Summer study at School of Visual Arts is one of the best reasons to spend the summer in New York City. Study with some of world’s leading artists, designers, art historians and critics — and have fun in one of the biggest and most interesting cities in the United States. SVA is nationally recognized for its outstanding faculty, state-of-the-art facilities, small classes and relationship to New York’s leading cultural institutions.

SVA offers more than 100 courses for undergraduate credit in nearly everything from painting and sculpture, photography and film production to interior design, liberal studies and graphic design and advertising. Classes are taught by a dedicated faculty who are leading professionals in their fields; they are as much a part of the New York art world as SVA itself. In fact, the SVA faculty provides the key link between the city’s cultural and professional world and its students.

Studying at SVA is only half the of the summer in New York experience; residing on our urban campus and living the life of a New Yorker completes that experience. Please refer to the SVA housing information listing in this bulletin.

More important, look through the credit course section. Somewhere in here you will find just the right courses to stimulate your mind, excite your imagination and fuel your passion.

If you have any questions about SVA’s summer credit offerings, give us a call.
Basic Graphic Design Workshop

**GDD2240A**

Mon. – Fri., June 28 – July 19

No class, July 5

Instructional hours: 9:00 am – 11:50 am

Studio hours: 12:00 noon – 5:50 pm

15 sessions; 3 credits; $1,890

Reframing your conceptual thinking to develop a coherent visual vocabulary of forms is the focus of this course. In this pursuit, we will also examine various aspects of graphic communication that lead to the execution of finely honed solutions to class assignments.


Intermediate Graphic Design

**GDD3011A**

Tues., Wed., July 1 – July 20

Instructional hours: 9:00 am – 11:50 am

Optional studio hours: 12:00 noon – 5:50 pm

15 sessions; 3 credits; $1,890

With heavy emphasis on concept, this course will focus on the creative process of making original and innovative, yet traditional, print advertising. The course will also explore the many aspects of the advertising field, by learning the duties of the art director, creative director, copywriter and designer. Prerequisite: Two semesters of basic graphic design, or equivalent.

**Timothy Samara**, principal, Samara Lee Communication Design, Inc. BFA, School of Visual Arts. Clients include: Glamour; Young & Rubicam; Ryan Drossman Marc, USA; Verio, Inc.; GotJob.com; truefind.com; Mirko Ilic Corporation; Nassau University Medical Center; Sony Music; North American Bear Company; Turnbuckle Music.

Advanced Advertising

**ADD3010A**

Mon. – Fri., June 7 – 25

Instructional hours: 9:00 am – 11:50 am

Studio hours: 12:00 noon – 5:50 pm

15 sessions; 3 credits; $1,890

This is a course that will focus on breakthrough advertising for a target audience of 15- to 30-year-olds. The course will deal with advertising art direction and copywriting. You need to work hard to reject your easy, first ideas and continue to push yourself to doing something that is outrageous or even scary. My contention is that everybody needs to have some edgy work in their portfolio. Why go to the beach anyway, it’s not that great. Prerequisite: Two semesters of basic advertising, or equivalent.

**Jeffrey Metzner**, president, Metzner Productions. School of Visual Arts. Clients include: Prudential, Minute Maid, Nabisco, Coca-Cola, McDonald’s, Dr. Pepper, Citibank, Chrysler, Xerox, Loco Soda, New York State Lottery. Publications include: *Film Comment*, *Pulse*, *Millimeter*, *Backstage*, *New York* magazine, *Look*, *GQ*, *Art Direction*, *Women's Wear Daily*. Awards include: Gold medal, Art Directors Club; CLIO; ANDY; Effie; The One Show; *Graphis*, Cannes Film Festival.

The Process

**GDD3121A**

Mon. – Fri., June 7 – 25

Instructional hours: 1:00 pm – 4:00 pm

Optional studio hours: 9:00 am – 12:50 pm and 4:00 pm – 5:50 pm

15 sessions; 3 credits; $1,890

This is a course about how to think conceptually. We will explore the ways we define an “idea” and “a concept,” and then how to follow through on an idea and realize it to its fullest extent. We will throw away the obvious at times, and introduce it at other times. The focus of the course will be on resolving the fears of not knowing and busting through to
original ideas. The process, once understood, can work to solve problems in advertising and graphic design, editorial and digital video for television.

**Jeffrey Metzner, president, Metzner Productions.** School of Visual Arts. Clients include: Prudential, Minute Maid, Nabisco, Coca-Cola, McDonald’s, Dr. Pepper, Citibank, Chrysler, Xerox, Loco Soda, New York State Lottery. Publications include: *Film Comment*, *Pulse*, *Millimeter*, *Backstage*, *New York* magazine, *Look*, *GQ*, *Art Direction*, *Women’s Wear Daily*. Awards include: Gold medal, Art Directors Club; CLIO; ANDY; Effie; The One Show; Graphis, Cannes Film Festival.

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**Three-Dimensional Design and Illustration**

**GDD3403A**  
Mon. – Fri., June 7 – 25  
Instructional hours: 9:00 am – 11:50 am  
Studio hours: 12:00 noon – 5:50 pm  
15 sessions; 3 credits; $1,890

This course will deal with design and illustration solutions to problems that involve making 3D structures. Discussions about methods and materials will include everything from fiberglass to hubcaps: whatever conveys the designer’s/illustrator’s ideas. There will be demonstrations of various techniques like mold making, paper and cardboard construction and casting in plastic. Although problems will be given in class, students may bring in assignments from other courses to be completed in this one. You will produce finished pieces that may be photographed for your portfolio. Guest lecturers will include professional designers and illustrators who have successful careers based on 3D work.

Designing with Typography

GDD3527A
Tues., Wed.; June 1 – July 20
Instructional hours: 12:00 noon – 2:50 pm
Optional studio hours: 9:00 am – 11:50 am and 3:00 pm – 5:50 pm
15 sessions; 3 credits; $1,890

This course will concern itself with the use of typography as the basic material of communication. Typography will take the place of the image, design, and illustration or photograph to convey a message. The study of proportions, character of typefaces, and the main variables of the letterform will be explored with the use of type in posters, book jackets and newspaper and magazine page layout, stressing the importance of typography in visual communication. Prerequisite: Two semesters of basic graphic design, or equivalent.


ART HISTORY

Survey of World Art I

AHD1010A
Tue., Thurs.; June 1 – July 20
Hours: 1:00 pm – 3:50 pm
15 sessions; 3 credits; $1,890

As an introduction to the art of Western and non-Western cultures, this course will examine art from the Paleolithic period to 1450. Key monuments and styles will be explored in architecture, sculpture and painting through methods of visual analysis. Discussions will link the ways in which concepts in art develop and change within different cultural contexts. Field trips and museum visits will augment the course as appropriate.


Survey of World Art II

AHD1015A
Tues., Thurs.; June 1 – July 20
Hours: 6:00 pm – 8:50 pm
15 sessions; 3 credits; $1,890

Beginning with the art of the Renaissance and continuing into the modern world, this course will explore painting, sculpture and architecture in both Western and non-Western cultures. Discussions will link the ways in which concepts of art develop and change within different cultural contexts. Methods of visual analysis will be explored. Field trips and museum visits will augment this course as appropriate. Note: There is no prerequisite for this course.

J. Taylor Basker, historian; critic; painter; printmaker; Project Arts liaison, District 13, New York City Board of Education. BA, Notre Dame of Maryland; MA, University of Oregon; New York University; PhD, Oxford University. Formerly, director, Westbeth Gallery. Publications include: Artnews, Artists Magazine, Arte al Dia International, Artspeak. Group exhibitions include: Pyramid Gallery; Fusion Arts; Kean College; Kingsborough Community College. Awards include: Danforth Institute Fellow, Percent for Art Program, New York City Department of Cultural Affairs.

Introduction to Film History

AHD1050A
Tues., Thurs.; June 8 – July 27
Hours: 1:00 pm – 3:50 pm
15 sessions; 3 credits; $1,890

This course provides a comprehensive overview of mainstream narrative cinema from its origins to the present day. Proceeding chronologically, students will examine film history from two perspectives: (1) the development of a screen language from the earliest stage-bound panto- mimes to the present state of the art; (2) the growth of the film industry as both business and art. The course consists of lectures and screenings with focus on American films. Wherever appropriate, international films are introduced and analyzed, primarily for their influence on American screen narrative.

Amresh Sinha, filmmaker. BA, Patna University; MA, Jawaharlal Nehru University; MA, SUNY at Buffalo; PhD, New York University. Director: Convict & the Trial, Quit India Movement. Publications include: Connecticut Review; Patriot; Spectacular Optical; The Making of Modern Bihar; In Practice: Adorno, Critical Theory and Cultural Studies; Lost in the Archives.
History of Animation: Traditional to Digital

AHD1080A
Wed., Fri.; June 2 – July 21
Hours: 12:00 noon – 2:50 pm
15 sessions; 3 credits; $1,890

This course explores milestones in animation, from pioneers like Walt Disney, Norman McLaren and Lotte Reiniger, to present-day digital innovators. Along the way we’ll consider a range of techniques, including line-and-cell, glass painting, stop motion, clay animation, morphs and 3D characters. We’ll also see how — and why — animation deserves to be seen as perhaps the most complex art form.

Edward Summer, producer, director, writer.

Modern Art Through Pop I

AHD2020A
Tues., Thurs.; June 1 – July 20
Hours: 3:00 pm – 5:50 pm
15 sessions; 3 credits; $1,890

This course maps the major movements and tendencies in modern art beginning with the realism of Courbet in the 19th century and continuing through pop art in the 20th century, including impressionism, postimpressionism, symbolism, Fauvism, cubism, futurism, expressionism, Dada, surrealism, abstract expressionism and pop art. The art will be discussed in terms of the individual artist’s intent as well as in terms of historical events and cultural issues at the times in which they were created. Museum field trips are an important part of the course.

Susan Ginsburg, art historian, curator, consultant. BA, MA, University of California, Los Angeles; PhD, CUNY.

Modern Art Through Pop II

AHD2025A
Tues., Thurs.; June 1 – July 20
Hours: 10:00 am – 12:50 pm
15 sessions; 3 credits; $1,890

This course is a survey of art from the emergence of “modernism” through the radical transformations in established modes of art-making of the postwar period. We will begin with a consideration of impressionism as a response to the style and structure of the French Academy. A study of postimpressionism, expressionism, cubism, futurism and constructivism follows, culminating in a discussion of many artists’ return to neoclassical styles in the late and post-World War I years. The second semester will examine Dada and surrealism and the growing impact of European art on the American scene, covering the development of abstract expressionism and pop art. Close attention will be paid to the social, political and economic contexts in which artistic styles and forms have materialized, grown or changed from the mid-19th century to the present.


