn Lebron, assistant to the chair
Paula Paylor, department assistant

ANIMATION
Mary Lee Grisanti, acting chair
Mark Minnig, director of operations
Gabriela Ilieska, technology manager
Samantha Lee, assistant manager
Nicolette Piscitelli, lab assistant
Philip Fehr, systems administrator

ART HISTORY
Tom Huhn, chair
Paloma Crousillat, director of operations
Justin Elm, senior systems administrator, project coordinator

CARTOONING
Thomas Woodruff, chair
Carolyn Hinkson-Jenkins, director of operations
Nada Mohammed, academic advisor
Arllyn Lebron, assistant to the chair
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
Richard Hagen, senior systems administrator
Darryl Wright, senior systems administrator
Nicholas Coyle, systems administrator  
Joseph Mulvanerty, systems administrator  
Raphael Ribot, systems administrator  
Gavin Slyman, front office manager  
Alexandra Barsky, special project coordinator  
Deanna De Maglie, secretary  

DESIGN  
Richard Wilde, chair  
Kevin O’Callaghan, chair, 3D design  
Carolyn Hinkson-Jenkins, director of operations  
Alida Beck LaRocca, academic advisor  
Yolanda Powell, academic advisor  
Adam Sarsfield, academic advisor  
Daniel Tomlin, academic advisor  
Ingrid Li, systems coordinator  
Benita Raphan, projects coordinator  
Ori Kleiner, motion graphics coordinator  
Kaori Sakai, studio manager, 3D design  
Arlyn Lebron, assistant to the chair  
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  
Luís Negron, repair manager, film  
Angela Moore, budget and festival coordinator  
Roxanne Miller, reservations coordinator  
Tien-Li Wu, senior systems administrator  
Kamil Dobrowolski, systems administrator  
Mark Crowell, web administrator  
Angel Beltre, film repair assistant  
Steven Burgess, production office assistant  
Connor Landhauser, production office assistant  

FINE ARTS  
Suzanne Anker, chair  
Gary Sherman, assistant to the chair  
Dora Riomayor, academic advisor  
Gloria Hounq, administrative assistant  
Tyler Rowland, director of operations  
Gunars Prande, director of operations, printmaking  
Alejandro Chen Li, manager, printmaking  
Ian Burnley, operations manager  
Tarah Rhoda, bio art lab manager  
Mark Rosen, senior systems administrator  
Luís Rodrigo Navarro, systems administrator, sculpture center  
Joseph Tekippe, systems administrator, digital lab  

HUMANITIES AND SCIENCES  
Maryhelen Hendricks, co-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  
Louis Phillips, editor, Words  
William Fuentes, systems administrator, Writing Resource Center  
Leslie Haller, office coordinator, Writing Resource Center  
Luis Cordoba, administrative assistant  
Writing Resource Center  

ILLUSTRATION  
Thomas Woodruff, chair  
Carolyn Hinkson-Jenkins, director of operations  
Karina Ayure, academic advisor  
Wayde McIntosh, academic advisor  
Arlyn Lebron, assistant to the chair  
Curtis Edwards, program coordinator  
Gerard Newland, systems administrator  
Ilir Bibovic, assistant lab technician  
Kenneth Huertas, assistant lab technician  
Paula Paylor, department assistant  

INTERIOR DESIGN  
Carol Rusche Bentel, chair  
Malcolm Lightner, director of operations  
Kathleen Hayes, academic advisor  
Erin Davis, technical manager  

PHOTOGRAPHY AND VIDEO  
Joseph Maida, chair  
Alice Beck-Odette, chair emeritus  
Angela Kaniecki, academic advisor  
Frank Priegue, academic advisor  
Amber Dietz, assistant to the chair, curriculum coordinator  
Maria Dubon, coordinator of special programs and projects  
Giuseppina “Bina” Altera, digital lab manager
Adam Donnelly, studio manager
Todd Carroll, senior systems administrator
Alexandria Hovet, systems administrator
Rachel Hines, assistant studio manager
Anton Vancamelbeke, assistant studio manager
Ashley Cortes, photo technician
Jordan Cruz, photo technician
Joel Han, photo technician
Philip Garber, photo technician
Sebastiano Arpaia, studio assistant
Michael Kingman, studio assistant
Alexander Setzer, studio assistant
Steven Mayer, administrative assistant

VISUAL AND CRITICAL STUDIES
Tom Huhn, chair
Paloma Crousillat, director of operations
Paul D’Innocenzo, academic advisor
Justin Elm, senior systems administrator, project coordinator

