2013 School of Visual Arts SUMMER RESIDENCY PROGRAMS
SVA'S SUMMER RESIDENCIES IN NEW YORK CITY
offer emerging and mid-career artists and designers time, space and a supportive community in which to develop ideas and focus on their artistic direction.

In addition to our time-honored studio residencies, a variety of innovative professional immersion programs provide opportunities for artists to explore new areas of social and technological practice.

A unique combination of creative and professional resources provides a rich environment for growth and opportunity in the current, vibrant art scene.
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. This interdisciplinary residency will take place in SVA’s new Fine Arts Nature and Technology Laboratory.

Faculty and Guest Lecturers will include Suzanne Anker and Brandon Ballengée. Guest lecturers have included Mark Bridgen, Kathy High, James Walsh and Jennifer Willet.

Note: Residents who wish to borrow equipment from the digital lab will be required to pay a $1,100 refundable security deposit.
Painting and Mixed Media
May 21 – June 21
4 undergraduate credits; $2,400

Now in its fourth decade, this internationally renowned program offers emerging and mid-career artists an opportunity to work intensively in a private studio and receive individual critiques from faculty, selected for their diversity and experience. Artists are supported in their painting, drawing, small-scale installation and mixed media work, and are encouraged to push their work to the next level, aesthetically and conceptually.

FACULTY AND LECTURERS HAVE INCLUDED Andrea Champlin, Ofri Cnaani, Gregory Coates, Amy Cutler, Steve DeFrank, Peter Hristoff, Tobi Kahn, Amy Myers and Danica Phelps.
It is an exciting era for public art as more sensitivity to the nuance of site is increasingly valued. This intensive workshop brings together some of New York City’s renowned artists, architects, public administrators and critics for an intensive, interactive experience. Artists will develop thoughtful proposals for sites, engaging a process that reflects all its key aspects and its intrinsic elements: scale, history, social meaning, and formal aesthetic components. Created for the artist or design professional, this will be an intensive program offering a diverse exposure to the many facets of public art currently engaging so many artists globally.

**Faculty and Lecturers Have Included** Charlotte Cohen, Craig Dykers, Eiko and Koma, Wendy Feuer, Anita Glesta, Kendal Henry, Barry Holden, Meredith Johnson, Anne Pasternak, Lauren Ross, Krzysztof Wodiczko and Nina Yankowitz.
ILLUSTRATION RESIDENCY

Illustration and Visual Storytelling: Art and Industry
Session I: May 28 – June 28
Session II: July 9 – August 9
4 undergraduate credits per session
$2,400 per session / $4,500 for both sessions

This innovative studio residency offers artists the opportunity to spend the summer in New York City, exploring the wealth of resources available to professional illustrators while developing a portfolio of work that embodies their personal vision. With guidance from successful, 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 of this residency are to advance participants to the next level of their studio practice and enhance their position in the illustration marketplace.

FACULTY AND LECTURERS HAVE INCLUDED Marshall Arisman, Paul Buckley, Gregory Crane, Paul Hoppe, Viktor Koen and Cheryl Phelps.
Photography Residencies

Photography
Session I: May 28 – June 28
Session II: July 9 – August 9
4 undergraduate credits per session
$2,400 per session / $4,500 for both sessions

This intensive residency is an opportunity for emerging photographers to work in technologically advanced facilities with internationally recognized faculty to develop a critically rigorous body of work. Resident artists have access to studio equipment and printing facilities, which include black-and-white darkrooms, digital imaging and output centers, a range of studio lighting systems, and a variety of camera sizes and formats.

NOTE: Residents will be charged a $500 refundable equipment deposit and are required to show proof of insurance with rental endorsement. SVA provides information about affordable insurance plans.

FACULTY AND LECTURERS HAVE INCLUDED Vince Aletti, Josef Astor, Max Blagg, Marco Breuer, Elinor Carucci, Jessica Craig-Martin, Michael Foley, Seth Greenwald, Joseph Maida, Laurel Nakadate, Penelope Umbrico and Eric Weeks.

Lens and Screen Arts - The Still and Moving Image
June 3 – June 29
4 undergraduate credits; $4,000

A new discipline is developing in the lens and screen arts, and the creative image-maker can no longer work solely in the traditional divisions of photography and video. High-definition, video-capable DSLR cameras have transformed the conventional image and enabled us to create professional-quality films. The still photography practitioner must understand the language of the moving image, and vice versa. The goal of the program is for residents to develop their own projects and realize a personal vision in this lens-arts hybrid.

NOTE: Residents will be charged a $1,100 refundable equipment deposit.