International Cinema

AHD2070A
Mon., Wed.; June 7 – July 28
No class, July 5
Hours: 1:00 pm – 3:50 pm
15 sessions; 3 credits; $1,890

Designed to facilitate an understanding of classic and contemporary international cinema in an interdisciplinary context, this course is dedicated to the study of films that have adopted a different aesthetic framework from Hollywood. We will discuss themes, forms, ideologies, trends and influences for a wide range of works. Works will include recent films of Lee Tamahori from New Zealand, films of celebrated Chinese director Zhang Yimou, and a film by Wong Kar-Wai, whose works enjoy immense popularity in North America. Our study of film language and style, the impact of social and political milieus, and the relation to the dominant (i.e., Hollywood) mode of production will be studied through the cinema of Jean-Luc Godard (France), Krzysztof Kieslowski (Poland), Andrei Tarkovsky (Russia), Abbas Kiarostami (Iran), Kitano (Japan), Pedro Almodovar (Spain) and Mira Nair (India), among others.

Amresh Sinha, filmmaker. BA, Patna University; MA, Jawaharlal Nehru University; MA, SUNY at Buffalo; PhD, New York University. Director: Convict & the Trial, Quit India Movement. Publications include: Connecticut Review; Patriot; Spectacular Optical; The Making of Modern Bihar; In Practice: Adorno, Critical Theory and Cultural Studies; Lost in the Archives.

Tribal Art: The Mythic Eye

AHD2233A
Mon. – Wed., June 21 – July 26
No class, July 5
Hours: 11:00 am – 1:50 pm
15 sessions; 3 credits; $1,890

A survey of the art created within the specific special context of traditional cultures. The art of traditional cultures will be examined in terms of formal visual and material elements and aesthetic quality within Western understanding as well as the meanings and implications of art within its own culture. Areas of investigation will include tribes of Africa, Oceania and the Native American Indian. Actual
Expressionism in Films

AHD2733A
Mon., Wed.; June 2 – July 26
No class, July 5
Hours: 6:00 pm – 8:50 pm
15 sessions; 3 credits; $1,890

Expressionism, briefly defined, is art in an agitated, anxious mode that distorts the normal appearance of things by presenting them through a perturbed consciousness. It is an art of exaggeration and intense subjectivity; giving primacy to the disquieted self, it characteristically portrays the world as a disrupted, menacing place. This course will examine various manifestations of expressionism and its influence in the art of film. The first flourishing of expressionism in films took place in Weimar Germany, and we will study several notable instances: Dr. Caligari, Fritz Lang, Murnau. We will consider how expressionism took root when transplanted to American films: in the American work of German filmmakers, in the gangster films, the horror film, film noir, etc. We will look into the work of such expressionist-influenced filmmakers as Alfred Hitchcock, Orson Welles, Ingmar Bergman, the New Germans. We will also consider expressionism in the broader context of other art forms and of contemporary life.


The Social History of Photography

AHD3002A
Mon. – Thurs., June 7 – 23
No class, July 5
Hours: 9:00 am – 12:50 pm
15 sessions; 3 credits; $1,890

This course will be a thematic survey of photography from its invention to the present day. Students will study the range and influence of photographic imagery, both “high” and “low” in photojournalism, fashion and advertising art. Classes are designed to emphasize the

Surrealism and Film

AHD2641A
Mon., Wed.; June 2 – July 26
No class, July 5
Hours: 1:00 pm – 3:50 pm
15 sessions; 3 credits; $1,890

The terrors of World War I produced a flight from supposed “reason” to the world of dreams and fantasies. All of the visual arts — painting, sculpture, photography, and especially cinema — offered both shelter from the present and an arena for new combat. One of the freedoms offered by filmmaking is creating alternative worlds of the imagination that are not strictly realistic. This course will cover a range of works in all media, from French pioneer Georges Méliès to such modern masters as Jean Cocteau, Tim Burton and David Lynch. Historical practitioners such as Max Ernst, Salvador Dali and Hans Bellmer will also be investigated. The impact of surrealism, the exploration of inner life and the dream world, changed everything that came after. The debates as to its meaning and purpose continue even today.


The Intersection of Art and Philosophy

AHD2707A
Mon. – Wed., June 1 – 23
(begins Tuesday, June 1)
Hours: 3:00 pm – 6:50 pm
11 sessions; 3 credits; $1,890

Classic concepts of philosophy intersect with and influence practice in the visual arts. With an emphasis on value theory, aesthetics and theories of perception and language, this seminar links the relevance of perennial ideas with the actual experience of art — in particular, contemporary art.

ways in which photographs have changed our perceptions of ourselves, our society and the world in which we live.

Shelley E. Rice, art historian, art critic.

The Aesthetic History of Photography

AHD3003A
Tues., Thurs.; June 1 – July 20
Hours: 12:00 noon – 2:50 am
15 sessions; 3 credits; $1,890

This course will be a chronological survey of art photography with an emphasis on the relationship between photography and other visual art forms. Included will be a survey of the history of criticism, and of the various ways in which artists have negotiated their definition of photographic aesthetics.

MaryJo Marks, art historian. BA, Yale University; CUNY Graduate Center. Formerly, assistant director, Leo Castelli Gallery.

Ideas in Art

HDD3200A
Tues., Thurs.; June 1 – July 20
Hours: 3:00 pm – 5:50 pm
15 sessions; 3 credits; $1,890

This course is a consideration of the most recent aspects of postmodernism, from the revival of “national” styles in painting to globalism. We will examine interests (in the body, in science and in experiences between nations and cultures) that shape contemporary art. The yielding to a new internationalism that is reflective of a shifting economy and the rise of a new media will be discussed.

Monroe Denton, writer, critic, North American editor, ARTI. BA, Dartmouth College; MFA, University of Oregon; PhD, CUNY; New York University. Contributor: Sculpture, Art Journal.

Art and Popular Culture

AHD3992A
Mon., Wed.; June 2 – July 26
No class, July 5
Hours: 6:00 pm – 8:50 pm
15 sessions; 3 credits; $1,890

This course will explore the interrelationships of high and popular art in the 20th century. Looking at a variety of approaches to popular art, we will discuss both formal and sociopolitical ramifications of the reciprocal relationship of popular and fine arts. We will consider the relationships of specific aspects of popular production — crafts, comics, films, music, performances — and high art in, such as the borrowings from folk art of Kandinsky and the Blue Rider group; the Soviet avant-garde and the futurists; the Mexican muralists; the “English” independent group and American pop artists; ironic postmodernists and the MTV generation. Readings will include manifests such as Eisenstein’s A Montage of Popular Attractions; Italian Futurist manifestoes; Clement Greenberg’s Avant-Garde and Kitsch; various comedy and humor presentations, and other primary sources.

Monroe Denton, writer, critic, North American editor, ARTI. BA, Dartmouth College; MFA, University of Oregon; PhD, CUNY; New York University. Contributor: Sculpture, Art Journal.

Narrative Workshop

SDD1050A
Tues., June 1 – July 27
Hours: 1:00 pm – 5:50 pm
9 sessions; 3 credits; $1,890

This course will examine the history of storytelling and its fundamental elements, including story and character development, timing and narrative structure. Students will tell and write their own stories, polish them in class and discuss how they might bring their stories to life through illustrated storyboards.

Digital Video Tools and Techniques

SMD1250A
Tues., Thurs.; June 1 – July 20
Hours: 10:00 am – 12:50 pm
15 sessions; 3 credits; $1,890

Students will be introduced to the essentials of video and digital video technologies, with a concentration on the basics of video production, nonlinear editing and digital postproduction. Projects will take students from still images to composited animations to final edited productions with sound.

Manuel Gonzalez, visual effects artist, digital compositor. Film credits include: Analyze That, 25th Hour, A Few Good Years, Chicago. Projects include: Sinatra at Radio City Music Hall, ESPN Sunday Night, ABC Monday Night Football, New York Rangers.

Life Drawing for Computer Animators

SDD2114A
Mon., Wed.; June 2 – July 26
No class, July 5
Hours: 10:00 am – 12:50 pm
15 sessions; 3 credits; $1,890

Gesture, movement and character expression are important considerations for the computer animator. This drawing course will explore various facets of human expression, such as emotions and physical mannerisms. Using models, students will learn to “catch” a moment in time through quick poses, as well as work out individual subtleties through longer poses. Field trips will be part of the challenge of learning to draw people in crowds and in motion.


Motion Graphics with Adobe After Effects

SMD2154A
Tues., Thurs.; June 1 – July 20
Hours: 2:00 pm – 4:50 pm
15 sessions; 3 credits; $1,890

Using combinations of still and video images, students will learn the fundamentals of keyframing, applying effects over time, field and frame rendering, creating mattes and rotoscoping. Emphasis will be placed on editing techniques, art direction, aesthetics and the overall style of professional motion graphics productions. An introduction to blue-screen techniques, compositing and layered animated images will also be covered. Asset management and basic editing disciplines will be reinforced through assigned projects. Prerequisite: SMD1020, Foundations of Visual Computing, or equivalent.

Manuel Gonzalez, visual effects artist, digital compositor. Film credits include: Analyze That, 25th Hour, A Few Good Years, Chicago. Projects include: Sinatra at Radio City Music Hall, ESPN Sunday Night, ABC Monday Night Football, New York Rangers.

Computer Animation with Alias Maya

SCD2246A
Mon. – Fri., June 7 – July 2
Hours: 10:00 am – 4:50 pm
20 sessions: 4 credits; $2,520

This course will introduce students to critical thinking in 3D and the techniques required to produce a creative project usingAlias Maya. Students will be guided through basic and intermediate levels of working with Maya. Students will learn how to apply their new skills into a unique visual language with which to communicate ideas, concepts and stories. Using a lecture/lab format, the course will begin with a series of short, pre-scripted projects that utilize many of the features in Maya. Students will learn how to put these features to practical use in creating a 3D model and animation. Prerequisite: Experience with the Windows operating system.

David Halbstein, digital artist, computer animator. BA, MA, William Paterson College. Clients include: Chromewerk Graphics, MTV, Globix, USA Networks, iXL, BlinkFX.

Introduction to Audio Production

SMD2711A
Mon., Wed.; June 2 – July 26
No class, July 5
Hours: 12:00 noon – 2:50 pm
15 sessions; 3 credits; $1,890

This course will introduce students to the fundamentals of audio production and technology, as well as the role audio plays in multimedia production. Students will be taught the various sources through which music and audio can be accessed as well as the roles played by those involved in the creative and technical processes of producing music and audio. Audio terminology will be examined as will the core technology used to achieve results. Prerequisite: SMD1020, Foundations of Visual Computing, or equivalent.

Rick Van Benschoten; chief engineer, Antenna Music and Sound Design; sound effects artist, ABC-TV; producer. Music credits include: Laurie Anderson, Madonna, Celine Dion, White Zombie, Aaron Neville, Amy Grant. Film and television credits include: Dummy, Superbowl XXXVII, Primetime, 20/20.
FILM, VIDEO AND ANIMATION

Introduction to Animation

AND1020A
Tues., Thurs.; June 1 – 29
Hours: 12:00 noon – 4:50 pm
9 sessions; 3 credits; $1,890

The basic concepts of storyboard, layout, exposure sheets, extremes, timing, in-betweening, weight, squash-and-stretch, overlapping action, hook-ups, arcs, walk cycles and head turns will be covered in this course. Most importantly, this course will emphasize drawing skills, and the importance of one drawing in the context of many. Basic construction, line of action, perspective and looking — before touching pencil to paper — are essential to developing good drawing skills and personal style. Students will solve pictorial problems through these means. Character mode sheets, animal anatomy and live models will be drawn in every class.