Graduate

ART EDUCATION
Catherine Rosamond, chair
Jaime Chan, assistant to the chair
Barbara Salander, thesis director
Michael Filan, student teaching supervisor
Anna Roman, secretary

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

ART THERAPY
Deborah Farber, chair
Aaron Cockle, director of operations
Valerie Sereno, special programs and projects coordinator
Elizabeth Dellicarpini, internship coordinator
Emily Frederick, assistant to the chair

ART WRITING
David Levi Strauss, chair
Annette Wehrhahn, assistant to the chair

BRANDING
Debbie Millman, chair
Emily Weiland, director of operations
Katie Scott, studio manager

COMPUTER ARTS
Terrence Masson, chair
Bruce Wands, chair emeritus
Hsiang Chin Moe, director of operations
Angelica Vergel, assistant to the chair
Milos Paripovic, senior systems administrator
Darren Santa Maria, systems administrator
Charlotte Allen, project coordinator
India Lombardi-Bello, administrative assistant

CRITICAL THEORY AND THE ARTS
Jeremy Cohan, interim chair
Meghan Roe-Mesenbourg, assistant to the chair

CURATORIAL PRACTICE
Steven Henry Madoff, chair
Michael Severance, director of operations
Brian Kuan Wood, director of curatorial research

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

DESIGN FOR SOCIAL INNOVATION
Cheryl Heller, chair
Chessa Cahill, director of operations
Indiana Kuffer, systems administrator
Abigail MacMillan, administrative assistant

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

DIGITAL PHOTOGRAPHY
Katrin Eismann, chair
Tom P. Ashe, associate chair
Marko Kovacevic, studio manager

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

FASHION PHOTOGRAPHY
Barry Sutton, director of operations
Tiffany Smith, systems support specialist

FINE ARTS
Mark Tribe, chair
Mark Ramos, academic advisor
Michelle Sumaray, assistant to the chair
Alison Kuo, project coordinator

ILLUSTRATION AS VISUAL ESSAY
Marshall Arisman, chair
Kim Ablondi, director of operations
Ada Price, studio assistant

INTERACTION DESIGN
Liz Danzico, chair
Gwendolyn Kurtz, director of operations
Wolfgang Gil, senior systems administrator
Rodel Oiga, senior systems administrator
Eric Forman, student advisor

PHOTOGRAPHY, VIDEO AND RELATED MEDIA
Charles H. Traub, chair
Randy West, director of operations
Brenda Hung, assistant to the chair
Adam Bell, academic advisor
Seth Lambert, senior systems administrator

PRODUCTS OF DESIGN
Allan Chochinov, chair
Alisha Wessler, director of operations
Kristine Lee, program coordinator
Marko Manriquez, technical manager
John Heida, director, Visible Futures Lab
Oya Kosebay, manager, Visible Futures Lab
Chester Dols, prototype specialist, Visible Futures Lab
Elizabeth Meiklejohn, lab assistant, Visible Futures Lab

SOCIAL DOCUMENTARY FILM
Maro Chermayeff, chair
Charlotte Rose Vincelli, director of operations
Timothy Doyle, assistant to the chair
Kristian Gonzales, senior systems administrator
Joseph Eisenstein, video and production equipment manager

VISUAL NARRATIVE
Nathan Fox, chair
Joan McCabe, director of operations
Lueca Spinelli, project coordinator
Panayiotis Terzis, RisoLAB manager
Andrew Alexander, assistant RisoLAB technician

Continuing Education and Special Programs

CONTINUING EDUCATION
Joseph Cipri, executive director
Keren Moscovitch, associate director
Georgette Maniatis, course advisor
William Patterson, course advisor
Nika Lopez, program coordinator
Eric Sutphin, manager, special programs
Stephanie McGovern, assistant

SVA DESTINATIONS
Dora Riomayor, director
Michelle Mercurio, associate director

Library
Caitlin Kilgallen, director
Rebecca Clark, associate director
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
Christopher Bussmann, circulation manager
Mark Roussel, circulation manager
Tessa Morefield, assistant visual resources curator
Lawrence Giffin, assistant archivist
Eric Ingram, managing catalog technician
Keisha Wilkerson, catalog technician

Administrative Offices and Departments

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

ACADEMIC AFFAIRS
Christopher J. Cyphers, provost
Emily Ross, associate provost
Jennifer Phillips, director of learning technology
Lani Mysak, assistant to the provost
Deborah Hussey, curriculum coordinator
Samantha Brooks, editorial associate
Gloria Clowes, editorial associate
Bradley Crumb, media production manager, learning technology
Julian Oddman, instructional designer, learning technology
Carrie Atkins, technologist, learning technology
Thomas Benton, technologist, learning technology
Walter Tyler, digital video specialist