PHOTOGRAPHY AND VIDEO RESIDENCIES
To remain competitive, corporations are looking for innovation and impact in the area of social change as it relates to their business. The non-profit world is seeking new ways to support their constituencies through design strategy. This intensive offers advanced students and working professionals a unique opportunity to study with faculty composed of leading designers and social entrepreneurs and will introduce participants to the growing field of design for social advocacy. This program will instill in participants the confidence, self-motivation and collaborative spirit which will be needed as they continue on to work as design activists.

FACULTY AND LECTURERS HAVE INCLUDED Michael Blakeney, Chad Boettcher, Milton Glaser, Steven Heller, Martin Kace, Bob McKinnon, Michelle Mullineaux, Andrea Pellegrino and Mark Randall.

This intensive offers students and working professionals a unique opportunity to study closely with a faculty composed of leading writers, editors and bloggers, learning how to write compellingly about images, objects and spaces. Participants will be introduced to a range of writing genres and a spectrum of imaginative approaches. Working individually and in small groups they will experiment with essential techniques such as interviewing, archive research, close observation, analysis and critique, and then develop and finesse several projects across a range of media. In addition to a robust daily schedule of seminars, lectures and field trips, each participant will have a workstation in the beautiful light-filled D-Crit studio.

FACULTY AND GUEST LECTURERS WILL INCLUDE Justin Davidson, Steven Heller, Karrie Jacobs, Julie Lasky, Adam Levy, Andrea Codrington Lippke, Geoff Manaugh, Alice Twemlow and Mimi Ziegler.
#platform
Dispatches from the SVA Design Writing & Research Summer Intensive

New York City

19-29 Jun 12
TAKING UP RESIDENCY

ARTISTS’ RESIDENCIES COME IN VARIOUS FORMS. For many, the term conjures up visions of a peaceful little cottage somewhere off in the woods, surrounded by greenery and gently twittering birds, an idyllic escape where an artist can follow his or her muse free from mundane distractions like grocery shopping and taking the shirts to the laundry. A typical urban residency is a more communal endeavor, adding feedback from other artists and the opportunity to network and build a community. But the nine summer residencies offered by SVA go one step beyond this, combining traditional studio work with professional interaction with critics, curators and faculty. The SVA Summer Residency Program’s mix of aesthetic and practical concerns attracts a cross-section of artists, from emerging talents to those in mid-career looking to rejuvenate and redirect their practice amid the creative chaos of New York City.

The first formal residency program at SVA—Painting in New York—was started nearly 30 years ago when Jeffrey Nesin, the College’s current provost, created an opportunity for artists from all over the world to come to New York for the summer and work under the guidance of the undergraduate fine arts faculty. Today, residencies cover a wide range of disciplines, from Illustration and Visual Storytelling to Design for Social Change to 21st Century Sound Design. “Through our lecture series, faculty, curators and visiting critics, we introduce participants to the best of the best,” program coordinator Keren Moscovitch says. “They develop a community and professional contacts. In fact, many come specifically to do this, which is different from some traditional residencies where artists are seeking solitude—not necessarily feedback—to complete their work.”

In addition to program-specific lectures and workshops that focus on aesthetic and conceptual considerations, instruction on how to obtain grants and funding, networking, and marketing techniques is a vital part of the overall curriculum. Participants learn strategies to navigate the saturated field of grant-seekers and identify which sources are most appropriate to approach for support. To further these practical goals, visiting lecturer Kay Takeda from the Lower Manhattan Cultural Council (LMCC) discusses her experience in securing funding, and Heather Darcy Bhandari, co-author of Art/Work, Everything You Need to Know (and Do) As You Pursue Your Art Career (Free Press), addresses the entire group of resident artists in her lecture “10 Things Artists Should Know.”

In 2005, Bulgarian native Miryana Todorova came to SVA from Italy, where she was working, to participate in her first residency, the Painting program. Part of the attraction was the excitement of living in New York together with the compressed intensity of the residency experience. “It’s just nonstop, working in the studios,” she says. “There are so many things going on; every day there’s a lecture or faculty studio visit. There’s a lot of input in a very short time. Out of the experience comes the beginning of something you might not have time to complete but that will carry over into the future. In some ways it was almost more helpful than doing a degree.” After returning to Italy to continue her studies, Todorova found she missed the energy of New York. She signed up for another SVA residency in 2008, this time splitting the summer between Painting and Public Art. Under the guidance of Mark Beasley, a Public Art faculty member from Creative Time, a nonprofit organization that promotes art in public places, she began producing live participation street performances and public video-based projects. Her method of working grew from a more solitary practice to one that invited the involvement and participation of others.