Candy Kugel, animation director, designer, producer, co-owner of Buzzco Associates, Inc. Films include: (It Was) Nothing at All, Knitwits, Inbetweening America, The Ballad of Archie Foley, We Love It!, Fast Food Matador, Snowie & the Seven Dorps, A Warm Reception in L.A. Screenings include: Square One Television, Nickelodeon, Nick JR., MTV, USA Network, NBC, Hallmark Entertainment, HBO. Film festival screenings include: New York, Sundance, Annecy, Zagreb, Ottawa, Hiroshima, Museum of Modern Art. Awards include: Women in Film, Dockers Finishing Grant.

Introduction to Production

CFD1020A
Mon., Wed.; June 7 – July 28
No class, July 5
Hours: 1:00 pm – 3:50 pm
15 sessions; 3 credits; $1,890

This course is designed to initiate students into the art of preproduction, production and editing. Using material created in storytelling classes, students will break down their projects and work on storyboards. Directing, cinematography and camera techniques will be discussed.
and practiced. 16mm Bolex and DV cameras will be used for in-class and outside exercises.

**Salvatore Petrosino, director of operations, Film, Video and Animation Department, School of Visual Arts.** BFA, School of Visual Arts; Baruch College. Screenplays include: Crossroads, Seasonal Passages, Cinema Tech, Roles. Producer, director: They Used To Call It South Brooklyn. Writer, producer, director: Moments of Mind, Passions. Writer, director: Isolation Tank.

**Storytelling**

**CFD1040A**
- Mon., Thurs.; June 7 – July 29
- No class, July 5
- Hours: 12:00 noon – 2:50 pm
- 15 sessions; 3 credits; $1,890

An introduction to thinking and writing for film. Students will begin by exploring an active, visual language for ideas, followed with a focus on the development of characters. Emphasis will be placed on learning how to internalize a concept or an idea until it reaches fruition; then taking the concept and communicating it to an audience. Guest artists will include professional actors and writers.

**Gary Richards, screenwriter; playwright; director; partner, Go To Camp Productions.**

Plays include: The Root, Dividends, Stag, Children at Play, Scrambled Eggs, Slambook, Second Summer, Tropical Depression, Shiva.

Screenplays include: Free of Eden, In Scoring Position, Beating Hearts, Doin’ Time, Butch and Kiki, Two Regular Guys, Garage Band. Awards include: Best Writing, Best Play, Dramalogue Kiki, Two Regular Guys, Garage Band. Position, Beating Hearts, Doin’ Time, Butch and Screenplays include: Second Summer, Tropical Depression, Shiva.

**Introduction to Animation**

**CFD2010A**
- Mon., Thurs.; June 7 – July 29
- No class, July 5
- Hours: 9:00 am – 11:50 am
- 15 sessions; 3 credits; $1,890

A comprehensive course that analyzes the role of sound techniques in film and video — music, effects, voice-overs, sync sound, etc. Instruction in the composing of sound for film will be given and students will compose sound for theoretical situations. Readings that cover the principles of sound theory and application will be assigned. Visiting specialists will give practical instruction with recording machines, microphones and all mechanical elements used by sound recordists.


**Storyboarding for Animation**

**CFD2050A**
- Mon., Thurs.; June 8 – July 27
- Hours: 9:00 am – 11:50 am
- 15 sessions; 3 credits; $1,890

The story is one of the most important aspects of a film. This is a course about creating storyboards for animated films. Students will learn continuity, basic story structure and character delineation. In storyboard form, plots, situations and conflicts are developed. The entire process, from rough sketches to a finished presentation, will be covered. Also included are storyboards for television spots and cartoon shorts.

**Donald Paynter, storyboard supervisor, MTV Animation.** BFA, University of Cincinnati. Film credits include: Little Shop of Horrors, Little Monsters, Predator, Predator 2, Beavis and Butt-Head. Television credits include: Daria, Doug, Celebrity Deathmatch.
Digital Compositing and Animation Production

**AND2110A**
Mon., Thurs.; June 7 – July 29
No class, July 5
Hours: 9:00 am – 11:50 am
15 sessions; 3 credits; $1,890

The software programs that enable and enhance computer animation projects are the focus of this course. Students will learn to output projects using Diaquest software, the Accom Digital Disc Recorder and Beta SP. Adobe Photoshop techniques will be introduced and used to color-scan animation files, backgrounds and effects.

**Eric Eiser**, designer, director, 3D artist. BFA, School of Visual Arts. Clients include: Lifetime, Nickelodeon, MSNBC, MTV, NBC, CBS, Showtime, VH1, The Movie Channel. Awards include: Emmy, Ciné Golden Eagle, Broadcast Designers Association, Telly, U.S. International Film and Video Festival.

Screenwriting

**CFD2140A**
Tues. – Thurs., June 8 – July 8
Hours: 1:00 pm – 3:50 pm
15 sessions; 3 credits; $1,890

This course is designed to give a comprehensive and practical introduction to the art of telling a story cinematically. Through a series of writing assignments and readings, students will learn the process of developing characters and plots, as well as economic use of dialogue, story structure and creating drama. Occasional readings by professional actors will provide an opportunity for students to gain insight into their work.

**Melissa Miller**, manager of development, Exorbis Studios. BA, University of Iowa; MFA, Columbia University. Television projects include: MTV/Rolling Stone Magazine 25th Anniversary Special. Awards include: Laurence Fairall Grant.
FINE ARTS

Figure Drawing Workshop

FDD2018A
Tues., Thurs.; June 1 – July 20
Hours: 9:00 am – 2:50 pm
15 sessions; 3 credits; $1,890

This course will emphasize the primary facets of drawing the figure that have given this art form its enduring and prominent place in art. Exercises in drawing and representation will lead to a better understanding of line, gesture, proportion, volume and composition. Observation, concept, content, characterization and materials will be addressed in group and individual discussions to strengthen a personal interpretation of the human figure. Work will be augmented with classical traditions as well as contemporary examples of figure drawing. All drawing media are welcome, including ink and watercolor.

Anton van Dalen, fine artist. Amsterdamse Grafische School. Represented by: Adam Baumgold Gallery. One-person exhibitions include: Cleveland State University; University of Massachusetts, Amherst; Exit Art; Edward Thorp Gallery. Group exhibitions include: Museum of Modern Art; Whitney Museum of American Art; Dia Foundation; New Museum of Contemporary Art; San Francisco Art Institute; Institute of Contemporary Art, Boston; Art Institute of Chicago.

Painting Workshop

FPD2102A
Mon., Wed.; June 7 – July 28
No class, July 5
Hours: 3:00 pm – 8:50 pm
15 sessions; 3 credits; $1,890

This course is designed to further the development of the student who is beginning a personalized approach to painting. The student will be encouraged and assisted in the development of that approach. Through discussion and criticism, special emphasis will be placed on what is unique to the student’s work.

Ellsworth Ausby, painter. BFA, School of Visual Arts. One-person exhibitions include: Cinque Gallery, Artist House. Group exhibitions include: Pennsylvania Academy of Fine Arts; SoHo Center for Visual Arts; Aldrich Museum of Contemporary Art, Ridgefield, CT; Museum of the Philadelphia Civic Center; Boston Museum of Fine Arts; Whitney Museum of American Art; P.S.1 Contemporary Art Center; Brooklyn Museum of Art. Awards include: CAPS, National Endowment for the Arts.

Contemporary and Classical Carving

FSD2258A
Mon., Wed.; June 7 – July 28
No class, July 5
Hours: 12:00 noon – 2:50 pm
15 sessions; 3 credits
$1,890; equipment fee: $125

Create lightweight, portable sculptures and site-specific public art for architecture and exhibition. We will carve industrial foam and cover it with Aqua Resin and patina overlays for indoor and outdoor use. These models could be used for fabrication in permanent materials such as aluminum, stainless steel and bronze. This course will also introduce traditional stone-carving techniques. Stone carving instruction will include the use of hand and pneumatic electric tools as well as inlay, lamination, construction and pointing (duplicating a sculpture). Students will be encouraged to locate sites where public art could be installed and to create proposals. We will discuss theory and technique, from Michelangelo and Rodin to Heizer and Burton to Murakami and Gehry. Trips will range from visiting a site-specific art-and-architecture installation to a carving studio.


Introduction to Video Art

FID2954B
Mon., Wed.; June 7 – July 28
No class, July 5
Hours: 12:00 noon – 2:50 pm
15 sessions; 3 credits
$1,890; equipment fee: $100

This course is an introduction to the technical and aesthetic aspects of video as an art form. Students will complete several short projects exploring the use of video equipment and techniques, including concept development, storyboarding, visual composition, staging, lighting, camera work, editing, mixing sound tracks and digital effects. The creative and aesthetic issues involved in working in a time-based, expressive medium will be emphasized, through the in-class discussion of examples of contemporary video work and individual and group critiques of student projects. Students will also become familiar with some of the debates regarding video art. Note: Apple Final Cut Pro, Adobe After Effects, Adobe Photoshop and imovie 2 are available.


Printmaking: Silkscreen

FGD2433A
Mon., Thurs.; June 3 – July 26
No class, July 5
Hours: 10:00 am – 2:50 pm
15 sessions; 3 credits
$1,890; materials fee: $75

Silkscreen, one of the most versatile and widely used methods of printmaking, will be explored 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 photo-copied images. Large-scale work, printing on canvas, T-shirts, wood, metal and glass are all possible with silkscreen. Large-scale digital output is available in the printshop. Water-based silkscreen ink is used in class allowing for soap-and-water cleanup.

**Gunars Prande, printmaker; printmaking coordinator, School of Visual Arts.** BFA, MFA, School of Visual Arts; Rochester Institute of Technology. One-person exhibition: Namba City Museum, Japan. Group exhibitions include: AT&T Center, Hopewell, NJ; Altos de Chavon, Dominican Republic; John Nichols Print Gallery; John Gerstad Gallery; Mission Gallery; Sarah Lawrence College; Bill Rice Gallery; Leo Castelli Graphics Gallery; Bennet Siegal Gallery; Phoenix City Gallery.

**Drawing Workshop**

**FDD3033A**

Mon., Wed.: June 7 – July 28

No class, July 5

Hours: 6:00 pm – 8:50 pm

15 sessions; 3 credits; $1,890

Designed in response to the needs of artists who want to create finished paintings, sculptures and prints, this course will focus on the relationship between finished projects and drawing preparation. Too often, artists start to create a piece or body of work only to find that they have not fully prepared their projects before they begin. By using drawing as an analytical tool, a great deal of the frustration in the finished media can be avoided. Students will connect future projects to past accomplishments by using drawing as a bridge to a portfolio of ideas. Both traditional and innovative media will be employed to clarify artistic direction.