ADMINISTRATIVE COMPUTING
Cosmin Tomescu, chief information officer
Maria Paulino, assistant to the chief information officer

ADMINISTRATIVE NETWORK SERVICES
Brian Nakahara, director of information technology
Isabel Veguilla, IT project manager
Edward Duffy, senior technical support specialist
Fishel Erps, senior network engineer
Brandon Keeven, network engineer
Kevin Chan, enterprise systems engineer
Kenneth Luguaya, enterprise systems engineer
Daniel Nepomnyashchy, enterprise systems engineer
Alexandra Sullivan, Linux webmaster administrator
Mike Falk, academic IT project coordinator
Gary Markelov, technical support specialist
Juan Victoriano, technical support specialist
Helen Jorgensen, switchboard operator
Raykha Tajeshwar, help desk operator

ADMISSIONS
Javier Vega, executive director
Matthew Farina, director
Adam Rogers, director, international outreach
Jonathan Nutting, associate director
Quinn Dukes, associate director, visitor services
Jessica Hull, associate director, graduate admissions
Sabrina Lee, assistant director
Steve Birnbaum, assistant director, marketing and media
Sophie Holland, assistant director, undergraduate admissions
Kate McWatters, manager, transfer admissions
Melinda Richardson, manager, SVA Global
Michelle Rossman, assistant manager, undergraduate admissions
Nicholas Smith, assistant manager, graduate admissions
Jennifer Lloyd, counselor
Samantha Mottola, counselor
Erin Carr, coordinator, visitor services
Diego Guanzon, coordinator, graduate admissions
Jenna Kass, coordinator, undergraduate admissions
Casey Krosser, coordinator, undergraduate admissions
Selu Sky Lark, coordinator, undergraduate admissions
Jacob Prescott, coordinator, graduate admissions
Christy Bencosme, administrative assistant, visitor services

ALUMNI AFFAIRS AND DEVELOPMENT
Jane Nuzzo, director
Miranda Pierce, associate director
Katherine Styer, manager, alumni affairs
Charles Snyder, coordinator

AUDIO VISUAL SERVICES
Robert Barton, manager
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
Shannon Finnell, 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, assistant director
Rodrigo Perez, assistant director, digital content and social media
Michelle Mackin, coordinator

DIGITAL IMAGING CENTER
Stephen Alvarado, manager
Joseph Jones, studio manager
Andrew Vado, systems administrator
Angel Ibanez, assistant studio manager
Caitlin Beards, coordinator
Kalik D. Hamilton, production coordinator
Anthony Choy-Sutton, equipment coordinator
Christopher Corvo, Help Desk specialist
EXTERNAL RELATIONS
Sam Modenstein, executive director
Dan Halm, project manager

FINANCE
Gary Shillet, chief financial officer
Michael Campbell, controller
Dennis Mayer, assistant controller
Kevin Chea, assistant controller, budgeting and forecasting
Mario Cosentino, accounting manager
Victor Davila, accounting manager
Wanda Reece, accounts payable manager
Margaret Herndon, senior accountant
Jean Saint Juste, senior accountant
Kenneth Rodriguez, accounts payable supervisor
Michael Bouie, accounts payable coordinator
Sharon Victory, accounts payable coordinator
Bobby Duran, 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
Melinda Maybury, assistant director, debt management
Jose Caldera, loan coordinator
Wai Nei Kwan, advisor
Lillian Liang, advisor
Antigua Middleton, advisor
Melissa Quinones, advisor
Patricia Melendez, operations manager
Frank Quirindongo, office assistant
Matthew Smith, administrative assistant

HUMAN RESOURCES
Frank Agosta, executive director
Vennette Jones, director
Ismenia Molina, associate director
Laurel Christy, associate director/Title IX coordinator
Cindy Robles, associate director, payroll
Petronella Morrison, payroll manager
Nicole Wendorff, benefits manager
Aleeya Greene, payroll supervisor, faculty contracts
Mariel Guzman, payroll supervisor
Mairead Reardon, 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, advisor
Martha Bailleuron, advisor
Soonsung Park, advisor
Michael Paultz, advisor

PHYSICAL PLANT
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

PROGRAMS FOR INTERNATIONAL STUDENTS
Andrew Chang, director
Sarah Richardson, assistant director