The Public Art residency evolved into Reconfiguring Site: New Approaches to Public Art and Architecture, a cross-disciplinary program that explores the overlapping boundaries of architecture, urban planning, landscape architecture and new media technologies. The program was offered for the first time this past summer, and the inaugural group included two well-established, mid-career artists, a young architect from Vienna and an SVA MFA alumnus. Anita Glesta, the program’s coordinator, feels that many of the participants would never identify themselves as public artists per se.
“Any art that’s provocative and interesting can be moved into the public sphere, if it’s site-specific,” Glesta says. “We had a general services administrator (GSA) running a contracts workshop, and another workshop on reading from the plan, because these are the nuts and bolts artists need to know to situate their work where it can be seen by the public. We had the director of the New York City Department of Transportation’s arts program, which has been transforming the city environment with new bike lanes and pedestrian plazas, and who works with artists in urban spaces.” The artists in residence got exposure for their work through studio visits by other well-known public art administrators and critics as well. The goal was to empower artists to work within other structures beyond the established gallery system and find other avenues to get compelling work into public spaces. The program featured a visit to the studio of sculptor Tom Otterness, and performance artists Eiko and Koma came in to do a body-movement workshop.

Still and Moving Imaging: New Technologies, headed by Charles Traub, chair of the MFA Department of Photography, Video and Related Media, was also new to the Summer Residency Program this past year. Participants had round-the-clock access to photographic studios and video labs and were provided with all of the photographic equipment needed for the course. While the intersection of still and moving images is fairly broad, with the lens as the common denominator, each medium has its own unique set of issues. So the residency offers instruction in both technical (equipment usage and production methods) and artistic (theory and history of the lens-based arts) considerations. “Bearing witness to the real world—recording it without conceptualizing it—is very much the medium of our time,” says Traub. “The artist/witness now has an instant audience across many platforms, and videographers and photographers are equipped to tell the story in different ways.” The affordability of today’s equipment allows artists to create both still and moving images exceptionally well, for far less than what they would have had to spend even five years ago. This means that video, once the domain of a highly financed enterprise, is now open for personal, meaningful and creative experimentation. Each artist in residence produced something to show at the SVA Theatre, whether a fictional piece, an installation, a documentary or a fine arts-based project. Guest critics and lecturers included Guggenheim Museum curator Jennifer Blessing, photographer Chris Callis and film critic Amy Taubin, among others.

Former actor Barnett Cohen, who also worked as an assistant to a documentary film producer, entered the Residency in Photography with a well-defined goal: Seeking a career shift, he wanted to build up a focused portfolio of photographs in preparation for applying to grad school. In 2009, he had traveled to Cordele, Georgia, a town about 150 miles south of his hometown, Atlanta, to do a photographic project on the economic recession. “But I didn’t want to take another set of pictures of a ravaged place without there being a larger purpose,” Cohen says. The idea haunted him, but the overall concept and direction remained elusive. His summer at SVA led him to question every aspect of his work, from lighting to composition to intent. After completing his residency in 2010, he returned to Cordele and had the good fortune to cross paths with one of the local eccentrics, a man who provided him with the focus he was looking for. Cohen was inspired to begin a new series of photographs and he now has a portfolio he is proud of. He is applying to various graduate programs and says, “Through the residency I got a taste of what it’s like to be back in school, and now I just want more.”

The SVA Summer Residency Program provides an environment in which artists of all disciplines can reevaluate their own creative direction and career progress, acquire newfound insights and clarity, and gain the confidence that develops naturally from the process of shaking things up a bit. The guidance of the instructors and visiting critics, plus the chance to develop a professional network of like-minded peers and mentors, lends an invaluable dimension to the experience. It seems that total immersion in intensive workshops amid the hyper-stimulating landscape of New York City can be every bit as beneficial as a stay at a bosky cabin in the woods. Like the difference between white-water rafting and paddling a canoe across a placid lake, both experiences are great, but only one gets your adrenaline racing on a sleepy summer day. •

Photographs by Keren Moscovitch, Dustin Keirns, Claire Manibog, Ivan Depena and Victor de la Cruz.
Visiting artists, curators, administrators and critics have included:

Suzanne Anker    Vince Aletti    Michael Foley    Sheri Pasquarella    Jerry Saltz
Jennifer Blessing    Jan Avgikos    Milton Glaser    Anne Pasternak    Kay Takeda
Marshall Arisman    Heather Darcy-Bhandari    Steven Heller    David Ross    Simon Watson

Apply

For an application or further information regarding SVA’s Summer Residency Program contact:

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Affordable housing is available, as are opportunities to exhibit and present work to the public.