**Ira Richer, fine artist.** BFA, Cooper Union; MFA, Yale University. One-person exhibitions include: Foster Goldstrom Gallery, American Fine Arts, Annina Nosei Gallery. Group exhibitions include: Los Angeles Art Fair, Steven Kashner Gallery, Robert Miller Gallery, Basel Arts Fair, Houghton Gallery, Frankfurt Art Fair. Collections include: Patrick Lannon Museum, Los Angeles; Vincent van Gogh Museum, Arles, France. Publications include: *Bomb, The Village Voice, Artforum.*

**Sculpture Workshop**

**FSD3034A**

Tues., Thurs.: June 1 – July 20

Hours: 12:00 noon – 5:50 pm

15 sessions; 3 credits

$1,890; equipment fee: $100

This course is an intensive investigation of methods, concepts and materials related to sculpture. Emphasis will be placed on the exploration of materials and ideas within figurative, abstract or conceptual contexts. While traditional materials (plaster, wood, metal) may be used, the use of alternative materials will be encouraged. The course will focus on the development of original experimental work in traditional, new and hybrid media. Clarity of ideas within the students’ chosen formats will be stressed in order to further develop personal direction in their work. Instruction will be on an individual basis. *Note: Please bring a small sketchbook to the first session.*

The instructor's Web site can be viewed at www.kathygoodell.com.


**Printmaking:**

**Color Etching Workshop**

**FGD3404A**

Thurs., June 3 – July 22

Hours: 10:00 am – 3:50 pm

8 sessions; 3 credits

$1,890; materials fee: $75

This workshop will explore the different ways available to the artist of working with color in the etching process. Make one-of-a-kind color prints, editions, artist's books, as well as portfolio projects. Drawing, painting and photography can all be used to create plates for printing. Color will be applied through intaglio inking, stencil, surface rolls, offsetting colors and viscosity printing, as well as multiple-plate color printing. Traditional etching techniques, including drypoint, hard ground, soft ground, lift ground, white ground and aquatint will be used to capture the qualities of pen-and-ink, pencil, crayon and brush. Digital images can be transferred to the plate through photoplatemaking techniques. Large-scale digital output is available in the printshop.

**Elaine Breiger, printmaker.** BFA, Cooper Union. One-person exhibitions include: Pace Gallery; Glaser Gallery; Contemporary Gallery, Dallas; Martha Jackson Gallery; Source Gallery, San Francisco; Silicon Gallery, Philadelphia. Group exhibitions include: Premio Internazionale Biella per L'Incisione, Italy; Smithsonian traveling exhibition; Krasdale Gallery; Triennial Exhibit, Kochi, Japan; Albright-Knox Art Gallery, Buffalo; International Exhibit of Electronic Art, Minneapolis. Awards include: CAPS, National Endowment for the Arts.
FINE ARTS SUMMER STUDIO RESIDENCIES

Painting/Mixed Media

FPD4993A June 1 – 30
FPD4993D July 6 – August 5
4 undergraduate credits
$1,500 per session; $2,800 for both sessions

Now in its third decade, this internationally renowned program offers serious artists an opportunity to work intensively in a private studio and receive individual critiques from faculty, selected for their diversity and experience. Each participant has exclusive use of a studio (approximately 12 x 10'), throughout the program. Located in SVA's Chelsea building, the studios offer privacy, while supporting an environment that encourages experimentation and the development of new ideas and directions, within a community of ambitious, hardworking artists. Faculty will visit the studios Mondays through Thursdays. Exposure to the New York 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 talks are designed to give further insight into the realities of the working artist. Gallery tours are also included. Participants have access to the studios daily from 8:00 am to 11:00 pm. The program culminates in an open studios exhibition where participants present their work to the public.

Residency faculty and guest lecturers have included Jose Alvarez, Pedro Barbeito, Leigh Behnke, Steve DeFrank, Monroe Denton, Peter Hristoff, Tobi Kahn, Tim Litzmann, Steve Mumford, Amy Myers, Melissa Meyer, Bruce Pearson and Jerry Saltz.

Note: A portfolio is required for review and acceptance to this program along with a brief statement about your work. Please submit 10–12 slides or JPEG images of current work, or forward your Web site URL along with a completed application. Slides will be returned by SVA.

Applications are reviewed on a first-come, first-served basis. Complete payment is due no later than May 3, 2004.

Sculpture/Installation

FSD4993A June 1 – 30
FSD4993D July 6 – August 5
4 undergraduate credits
$1,500 per session; $2,800 for both sessions

Founded on the success of the Painting/Mixed Media studio residency, the Sculpture/Installation residency has been created with the same goals in mind: To give artists an opportunity to experiment with ideas in an environment that is conducive to creative exploration and supportive of their pursuits. This residency is intended for serious artists at intermediate and advanced levels. Located in the heart of New York City, participants have their own studio space (approximately 12 x 10') within the sculpture building, where they meet with faculty for individual critiques, Monday through Thursday. The faculty are chosen for their diverse perspectives and professional experience. In addition, staff technicians give demonstrations on materials and tools and are available for technical assistance.

Participants from both the painting and the sculpture programs come together for gallery walks and lectures. Guest lecturers include artists, critics and gallery directors. 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 studios exhibition where participants present their work to the public.

Studio hours are Monday through Friday 8:00 am to 10:00 pm, Saturday and Sunday 10:00 am to 6:00 pm. Facilities include: wood and metal shops; ceramic, stone and video/computer studios; window and installation spaces; a fully-equipped tool room. Larger projects can be developed on the expansive main floor. The program's special combination of faculty, lectures and facilities make this a unique opportunity for artists interested in working in sculpture and installation.

Residency faculty and guest lecturers have included Jose Alvarez, Paul Amenta, Tara Donovan, Blaine De St. Croix, Steve DeFrank, Monroe Denton, Frank Gillette, Donald Lipski, Mick O’Shea and Jerry Saltz.

Note: A portfolio is required for review and acceptance to this program along with a brief statement about your work. Please submit 10–12 slides or JPEG images of current work, or forward your Web site URL along with a completed application. Slides will be returned by SVA.

Applications are reviewed on a first-come, first-served basis. Complete payment is due no later than May 3, 2004.

For further information contact:
Division of Continuing Education
School of Visual Arts
209 East 23 Street
New York, NY 10010-3994
Telephone: 212.592.2251
Fax: 212.592.2060
E-mail: ce@sva.edu
FINE ARTS INTERNATIONAL STUDIES PROGRAM

Painting in Florence

IPD3003A
May 27 – June 19
3 studio credits
$3,700 (includes round-trip airfare, double-occupancy accommodations and daily Continental breakfast)

The School of Visual Arts invites serious painters at the advanced level to spend three unforgettable weeks in the cradle of the Renaissance. In SVA’s Painting in Florence program students will work in the studio and paint on location: in the gardens of an ancient palace, in a bustling piazza, or from a quiet hilltop overlooking the city — magnificent sites that throughout history have attracted people from all over the world. Classes will be held in a modern studio at Polimoda, a prestigious institute for fashion studies located in a beautifully restored manor just minutes from our hostel. The object of the course is for students to experience Florence on their own terms and to render that experience on canvas. It will include guided visits to museums and historic sites. Two renowned Florentine artists will teach the course.

Accommodations at Youth Firenze 2000, a modern hostel near the Arno River, are double occupancy, with private bathrooms. Continental breakfast at a local café is included.

While punctual class attendance is mandatory, the evenings and weekends are yours to explore the myriad offerings of this fabled city, from flea markets and boutiques to dining at a local trattoria or an elegant four-star restaurant. Students can also visit nearby towns such as Pisa, Siena and Lucca, or take a weekend excursion to Venice or Rome. The beaches of the Mediterranean are only about an hour away by train. Note: A portfolio is required for review and acceptance to this program.

Andrea Gennari, fine artist. One-person exhibitions include: Pirra Gallery, Turin; Yamazumi Gallery, Hamamatsu, Japan; Ken’s Art Gallery, Florence. Group exhibitions include: Palazzo Vecchio, Florence; Palazzo della Permanente, Milan; Castello di Acaja, Fossano; Galleria Agorà, Verona.

Riccardo Guarneri, fine artist. One-person exhibitions include: Venice Biennale; Paris Biennale; Galleria L’Occchio, Venice; Percorsi d’Arte, Venice; A-Arte Studio Invernizzi, Milan; Atelier Albisani, Florence; Galleria Emmevi, Bologna; Salone di Villa Romana, Florence. Collections include: Solomon R. Guggenheim Museum.

For further information contact:
Francis Di Tommaso
In-residence Coordinator or Michelle Meier, Program Assistant
Painting in Florence Program
School of Visual Arts
209 East 23 Street
New York, NY 10010-3994
Telephone: 212.592.2286
Fax: 646.638.2110
E-mail: fditommaso@sva.edu

Painting in Barcelona

IPD3004A
June 24 – July 17
3 studio credits
$3,700 (includes round-trip airfare, double-occupancy accommodations, daily buffet breakfast, city tours and museum admissions)

Spend three weeks painting in the city that inspired Pablo Picasso, Joan Miró, Antoni Tàpies, Susena Solano and Antoni Gaudí. Classes will be conducted in the spacious studios at the Escola d’Arts Plastique i Disseny (LLOTJA), where a distinguished faculty will help you to clarify your artistic vision and explore new directions in your work. The program is divided into two sections, each conducted by a different faculty member, who will organize the course and critique the work. Students may work with any style, medium and subject they choose. Classes will be held Monday through Friday; weekends are yours to explore this Olympic city’s Gothic and modernist quarters, Gaudí’s architecture and visit its many outstanding museums. You may travel to Madrid, Bilbao or Girona for the weekend.

A walking tour of the city and visits to the Miró Foundation, the Picasso Museum and Gaudí’s La Pedrera are included. The program offers you an opportunity to do serious work, combined with a European adventure filled with artistic inspiration. Note: A portfolio is required for review and acceptance to this program.

Tom Carr, sculptor. MFA, Facultad De Bellas Artes, Barcelona. One-person exhibitions include: Obra Ultima, Galería Trayecto, Victoria; Galerie CC, Graz; Galerie Pro Arte, Freiburg; ADO Gallery, Antwerp; Galerie Krief, Paris; Galería Central, Sabadell; Galerie Baudoin Lebon, Paris; Galería Salvador Riera, Barcelona; Galerie Blancpain Stepczynski, Geneva. Carmen Miquel, painter. MFA, Facultad De Bellas Artes, Barcelona. One-person exhibitions include: Universitat Autonoma de Bellaterra, Barcelona; Casa de Cultura de Bellreguard, Valencia; Museu de Granollers; Museu d’Art de Sabadell; Galerie Cadaqués, Spain.

For further information contact:
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CREDIT COURSES

HUMANITIES AND SCIENCES

Literature and Writing I

HCD1010A
Mon., May 17 – August 16
No class, May 31 and July 5
Hours: 6:00 pm – 9:45 pm
12 sessions; 3 credits; $1,890

This course will emphasize the writing and critical thinking skills necessary to build a coherent understanding of the cultural and aesthetic dimensions of classic Western literature. Readings will be chosen from works by such authors as Homer and Sophocles, as well as the Bible. The course will focus on expository writing, including grammar, essay development and organization.

John Robinson-Appels, writer; choreographer; artistic director, Company Appels. BA, Western Washington University; MA, Mills College; PhD, CUNY. Performances include: Whitney Museum of American Art; Seattle Art Museum; Museum of Avignon, France; Dansens Hus, Stockholm; Museum Abteiberg, Germany; Biennale Nationale du Val de Marne, France; Museum of Contemporary Art, Montreal.