REGISTRAR
Jason Koth, registrar
Celeste Barnes, associate registrar
Karla Fisher, assistant registrar, degree audit
Bernard Gibson, assistant registrar, operations
Gemma Prosper-Brown, assistant registrar, academic records; veteran coordinator
Yvonne Singletary, academic records archivist
Angelo Angeles, registrar assistant
Mary Duffy, registrar assistant
JP Forrest, registrar assistant
Kimberli Jervey, registrar assistant
Lily Eng, registrar assistant

RESOURCE MANAGEMENT
Christopher Gutierrez, director
James Cavaliere, associate director
Jason Gallegos, administrative assistant
Lisa Brown, 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
John Michael Mitchell, casting coordinator, model registry
Kareem Barrett, assistant to the model registrar
Kerry Crowe, assistant to the model registrar
Tasha Ward, 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
Kevin Brandon Smith, assistant, office services and mail processing

SECURITY SERVICES
Nick Agjmurati, director
Tyrone Benton, associate director
Joseph Soohoo, assistant director
Carlos Daley, manager
Isat Paljovic, manager
Antonio Gutierrez, supervisor
Michelle Jones-Spain, supervisor
Christian Morales, supervisor
Latanya Grier, coordinator

STUDENT ACCOUNTS
Geanine Rando, director
Claudio Vargas, associate director
Jennyfer Scott, office manager
Maria Losada, operations manager
Maya Carter-Ali, coordinator
Rachel Jackson, customer service rep/cashier
Kelvin Morales, administrative assistant

STUDENT AFFAIRS
Javier Vega, executive director
Bill Martino, director
Maria Rovira-McCune, associate director
Christine Gilchrist, RN, associate director, health and counseling services
Mark Howell, LCSW, therapist
Jennifer Wilson, LCAT, therapist
Arielle Kempler, therapist
Brett Sharretts, therapist
Stefanie Joshua, associate director, residence life
Caryn Leonard-Wilde, associate director, disability services
Adam Krumm, assistant director, residence life
Jill Seplowitz, manager, student activities
Matthew Lee, coordinator, health and counseling services

Kayla Vogel, coordinator, student engagement and leadership
Kristen Jassin, residence hall director
Margaret Pearson, residence hall director; coordinator, summer housing
Elijah Herman, residence hall director
Danielle Watson, residence hall director
Queennett Williams, receptionist
SVA CAMPUS STORE
Kade Schaffer, director
Jennifer Sturtz, associate director
Jonathan Flaxman, buyer
Alex Hazel, senior technical support sales representative
Ian Stoner, e-commerce inventory coordinator
Bennett Yee, store manager
Eugene Hill, customer service associate
Alexandra Beguez, inventory and social media coordinator
Marsha Garcia, assistant buyer

SVA GALLERIES
Francis Di Tommaso, director
Maria Komer, operations manager
Tyson Skross, exhibitions manager
Carl Auge, exhibitions coordinator
Adam Cable, operations coordinator
Robert Campbell, exhibitions coordinator
Ana Bida, gallery assistant

SVA THEATRE
Adam Natale, director
Vidya Alexander, operations manager
Vincent Burich, technical manager
Jessica Jackson, business manager
Amanda Duong, venue manager
Casey Gallagher, venue manager
Joseph Quartararo, assistant technical director
Brian Sierra, assistant technical director

VISUAL ARTS PRESS, LTD.
Anthony P. Rhodes, executive creative director
Gail Anderson, creative director
Dee Ito, writer
Brian E. Smith, senior art director
Jennifer Liang, assistant director
Eric Corriel, senior digital strategist
Declan Van Welie, website designer and developer
Ryan Durinick, senior designer
Linnea Taylor, multimedia designer
Sheilah Ledwidge, editor
# Faculty

**A**

<table>
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<tr>
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<td>Martin Abrahams</td>
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<td>Charlie Ahearn</td>
<td>AHC-2463-CE, 122</td>
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<td>Ray Alma</td>
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<td>Gail Anderson</td>
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<td>Brian Appel</td>
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<td>Jim Arnoff</td>
<td>CFC-1334-A, 62</td>
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<td>Miah Artola</td>
<td>CVC-2561-B, 68</td>
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<tr>
<td>Tom P. Ashe</td>
<td>PHC-1023-A, 117</td>
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<tr>
<td>Simona Migliotti</td>
<td>Auerbach</td>
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**B**

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<tr>
<td>Natalya Balnova</td>
<td>DSC-2071-A, 55</td>
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<tr>
<td>Algis Balsys</td>
<td>PHC-2426-A, 115</td>
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<td>Husani Barnwell</td>
<td>ADC-2030-D, 31</td>
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<td>Tirtzah Bassel</td>
<td>VSC-2316-A, 125</td>
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<td>Leah Beeferman</td>
<td>OLC-1411-A, 25</td>
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<tr>
<td>Carrie Beene</td>
<td>SWC-2331-A, 47</td>
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<tr>
<td>Mary J. Bethhoff</td>
<td>SMC-1031-C, 42</td>
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<td>SWC-3231-A, 45</td>
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<tr>
<td>Alexei Beltrone</td>
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Matt Tarulli
ADC-3078-A, 33