Publications include: Flash Art, Artforum, Artweek, Contemporary Masterworks, Tableau, Yale Journal of Criticism, Green Zero, American Letters and Commentary, Caryatid, Odessa Poetry Review. Awards include: Fulbright Scholarship, New York Foundation for the Arts.

Literature and Writing I

HCD1010B
Tues., Thurs.; June 1 – July 8
Hours: 9:00 am – 12:45 pm
12 sessions; 3 credits; $1,890

See HCD1010A for course description.


Literature and Writing II

HCD1020A
Mon., May 17 – August 16
No class, May 31 and July 5
Hours: 6:00 pm – 9:45 pm
12 sessions; 3 credits; $1,890

This course will emphasize the writing and critical thinking skills necessary to build a coherent understanding of the cultural and aesthetic dimensions of classic Western literature. Readings will be chosen from works by such authors as Chaucer and Shakespeare. The course will focus on expository writing, including grammar, essay development and organization.

Frances Eleanor Litvack, writer. BA, Temple University; PhD, New York University. Book: Le Droit du Seigneur in European and American Literature. Awards include: Anaïs Nin Memorial Fellowship, Penfield Fellowship, Goethe House Scholarship.

Literature and Writing II

HCD1020B
Tues., Thurs.; June 1 – July 8
Hours: 9:00 am – 12:45 pm
12 sessions; 3 credits; $1,890

See HCD1020A for course description.


Popular Music of the World

HDD2341A
Tues., Thurs., Fri.; June 1 – July 2
Hours: 9:00 am – 11:50 am
15 sessions; 3 credits; $1,890

The worldwide availability of compact disks and cassettes has provided today’s listener with easy access to many exotic forms of music. Not only have American styles like rock and blues achieved universal distribution, but we have been continually importing “sounds” from remote places: Ravi Shankar brought us Indian music in the 1950s; Sunny Ade and Fela have given us “African pop”; other ethnic music like salsa, reggae and calypso have also strongly influenced our culture in recent years. This course will look at these contemporary ethnic pop forms and see how they relate to their traditional cultural base. Via recordings, films, reading and discussion, we will see how foreign traditions differ from those of the West in technique, meaning and approach. Primary texts: Marre and Charlton, Beats of the Heart: Popular Music of the World; Manuel, Popular Music of the Non-Western World.

Joe Blum, critic, musician. Performed as pianist with Pharoah Sanders and Paul Jeffrey. MA, SUNY at Buffalo. Publications include: High Fidelity, Ethnomusicology, Musician, Player and Listener, Jazz Times.

New York City History

HHD1319A
Mon., Wed., Fri.; June 2 – July 7
Hours: 9:00 am – 11:50 am
15 sessions; 3 credits; $1,890

Through a multimedia approach, we will explore New York City’s past and present, its political economy, recreational and cultural opportunities, geography, and its technological attributes. We will examine the city’s history from New Amsterdam through the emergence of the modern city. Students will complete a project based on a topic of contemporary life in New York.

Herbert Drucks, author, historian. BA, CCNY; MA, Rutgers University; PhD, New York University. Books include: Harry S. Truman and the Russians; From Truman Through Johnson, vol. I and vol. II; The United States and Israel: A Diplomatic History; The Failure to Rescue: The City in Western Civilization; The Uncertain Friendship: The U.S. and Israel from Kennedy to the Peace Process. Publications include: East
This course surveys the major landmarks in the history of the African continent from the 1870s to the present, focusing on East, West and Southern Africa. Readings will include works of both European and African writers and artists. Selected videos will be screened.

**HHD3313R**

**Postcolonial Africa**

Audrey Y. Wilson, anthropologist.

This course will explore the culture and history of the African continent from the 1870s to the present, focusing on East, West and Southern Africa. Readings will include works of both European and African writers and artists. Selected videos will be screened.

**HHD3334R**

**World History I: Classical to Renaissance**

George Ouwendijk, historian.

This course surveys the major landmarks in the history of the world beginning with the classical civilizations of the Near East, and continuing through the Middle Ages and the Renaissance. Readings will include works of both European and African writers and artists. Selected videos will be screened.

**HHD2111A**

**History of Religion**

Helen Gaudette, historian.

This course surveys the major religions of the world beginning with Hinduism, Zoroastrianism, Judaism, and Christianity in the ancient Near East. Readings will include works of both European and African writers and artists. Selected videos will be screened.

**HHD3611R**

**Fantasy**


A study of some of the world’s ancient religious myths, their roles in creation, the cosmos, and man’s role in it, as contrasted with the modern science. Among the mythologies will be those of the Egyptians, Hebrews, Indians, Chinese and Greeks. Texts for the course are *The Epic of Gilgamesh,* *The Book of the Dead,* *Buddhism and Christianity,* *The Iliad,* and *The Odyssey.*

**HLD2058A**

**Myth and the Cosmos**

Rana A. A. Patel, anthropologist.

A study of some of the world’s ancient religious myths, their roles in creation, the cosmos, and man’s role in it, as contrasted with the modern science. Among the mythologies will be those of the Egyptians, Hebrews, Indians, Chinese and Greeks. Texts for the course are *The Epic of Gilgamesh,* *The Book of the Dead,* *Buddhism and Christianity,* *The Iliad,* and *The Odyssey.*

**HLD2154R**

**The Genesis of Radical Islam**

Behrooz Moazami, political scientist, author.

A study of the origins and development of Islamic terrorism and the political Islamic movements. What is the spiritual crisis of the 6th century and the Islamic Golden Age? This course is designed to introduce students to the diversity of movements grouped under the umbrella of Islam. What are the origins and development of nation-states and empires? How did the world respond to the “Palestinian question” and the conflict between the Middle East and the West? The significance and meaning of major events in world history from antiquity to the 15th century. It will focus on the significant cultural, economic, social and political developments including the origins and developments of nation-states and empires, the significance and meaning of major events in world history from antiquity to the 15th century. It will focus on the significant cultural, economic, social and political developments including the origins and developments of nation-states and empires, the significance and meaning of major events in world history from antiquity to the 15th century. It will focus on the significant cultural, economic, social and political developments including the origins and developments of nation-states and empires, the significance and meaning of major events in world history from antiquity to the 15th century.

**HHD4121R**

**Postcolonial Africa**

Audrey Y. Wilson, anthropologist.

This course will explore the culture and history of the African continent from the 1870s to the present, focusing on East, West and Southern Africa. Readings will include works of both European and African writers and artists. Selected videos will be screened.

**HHD3313R**

**World History I: Classical to Renaissance**

George Ouwendijk, historian.

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**HHD4121R**
Man Who Stole the Atlantic Ocean, Bulkington, The Envoi Messages. Plays produced include: The Ballroom in St. Patrick's Cathedral, The Last of the Marx Brothers' Writers, The Great American Quiz Show Scandal. Awards include: Distinguished Scholar-Teacher Award, School of Visual Arts; Swallow's Tale Poetry Prize; National Endowment for the Arts; Critics' Short Story Prize; Regent's Fellow, University of California, San Diego.

The Visionary Imagination

HLD3014R
Tues., Thurs.; June 1 – July 20
Hours: 6:00 pm – 8:50 pm
15 sessions; 3 credits; $1,890

Visionary states of consciousness have been associated with Western literary art since classical Greece. Literature, in addition to its task of imitating real life, is also a means to see beyond the normal ranges of life experiences. This course will examine the visionary voice in Western literature beginning with Euripides and reading representative texts by Freud, Shakespeare, Carroll, Blake, Coleridge, Rimbaud and Burroughs.

Max Avery Fierst, writer. BA, Yale University; MFA, Columbia University. Publications include: Uncontrollable Beauty, Western Humanities Review.

Gay and Lesbian Writers and Artists

HLD3114A
Tues., Thurs.; June 1 – July 20
Hours: 6:00 pm – 8:50 pm
15 sessions; 3 credits; $1,890

This course is primarily concerned with gay and lesbian writers of the 19th and 20th centuries in the United States and Europe. Authors to be read include Stein, Lorde, Broumas, Anzaldúa, Barnes, Rich, Wittig, Whitman, Wilde, Proust, Verlaine, Rimbaud, Cavy, O'Hara, Schuyler and Ashbery. The work of visual and performing artists will also be considered. We will try to understand why homosexuality has been somewhat veiled in the world of the visual arts. This contrasts with the literary world where unveiled narratives have defined ideas of “queerness." We will also examine the relationship between “style" and "gayness." Additional readings are from ancient Greece, as well as gay and lesbian theory such as Michel Foucault and Judith Butler. Material will be explored in a social and historical context.

John Robinson-Appels, writer; choreographer; artistic director, Company Appels. BA, Western Washington University; MA, Mills College; PhD, CUNY. Performances include: Whitney Museum of American Art; Seattle Art Museum; Museum of Avignon, France; Dansens Hus, Stockholm; Museum Abteiberg, Germany; Biennale Nationale du Val de Marne, France; Museum of Contemporary Art, Montreal. Publications include: Flash Art, Artforum, Artweek, Contemporary Masterworks, Tableau, Yale Journal of Criticism, Green Zero, American Letters and Commentary, Caryatid, Odessa Poetry Review. Awards include: Fulbright Fellowship, New York Foundation for the Arts.

Contemporary Cultural Criticism: Where Do We Go From Here?

HPD3472R
Tues., Thurs.; June 1 – July 20
Hours: 6:00 pm – 8:50 pm
15 sessions; 3 credits; $1,890

This course explores the collision between cultures based on the worship of nature and those fixated on continuous development. We will address such questions as: What basic human needs are fulfilled by the structure of modern urban civilization? What are the philosophical assumptions that relentlessly drive technological “progress?” What are the consequences of the destruction of communal societies and the forced re-education of indigenous, earth-based peoples? What is the potential for a renewal of commitment to natural and humanistic values? Readings include selections from such authors as Henri David Thoreau, Erich Fromm, Margaret Mead, R.D. Laing, Jerry Mander and Jean Liedloff.

T.S. Siegel, writer. BA, University of California, Berkeley; MA, San Francisco State University. Publications include: “My Mother was a Lighthouse Keeper” in The Woman Who Lost Her Names; “In Defense of Claire” in off our backs; “The Lost Tribe” in Bridges; “Country Lesbians & Sisters on the Road” in Maize. Honors include: Phi Beta Kappa.

Madness in Contemporary Society

HPD3524A
Mon., May 17 – August 23
No class, May 31 and July 5
Hours: 6:00 pm – 9:30 pm
13 sessions; 3 credits; $1,890

This course examines how the concepts of “madness” and “mental illness” have been understood in painting, photography, film, literature, music and popular cartoons as well as
by the legal, psychological and medical establishments. The course will address the following question: What do cultural and medical approaches to madness reveal about the nature of contemporary society?


### Abnormal Psychology II:

#### Psychotic and Character Disorders

**HPD3642R**

- **Tues., Thurs.: June 1 – July 20**
- **Hours: 6:00 pm – 8:50 pm**
- **15 sessions; 3 credits; $1,890**

This course will focus on the psychological and interpersonal conflicts that characterize schizoid and borderline personality disorders as well as psychotic mood disorders and schizophrenia. Treatment strategies will also be explored with reference to actual case studies. Readings include selections from such clinical theorists as Frieda Fromm-Reichmann, Harry Stack Sullivan, W.W. Meissner, Irvin Yalom, R.D. Laing and Peter Breggin. Note: There is no prerequisite for this course.

David A. Borg, psychologist. BA, cum laude, Baruch College; MS, with honors, CUNY; MA, Long Island University; Advanced Certificate in School Psychology, with honors, CUNY. Formerly, psychologist, Bronx-Lebanon Hospital; school psychologist, New York City Department of Education.

### Marriage and the Family

**HPD4280A**

- **Mon., Tues., Thurs.; June 1 – July 6**
  (begins Tuesday, June 1)
- **No class, July 5**
- **Hours: 1:00 pm – 3:50 pm**
- **15 sessions; 3 credits; $1,890**

This course will focus on the basic functions of the family as well as its cross-cultural and historical forms. Emphasis will be placed on the American family. Issues will include immigration and minority family patterns; the family and social stratification; the family and social institutions; gender and family politics; parent- hood, childhood and socialization.

Susan I. Horowitz, urban planner, New York City Community Planning; social worker. BA, York College; MS, Columbia University. Formerly, assistant for community affairs, Office of the Mayor, City of New York; mediator, hearing officer, Federal Equal Employment Opportunity Commission.

### Science in the Modern World

**HSD3016R**

- **Mon., Wed.; June 7 – July 28**
- **No class, July 5**
- **Hours: 6:00 pm – 8:50 pm**
- **15 sessions; 3 credits; $1,890**

This course will explore how scientific methods provide insight to such mysteries of life as the origin of the universe and the cloning of animals. Cosmology, ecology, environment, evolution and biotechnology will be discussed.

Thomas E. Gorrell, research associate, Haskins Laboratories, Pace University. B.Sc., Purdue University; PhD, Michigan State University. Publications include: Biochemistry; Biophysics Research Communication; National Academy of Science Proceedings; Sexually Transmitted Diseases; Molecular Biochemistry Parasitology and Carlsberg Research Common.

### Geology

**HSD3112R**

- **Wed., May 26 – August 18**
- **Hours: 6:00 pm – 9:30 pm**
- **13 sessions; 3 credits; $1,890**

This is an introduction to the composition and history of the planet earth. We will begin with a basic discussion of mineralogy and the earth’s composition, followed by a survey of the earth’s history as inferred from the sedimentary record and other evidence, including the formation and development of the atmosphere and soils as well as continental plate tectonics. The role of the biosphere in formation and maintaining the physicochemical structure of the planet’s surface will be examined. Field trips to the American Museum of Natural History and sites of geological interest will be included.

Michael Levandowsky, environmental scientist. BA, Antioch College; MS, New York University; MA, PhD, Columbia University. Publications include: Nature, Science, American Naturalist, Biological Bulletin, Quarterly Review of Biology; editor, Biochemistry and Physiology of Protozoa. Awards include: New York Sea Grant Institute, Whitehall Foundation, National Science Foundation Science Faculty Fellowship, Hudson River Foundation.

### Botany: The World of Plants

**HSD3113R**

- **Tues., May 25 – August 17**
- **13 sessions; 3 credits; $1,890**

In this course we will explore the evolution, physiology and ecology of plants. There will be field trips to study wild plant communities in the area, as well as to a botanical garden. Students will be expected to go on at least two of these trips, which will be on Sunday afternoons. Students will make herbaria of plants collected during the course. The basic role of plants in the biosphere, and the uses of plants by humans will be discussed. Lectures will be supplemented by Attenborough’s “The Private Life of Plants” (video) and readings from the essays of Roger Swain and others.

Michael Levandowsky, environmental scientist. BA, Antioch College; MS, New York University; MA, PhD, Columbia University. Publications include: Nature, Science, American Naturalist, Biological Bulletin, Quarterly Review...
of Biology; editor, Biochemistry and Physiology of Protozoa. Awards include: New York Sea Grant Institute, Whitehall Foundation, National Science Foundation Science Faculty Fellowship, Hudson River Foundation.

Art, Science and the Spiritual

HSD4025A
Mon., May 17 – August 23
No class, May 31 and July 5
Hours: 2:00 pm – 5:30 pm
13 sessions; 3 credits; $1,890

In this course, students will learn how directly, profoundly and indisputable modern science has transformed modern art, and how artists have created new forms of spiritual art for secular society. Age-old philosophical questions — What is the origin of life? What is the universe made of? — were asked anew in the modern era. Charles Darwin and Albert Einstein gave answers that precipitated abstract art by forever changing how we understand reality. The rise of science also entailed the decline of organized religion, and traditional theological questions were reformulated in secular terms. What is our place in the universe? How does a person know the world? The answers proposed by psychologists — the new doctors of the soul — revolutionized modern society’s understanding of the human psyche. Artists responded by creating metaphors for the human condition during the first secular, scientific age in human history.


HUMANITIES AND SCIENCES
INTERNATIONAL STUDIES
PROGRAM

The Art, Myths and History of Ancient Greece

IPD3002A
May 25 – June 14
3 humanities and sciences credits
Instructors: J. Garrick, M. Voutsinos
$3,700 (includes round-trip airfare, double-occupancy accommodations, daily Continental breakfast, museum/site admissions and all land and sea transfers)

This program offers you the opportunity to spend three incredible weeks exploring Greece and two of its exciting islands — Mykonos and Delos. Beginning in Athens, students will visit the Acropolis, site of the Parthenon, dedicated to Athena. Then on to Delphi, the home of the mysterious oracle; to Corinth, where the apostle Paul preached; and to Olympia, the site of the Temple of Zeus and of the original Olympic Games.

You will also visit Nauplia, Epidaurus, Eleusis, Sparta, Mycenae and finally the islands of Mykonos and Delos, the birthplace of Apollo. Greek legends will come alive as you visit these historic places and explore the culture that created them. Unlike traditional tour groups, student-travelers on this trip are given extra time at each site to draw, photograph, paint or simply explore on their own.

This program is truly a marvelous way to learn about Greek art and architecture, mythology and history — on site. Prerequisite: AHD-1010, Survey of World Art I, or equivalent.


Marios Voutsinos, sculptor and designer. Akto School of Decorative Arts, Athens; London Polytechnic; Tounta Contemporary Art Center. One-person exhibitions include: Ekfrassi Gallery, Athens; Lola Nikolau Gallery, ZM Gallery, Thessaloniki. Group exhibitions include: Swatch Exhibition, 3 Gallery, Athens; Espace INOV, Paris.

For further information contact:
Dora Riomayor
Director of International Studies
School of Visual Arts
209 East 23 Street
New York, NY 10010-3994
Telephone: 212.592.2543
Fax: 212.592.2545
E-mail: driomayor@sva.edu
This course will be a unique opportunity for the artist interested in cartooning to intensely focus on the process of visual storytelling with three bright stars of the contemporary cartooning movement — Jessica Abel, Tom Hart, Matt Madden. Emphasis will be placed on executing strong story structures, effective drawing, inking and the graphic compositional skills necessary to make your tales come to life. The course will examine the difference between storytelling (with its roots in drama) and narrative image making, which is a form of poetry. Each student will produce a completed comic that achieves a meaningful balance between tradition and experimentation.


Tom Hart, cartoonist; digital animator; designer; co-founder, Oubapo-USA; editor, Serializer.net. School of Visual Arts. Clients include: DC Comics, Tower Records, Burton-Marsteller, Kodansha, Star Wars Kids Magazine, United States Bureau of Engraving and Printing. Group exhibitions include: American Underground, Angoulême, France; Comix Decode; Comix 2000, traveling exhibition; Westwood Medical Children’s Center permanent collection. Publications include: The Collected Hutch Owen, volumes I and II; Les Exploits D’Hutch Owen; Trunktown; The Sands. Awards include: Xeric Foundation.


Illustration Hothouse! (Basic)

ILD251A
Tues., June 1 – August 3
Hours: 11:00 am – 4:50 pm
10 sessions; 3 credits; $1,890

This course is a unique opportunity for artists to explore the potential of narrative, content-driven interpretive art — illustration. You will study with three legendary illustrators — Joo Chung, Teresa Fasolino, Frances Jetter — each with their own innovative approach to the genre. Students will develop projects that reflect their own point of view in relation to given texts. Personal attention will be paid to mastery of your chosen medium or mediums, be it paint, print, sculpture, ink or pencil. Experimentation will be encouraged, and the development of a professional portfolio will be discussed.


**Keith Mayerson, illustrator, fine artist.** BA, Brown University; MFA, University of California, Irvine. Represented by: Richard Telles Fine Art. One-person exhibitions include: Richard Telles Fine Art, Los Angeles; Kiki Gallery, San Francisco; Jay Gorney Modern Art. Group exhibitions include: The Lab, San Francisco; White Columns; Caren Golden Fine Art; University of Buenos Aires; Scope Art Fair; The Drawing Center; Los Angeles County Museum; Exit Art; Edinburgh College, Scotland; P.P.O.W.; XL Gallery; Musée d’art Contemporain de Bordeaux, France; Entwistle Gallery, London. Publications include: *Artforum, The New York Times, San Francisco Examiner; Los Angeles Times, The Comics Journal, Time Out New York, Interview, The New Yorker, Art in America*.

**Gary Panter, commercial and fine artist.** BFA, East Texas State University. Clients include: *Funny Garbage, The New Yorker, Rolling Stone, Spin, Time, Raw, The Village Voice, Warner Brothers Records, MCI Records, Colorforms Toys, Matchbox Toys, Cartoon Network*. One-person exhibitions include: *Mazigan, Grenoble; Over Art, Tokyo*. Group exhibitions include: *Massachusetts College of Art, Cambridge; Ozone Gallery; The Drawing Center*. Publications include: *Artforum, Metropolis, Juxtapoz, Ant Farm, The System, Eye of the Beholder, World War 3: Confrontational Comics, Give it Up!, Stripped, Confrontational Comics*. One-person exhibitions include: University of New Mexico, Albuquerque; Jack Tilton/Anna Kustera Gallery; Corcoran Gallery of Art, Washington, DC. Group exhibitions include: *Lewing Gallery, Houston; Matthew Marks Gallery; Exit Art; Post Gallery, Los Angeles; Collector’s Choice, Landesgalerie Oberoesterreich, Linz; University of California, Santa Barbara*. Publications include: *The New Yorker, The Progressive Corporation Annual Report, Simon Says*. Awards include: Pratt Institute, National Foundation for Advancement in the Arts.


**Thomas Woodruff, chair, Illustration and Cartooning Department, Bachelor of Fine Arts degree program, School of Visual Arts; painter; illustrator.** BA, Cooper Union. One-person exhibitions include: *Atlanta College of Art; Huntington Beach Arts Center, CA; St. Louis Museum of Art; Queens Museum of Art; Honolulu Contemporary Museum of Art; White Columns; P.P.O.W.; Debs and Co.; Betsy Rosenfeld Gallery, Chicago; Jan Baum Gallery, Los Angeles; Braunstein/Quay Gallery, San Francisco*. Group exhibitions include: *National Gallery of Australia, Canberra; Center on Contemporary Art, Seattle; Urbi Et Orbi Gallery, Paris*. Publications include: *Rolling Stone, Esquire, American Illustration, Graphis, New Drawing in America, European Illustration, TattooTime, The Village Voice, Interview, The New Yorker, Juxtapoz*.  