Panayiotis Terzis
VNC-1577-A, 106
VNC-2239-A, 107

Devin Thornburg
AEC-4432-A, 30

Nicolas Touron
Directory

1  205 East 23rd Street
Registrar, 1st floor
207 East 23rd Street
SVA Campus Store, 1st floor
209 East 23rd Street
Advertising (BFA), 2nd floor
Animation (BFA), 5th floor
Continuing Education, 1st floor
Design (BFA), 2nd floor
Digital Imaging Center, 5th, 6th floors
Environmental Health and Safety, lower level
Executive Vice President, 1st floor
Facilities Management, lower level
Film (BFA), 5th floor
Illustration and Cartooning (BFA), 2nd floor
Institutional Effectiveness, Assessment and Strategic Planning, 1st floor
Security Management, lower level
Student Lounge, 2nd floor
SVA Gramercy Gallery, 1st floor
3  215/217 East 23rd Street
23rd Street Residence
VASA Student Center, 1st floor
340/342 East 24th Street
24th Street Residence
Admissions, 1st floor
Financial Aid, lower level
Health Services, 1st floor
International Student Office, 1st floor
Program for International Students, 1st floor
Residence Life, 1st floor
Student Accounts, lower level
Student Affairs, 1st floor
Visual Arts Student Association (VASA), 1st floor
4  220 East 23rd Street
Office of the Chairman of the Board, 6th floor
Visual Arts Press, Ltd., 3rd floor
5  380 Second Avenue
Animation Studios (BFA), 5th floor
Design (MFA), 5th floor
Finance, 8th floor
Human Resources, 8th floor
Humanities and Sciences, 8th floor
Library, 2nd floor
6  310 East 22nd Street
Illustration Studios, 7th floor
7  214 East 21st Street
Fashion Photography (MPS), 3rd floor
Photography and Video (BFA), 4th, 5th, 6th floors
Photography (MFA), 1st, 4th, 5th floors
President, 7th floor
Student Lounge, 7th floor
8  17 Gramercy Park South
Gramercy Women's Residence
9  101 Ludlow Street
Ludlow Residence
10 133/141 West 21st Street
Academic Affairs, 5th floor
Art History, 4th floor
Computer Art (BFA), 2nd, 3rd floors
Computer Arts (MFA), 10th, 12th floors
Coordinator of Academic Advisement, 7th floor
Critical Theory and the Arts (MA), 6th floor
Fine Arts (MFA), 8th, 9th floors
Institutional Research, 5th floor
Interior Design (BFA), 11th floor
Printmaking Facilities, 5th floor
Provost, 5th floor
Student Lounge, lower level
SVA Destinations, 7th floor
SVA Flatiron Gallery, 1st floor
Visual and Critical Studies (BFA), 4th floor
11 136 West 21st Street
Administrative Network Services, 8th floor
Alumni Affairs, 6th floor
Career Development, 6th floor
Communication, 6th floor
Design for Social Innovation (MFA), 5th floor
Design Research, Writing and Criticism (MA), 2nd floor
External Relations, 6th floor
Illustration as Visual Essay (MFA), 12th floor
Interaction Design (MFA), 3rd floor
Management Information Technologies, 8th floor
Products of Design (MFA), 7th floor
Social Documentary Film (MFA), 1st floor
Visual Narrative (MFA), 11th floor
Office of Learning Technologies, 9th floor
12 132 West 21st Street
Art Writing (MFA), 6th floor
Art Education (MAT), 4th floor
Art Therapy (MPS), 3rd floor
Art Therapy Outreach Program (ATOC), 6th floor
Branding (MPS), 11th floor
Curatorial Practice (MA), 10th floor
Digital Photography (MPS), 2nd floor
Directing (MPS), 8th floor
Model Registrar, 2nd floor
Visible Futures Lab, 7th floor
Writing Resource Center, 9th floor
13 333 West 23rd Street
SVA Theatre
14 335 West 16th Street
Art Practice (MFA), 5th floor
Fine Arts (BFA), 2nd, 3rd, 4th, 5th floors
Fine Arts Sculpture, 1st floor, lower level
15 601 West 26th Street
Student Galleries Office, 15th floor
SVA Chelsea Gallery, 15th floor