Awards include: *Willard Cummings Memorial Prize, Skowhegan School of Painting and Sculpture*.

**Painting the Real World – From a Bed of Roses to the Gutter**

**ILD4621A**  
**Wed., June 2 – August 4**  
**Hours: 11:00 am – 4:50 pm**  
**10 sessions; 3 credits; $1,890**

Taught by renowned landscape painter Gregory Crane, whose work has been described by *The New York Times* as “an alchemical wedding of the mundane and the spiritual”, this course is designed to take the advanced painting student out of the pristine studio and into the real world. You will travel to various locations: from deep inside the woods of the Brooklyn Botanic Garden to the gritty warehouse rooftops of Red Hook. Mr. Crane will unlock many of the mysteries on how to depict atmospheric phenomenon and give you a greater understanding of the growth and rhythm of natural forms, and how to record them quickly and beautifully. You will learn how to compose pictures of dynamic intensity, abstracted from observation. The Crane experience in *plein air* has been treasured by many great painters and illustrators for over two decades. You will never see the world the same way again. This course will bring poetry to your images.


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**Illustration/Imagist Painting Hothouse! (Advanced)**

**ILD4551A**  
**Tues., June 1 – August 3**  
**Hours: 11:00 am – 4:50 pm**  
**10 sessions; 3 credits; $1,890**  
**Limited to 22 students**

This course may be too good to miss. Students will have the unique opportunity to study with three of the most innovative and accomplished imagistic artists in New York — Sean Melynn, David Sandlin, Thomas Woodruff — and have unlimited access to a beautiful shared studio space in Chelsea to create your work. The focus will be on you and your development of content-driven paintings, drawings or objects. You will be encouraged to work on a project that will become the basis of your portfolio, a series of works that will show your unique artistic perspective, reflecting your interests and displaying your skills. These skills will be specifically addressed, mastery of your chosen medium will be exercised in the studio, conceptual prowess will be addressed in the critiques, and the illustration and fine art milieus will be explored in field trips to museums and galleries. Note: *Students must submit samples of their work for review and acceptance into this class. Please contact the Illustration and Cartooning fourth-year departmental advisor for information.*

**Sean Melynn, fine artist, illustrator.** BFA, Pratt Institute. Clients include: Houston. One-person exhibitions include: University of New Mexico, Albuquerque; Jack Tilton/Anna Kustera Gallery; Corcoran Gallery of Art, Washington, DC. Group exhibitions include: *Lawning Gallery, Houston; Matthew Marks Gallery; Exit Art; Post Gallery, Los Angeles; Collector’s Choice, Landesgalerie Oberoesterreich, Linz; University of California, Santa Barbara*. Publications include: *The New Yorker, The Progressive Corporation Annual Report, Simon Says*. Awards include: Pratt Institute, National Foundation for Advancement in the Arts.

NEED ADVICE ON COURSES?
Please call 212.592.2540

INTERIOR DESIGN

NY Design Study Tour
IDD1013A
Sat. – Fri., June 5 – 11
Hours: 9:00 am – 5:00 pm
7 sessions; 3 credits; $1,890

A fabulous week behind the scenes of the interior design world. Private tours of showrooms, design firms and special design sites, not open to the public, will include state-of-the-art “trade only” design showrooms in SoHo, including Vitra, Knoll and Haworth, the D&D building and the NY Design Center as well as a design tour of the Frick Collection. We will also see the patented “magic fingers” that create Edward Fields custom carpets and tours led by designers at top residential and commercial design firms. A walk across the Brooklyn Bridge and other sites with an expert on Manhattan’s architectural treasures will be included.


Drafting Like a Pro
IDD1017A
Tues., Thurs.; June 1 – July 20
Hours: 4:00 pm – 6:50 pm
15 sessions; 3 credits; $1,890

This course will introduce the foundation and materials and methods of interior drafting and basic building systems. The purpose of this course is to enable students to understand and complete a variety of drawing types used in the design of interior space. Topics will include: tools and materials used in drafting, surveying a space, converting survey information into a
plan, plans, elevations, axonometric drawings, detail drawings. Guided by the lecture material and studio/classroom projects, students will prepare a series of drawings that will enhance their understanding of how drawings are prepared and used in the development of an interior space design. Students will complete a design project for portfolio inclusion.


### Drawing Icons of Architecture and Design on Location

**IDD1031A**  
Mon. – Fri., June 7 – 18  
Hours: 1:00 pm – 5:50 pm  
10 sessions; 3 credits; $1,890

The majority of the class sessions will be spent at various New York City locations, learning to draw the particular details of an environment. Composition will be stressed along with line drawing and the use of tone to capture the sometimes subtle changes and differences of the environment. Capturing the mood of the building and its locale are major course goals. Students will be encouraged to develop selectivity in order to stress a focal point or area of interest.

**Richard Spokowski**, architectural illustrator.  
BFA, Concordia College; MFA, Pratt Institute.  
Projects include: Toy Park, Miron Lumber, Declare Chocolates/CCD & K Advertising, Nina Shoes. Clients include: Calvin Klein; GGMC; Newmark, Posner, Mitchell; Open Works, Inc.

### Concept Design for Interiors

**IDD1051A**  
Mon., Wed.; June 7 – July 28  
No class, July 5  
Hours: 9:00 am – 11:50 am  
15 sessions; 3 credits; $1,890

This course is designed to help students develop a personal vision within the context of the design process. Basic principles of visual thinking and communication will be introduced through two- and three-dimensional projects. Line, mass, texture and volume will be covered, as well as design principles for interiors. Students will complete a design project for portfolio inclusion.


### Visual Computing for Interiors

**IDD1171A**  
Mon. – Fri., June 1 – July 20  
Hours: 6:00 pm – 8:50 pm  
15 sessions; 3 credits; $1,890

This course will focus on the basic operational skills of the computer and the development of creative techniques in 2D and 3D using Adobe Photoshop, Illustrator and InDesign. Students will start learning about the computer’s operating system, how to scan images at the proper resolution and develop an archive of work. The course will cover basic graphic design principles of layout and design through hands-on exercises to create business cards, letterheads, logos, typefaces, layout grids and press types.

**Eric Lam**, architect, designer, Gensler. BA, CCNY. Projects include: Righa Royal Hotel, New York; Modell's Team Store, MCI Center Washington, DC. Clients include: Sunglass Hut, Watch Station, CDC IXIS, Fortress Investment Group, Moore Capital Management, Marriott.

### Designing in AutoCAD

**IDD2081A**  
Tues., Thurs.; June 1 – July 20  
Hours: 6:00 pm – 8:50 pm  
15 sessions; 3 credits; $1,890

This course is an introduction to computer-aided design and drafting (CAD). The overall concepts and ideas explored are the same as those in a manual drafting class, even though they will be taught through AutoCAD, the industry standard software program. The concepts covered will enable students to use most CAD programs. The concepts of layout, line weights, dimensions and annotation will be explored. We will approach drawings as a visual communication tool that is both artistic and informative. The course will revolve around a semester-long project that will result in a drawing that contains the various types of plans, elevations and sections of an interior space. Three hours per week of scheduled lab time is required. A teaching assistant will be available during lab time to help students with problems they may encounter in completing assignments.

**Krismelys E. Diaz**, designer, project manager, Woertendyke Adjah Associates, Inc. New York Institute of Technology. Projects include: Dean Witter; Dreyfus Corporation; Chase Manhattan Bank; Salomon Smith Barney; CitiCorp; Transit Authority Simulation Center.

### Space Planning for Interior Designers and Architects

**IDD2102A**  
Tues., Thurs.; June 1 – July 20  
Hours: 6:00 pm – 8:50 pm  
15 sessions; 3 credits; $1,890

This design studio will concentrate on the space planning techniques necessary to complete professional commercial design projects. Developing a moderate size project, students will learn how to identify user needs, programming skills, bubble diagrams and block plans to create rough layouts. Review and revision techniques, and space analysis will

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be used to establish appropriate spatial organizations. Human factors, building codes, lighting and mechanical systems will be covered to produce a series of sequential plans for a restaurant, retail space or corporate office. Through a highly structured process, students will enhance and reinforce their skills and complete a finished, professional plan suitable for portfolio inclusion. Prerequisites: Basic drafting, perspective drawing, AutoCAD and a previous design studio course.

Robert Woertendyke, Principal, Woertendyke Adjah Associates, Inc. BFA, Art Center College of Design. Clients include: Salomon Smith Barney, Boston Company, Dean Witter, Dreyfus Corporation, MTA New York City Transit, Mount Sinai Hospital, Memorial Sloan-Kettering Cancer Center.

3D Studio VIZ for Architecture and Interior Design

IDD3212A
Mon., Wed.; June 7 – July 28
No class, July 5
Hours: 6:00 pm – 8:50 pm
15 sessions; 3 credits; $1,890

AutoDesk 3D Studio VIZ will be used to create a virtual three-dimensional walk-through of an interior space. Emphasis will be on modeling, lighting, textures and the importance of problem solving within an architectural space using the tool sets as given by the program. Students will complete a final video output of their project for portfolio inclusion. Prerequisite: A working knowledge of Adobe Photoshop and AutoCAD.

Eric Lam, architect, designer, Gensler. BA, CCNY. Projects include: Righa Royal Hotel, New York; Modell’s Team Store, MCI Center Washington, DC. Clients include: Sunglass Hut, Watch Station, CDC IXIS, Fortress Investment Group, Moore Capital Management, Marriott.

Multimedia Digital Design for Architecture and Interiors

IDD3213A
Mon., Wed.; June 7 – July 28
No class, July 5
Hours: 6:00 pm – 8:50 pm
15 sessions; 3 credits; $1,890

Digital media representation of an interior space with a practical and conceptual emphasis on compositing multiple renderings, masks and digital photography to produce a sequence of simulated “film stills” is the focus of this course. Each student will document, measure and photograph an existing interior and then use this information to develop a set of 2D AutoCAD drawings. These drawings will be imported into 3D Studio Max and used as an underlay to construct an accurate 3D computer model. We will then start the rendering process, and students will learn how to light the computer model and develop textures for the interior surfaces. Multiple renderings will be achieved using Adobe Photoshop. Each student will learn how to develop highly complex Photoshop files, capable of producing multiple new readings of the space. Students will design a narrative for the stills; these images will be suitable for portfolio inclusion.

Gina Matsui, designer, dbox, Inc. BFA, School of Visual Arts. Clients include: Richard Meier Architects, Polshek Partnership, Sandvold Blanda, AC Martin, Gwathmey Siegel & Associates, Kondylis Interiors Inc.

PHOTOGRAFHY

Photographic Techniques

PHD2010A
Mon., Wed.; June 7 – July 14
No class, July 5
Hours: 3:00 pm – 6:50 pm
11 sessions; 3 credits; $1,890

A course in the optics, mechanics and chemistry of photography intended to teach students the basic principles of how the photographic process works. The working of the lens, camera, meter, film and developers will be examined.

Susan Arthur, photographer, art administrator. BA, Wellesley College; MA, University of Texas, Austin. Formerly, director, Edwynn Houk Gallery, Houk Friedman.

Black-and-White Printing

PHD2020A
Tues., Thurs.; June 1 – July 6
Hours: 9:00 am – 12:50 pm
11 sessions; 3 credits; $1,890

A comprehensive workshop in professional shooting and printing methods, with an emphasis on specialized techniques by which the photographer can control the final picture
Richard Rothman, fine art photographer.

Color Printing

PHD2030A
Tues., Thurs.; June 1 – July 6
Hours: 2:00 pm – 5:50 pm
11 sessions; 3 credits; $1,890

The focus of this course is to make prints from color negatives or internegatives (Type C or Ektacolor prints). Emphasis will be on establishing a strong technical foundation in color, and also on developing a personal, aesthetic direction. A portfolio of thoughtfully executed and finely printed images will evolve from individual and group critique. Assignments, technical lectures and outside research will be included.

Benjamin Donaldson, photographer. BFA, Massachusetts College of Art; MFA, Yale University. Group exhibitions include: Wallspace, International Center of Photography. Publications include: Details; Manchester Guardian; ARTnews; Photo District News.

PHD2040A
Tues., Thurs.; June 1 – July 6
Hours: 6:00 pm – 9:50 pm
11 sessions; 3 credits; $1,890

This introductory course in studio photography is for those interested in discovering the versatility of the large-format camera and the abilities of controlled studio lighting to enhance form and texture. Electronic flash and tungsten lighting, and all formats from 35mm to 4x5" cameras will be used to photograph still lifes, portraits, fashion/beauty and nudes in class. This is a hands-on studio course, with special emphasis on the large-format camera, that incorporates lectures, demonstrations and a series of assignments. Note: 4x5" cameras, lighting equipment, meters and seamless paper backgrounds will be provided during course hours. Students must supply their own cameras (small or medium format) and film, and have access to a darkroom or use a commercial lab.


PHD2040B
Tues., Thurs.; July 13 – August 17
Hours: 6:00 pm – 9:50 pm
11 sessions; 3 credits; $1,890

This course is designed for advanced students who have successfully completed PHD-2040, Studio Photography I, or equivalent. Using all camera formats from 35mm to 4x5" and controlled studio lighting, students will complete a series of assignments, including still life, portrait, fashion/beauty and nudes. Students will be encouraged to go beyond the technical and explore the aesthetic aspects of their subjects. This is a hands-on workshop class incorporating lectures, demonstrations and assignments. Note: Please bring a notebook and samples of your work to the first session. Cameras (4x5"), lighting equipment, meters and seamless paper backgrounds will be provided during class hours. Students must
supply their own cameras (small or medium format) and film, and have access to a darkroom or use a commercial lab.


Photo Critique

PHD2060A
Mon., Wed.; June 2 – July 26
No class, July 5
Hours: 6:00 pm – 8:50 pm
15 sessions; 3 credits; $1,890

Verbalizing an idea is not the same as making it visible. In this course, we will analyze your images and discuss your progress, as you work on a thematic project. It is important that we are clear about our intentions and be able to articulate them photographically. By the end of the semester, you will have forged a cohesive body of work and a vocabulary with which to discuss it. Note: Please bring representative examples to the first class, as well as any concepts you may have for an extended project.

Seth P. Greenwald, photographer, creative consultant. BFA, Parsons School of Design. Formerly, director of photography, Photonica. One-person exhibitions include: Middle Collegiate Church, Mezzina/Brown Advertising, Synchronicity Space. Group exhibitions include: Berkshire Museum, Anne Arundel Community College, Danforth Gallery. Collections include: New York Historical Society. Publications include: Metropolis, Glamour. Awards include: Photo District News.

Location Photography

PHD3207A
Mon. June 7 – August 2
No class, July 5
Hours: 12:00 noon – 6:00 pm
8 sessions; 3 credits; $1,890

Providing the technical background necessary for versatility and competence in location photography is the aim of this course. The objective is to develop each student's imagination in order to find visually compelling locations, to study the space and available light, and to determine what additional light to bring to the “set.” This course will be supplemented with individual portfolio projects, both exterior and interior locations, and students will explore areas of their own special interests.

Prerequisite: Students should have completed at least one studio lighting course and have working knowledge of basic lighting principles and manual camera operations.


Digital Imaging and Time-Based Media

PHD3050A
Mon., Wed.; June 2 – July 14
No class, July 5
Hours: 6:00 pm – 9:50 pm
12 sessions; 3 credits; $1,890

This course will examine ways in which photographers can employ digital video, motion graphics and sound applications in their artwork. Emphasis will be placed on understanding the complex relationship between the static image and the dynamics of motion, sound and time. In addition to creating a time-based work of art, students will learn how to output their work into the QuickTime and...
Advanced Color Printing

PHD3103A
Tues., Thurs.; June 8 – July 27
Hours: 6:00 pm – 8:50 pm
15 sessions; 3 credits; $1,890

Students will make prints from color negatives or internegatives (Type C or Ektacolor prints). While still concentrating on the development of strong technical skills, students will pursue a personal aesthetic direction. A portfolio of thoughtfully executed and finely printed images will evolve as a result of weekly individual and group critiques. Some assignments, technical lectures and outside research are also included. Prerequisite: PHD2030, Color Printing, or equivalent.

Anne Turyn, photographer; editor, Top Stories. BFA, Antioch College; MFA, SUNY at Buffalo; MA, CUNY Graduate Center. One-person exhibitions include: The Other Gallery; Center for Photography at Woodstock, NY. Group exhibitions include: Center for Creative Photography, Tucson; Museum of Fine Arts, Houston. Collections include: Museum of Modern Art; The Metropolitan Museum of Art; San Francisco Museum of Modern Art; Denver Art Museum; Los Angeles County Museum of Art. Awards include: CAPS, New York Foundation for the Arts, Mid-Atlantic Arts Foundation Fellowship, Art Matters Inc.

Photo Bookworks

PHD3163A
Tues., Thurs.; June 1 – July 13
Hours: 1:00 pm – 4:30 pm
13 sessions; 3 credits; $1,890

A course to explore the photographic book as both object and container, as works consisting of groups of images bound together in a completed form, edited and sequenced for maximum effect. The creation of different book structures such as scrapbook, single signature and accordion-fold will be covered. An overview of book arts will be presented. Students will make at least one book per week, using already existing photographs. A class project will be completed as well.

Ellen Wallenstein, photographer. BA, SUNY at Stony Brook; MFA, Pratt Institute. One-person exhibitions include: Camera Club of New York, Arsenal Gallery. Group exhibitions include: Brooklyn Museum of Art; HarperCollins Exhibition Space; Center for Book Arts; Ellis Island Immigration Museum. Collections include: Museum of the City of New York; Performing Arts Library, Lincoln Center; Center for Creative Photography, Tucson.

Advanced Fashion Photography

PHD3233A
Mon., Thurs.; June 7 – July 15
No class, July 5
Hours: 2:00 pm – 5:50 pm
11 sessions; 3 credits; $1,890

This course is designed for students who are seriously interested in fashion. We will cover all aspects of the field: editorial, advertising, beauty and portrait. Both studio, with artificial lighting (tungsten and strobe), and location, with available light augmented by strobe, will be taught. Various camera formats, from 35mm to 4x5", will be used. Emphasis will be on the anatomy of a fashion shoot: working with models, hair and makeup people, editors, art directors, etc. Personal style will be stressed. Prerequisite: PHD2040, Studio Photography.

Janusz Kawa, photographer. BFA, School of the Art Institute of Chicago. Clients include: Cosmopolitan, The New York Times, Vogue (Britain and Australia), Vogue Hommes, Rolling Stone, Interview, Sony Music. One-person exhibition: E3 Gallery; Los Desiertos Des Leones, Mexico City. Group exhibitions include: L’Ecole des Beaux Arts, Paris; Cooper Union; Soho Photo Gallery; Chelsea Art Museum.

Photography Summer Studio Residency

PHD4993A June 3 – July 2
PHD4993D July 8 – August 6
4 undergraduate credits
$1,500 per session; $2800 for both sessions

This intensive workshop offers participants the opportunity to work in technologically advanced facilities with a renowned faculty, bringing critical rigor to the serious photographer. Although working in all phases of black-and-white, color, digital processes as well as alternative procedures, the primary function of the program is to advance the content of the individual’s work through one-on-one and group critiques, lectures, museum and gallery visits, and dialogue with other participants.

Critiques and lectures complement the independent work, and together these elements form an intense program encouraging creativity, learning and progress. Faculty critiques will be given Monday through Thursday. Participants will have access to studio equipment and printing facilities, which include black-and-white and color darkrooms, digital imaging and output centers, a range of studio lighting systems, and a variety of camera sizes and formats. Facilities are available from 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 guest lecturers have included: Josef Astor, Marco Breuer, Ellen Brooks, Elinor Carucci, Barbara Ess, Jenny Gage, Sally Gall, Bill Jacobson, Penelope Umbrico, Eric Weeks.

Note: A portfolio is required for review and acceptance to this program along with a brief statement about your work. Please submit 10–12 slides or JPEG images of current work, or forward your Web site URL along with a completed application. Slides will be returned by SVA.

A $1,100 deposit for use of photographic equipment is required. Participants will be held responsible for payment of any loss, theft or damage incurred to the equipment.

Applications are reviewed on a first-come, first-served basis. Complete payment is due no later than May 3, 2004.

For further information contact:
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Residency in Photography Program
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PHOTOGRAPHY INTERNATIONAL STUDIES PROGRAM

Digital Photography in Florence
IPD3003B
3 studio credits
May 27 – June 19
$3,700 (includes tuition, round-trip airfare, double occupancy accommodations, and daily Continental breakfast)

Surround yourself with the beautiful art and architecture of the birthplace of the Italian Renaissance. Photographers are invited to spend three inspiring weeks in School of Visual Arts’ Digital Photography in Florence program. The course will examine the artistic vision and camera control needed in image making. This will be combined with lectures, demonstrations, assignments and critiques. Advice regarding equipment, advanced camera and shooting techniques, personal expression, aesthetics, mood and emotional content will be offered. Your work will be critiqued weekly. Access to digital printing facilities will be provided. Students will be directed to work on individual projects that range in scope from fine art to art for commerce and will complete a final body of work for review. This creative study will provide guidance for photographing the city of Florence, its people and the surrounding Tuscan landscape. Guided tours of museums and churches in the area will be included.

While class attendance and punctuality will be mandatory, the evenings and weekends are yours to explore the culture and traditions of this engaging metropolis, whether it’s wandering through flea markets, shopping in boutiques or enjoying excursions to Siena, Lucca, Arezzo or Chianti.

Prerequisite: Two semesters of basic photography, a basic knowledge of Photoshop and digital printing is required. Students will need to supply their own digital camera (4 megapixel, or higher), storage media, cables and a copy of the appropriate download software. Note: A slide portfolio is required for review and acceptance to this program.


For further information contact:
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