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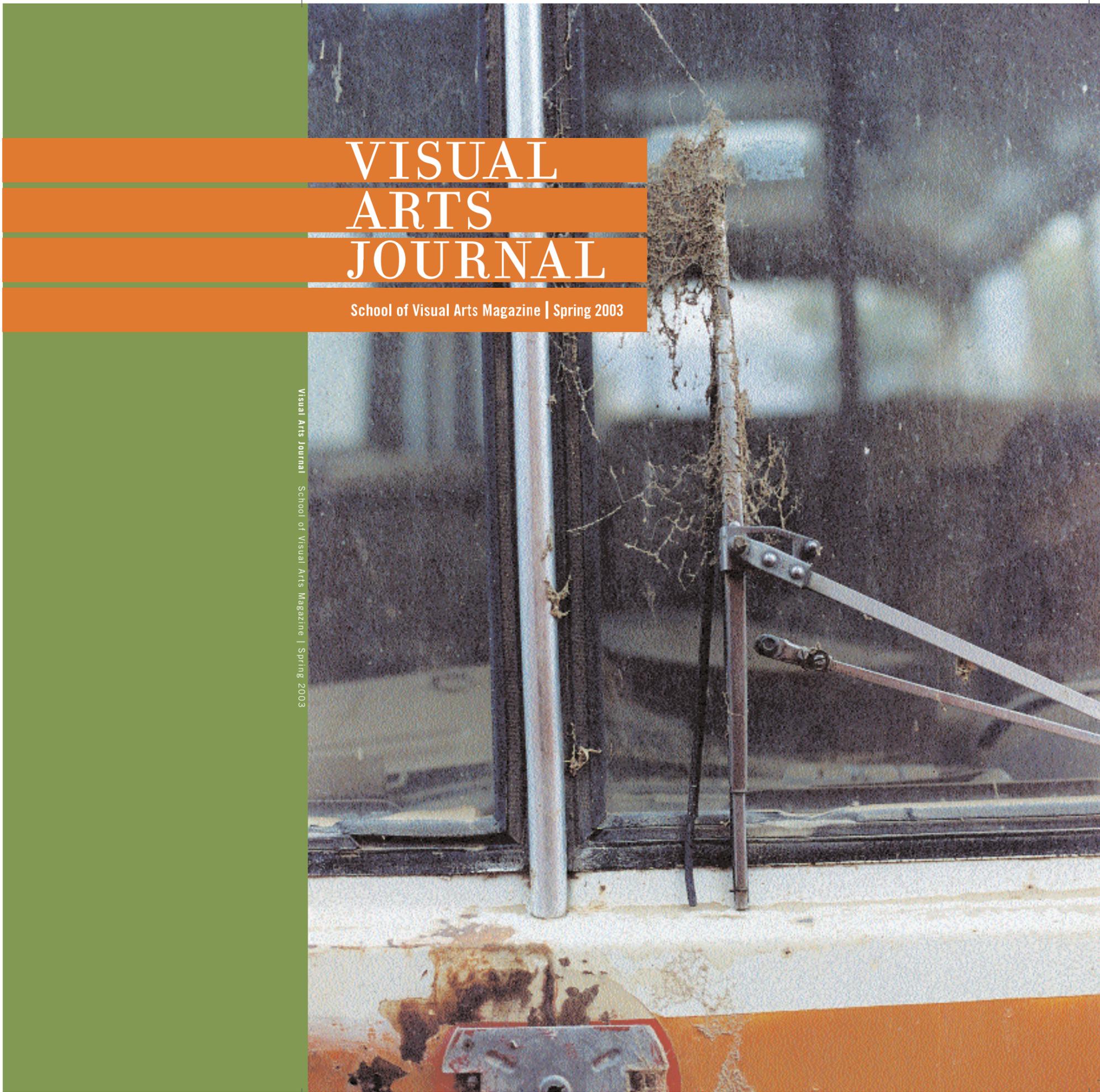
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VISUAL ARTS JOURNAL

School of Visual Arts Magazine | Spring 2003

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“Images are so omnipresent

we assume

they will always be with us.”

— Gene Stavis
(see Point of View, page 5)

SVA MERCHANDISE



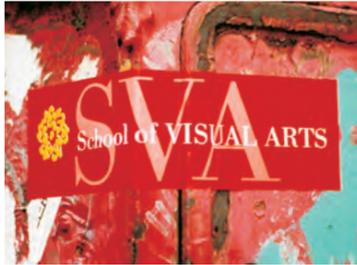
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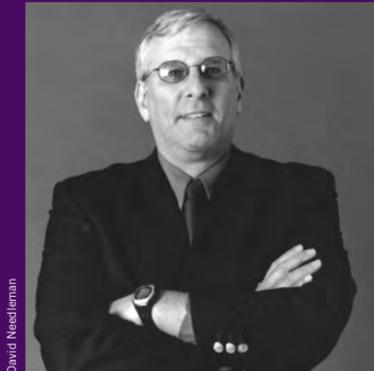
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FROM THE PRESIDENT



David Needleman

I am pleased to report to you that at its November 2002 session, the Commission on Higher Education of the Middle States Association accepted SVA's Periodic Review Report and reaffirmed the College's accreditation.

In the report, we focused on nine institutional strengths and addressed eleven institutional concerns and suggestions that had been raised following the 1997 evaluation team's site visit. Having addressed these issues, a critical part of the College's planning process is now complete. As we move forward, however, we will have to focus our attention on the assessment of student learning outcomes — a process that is well under way. Given the structure of our curriculum and the methods by which we currently evaluate student work, we believe we are well positioned to make substantial contributions in this area.

Continually monitoring the efficacy of our educational programs and ensuring that they are of the highest quality is the key to our future success as a leader in the field of arts education. As the Periodic Review Report stated: "Dynamic change is perhaps one of the best ways to summarize SVA's history, and this can be said especially with respect to the College's last five to ten years."

SVA looks forward to continuing this kind of dynamism; the stories you'll read in this issue of *Visual Arts Journal* reflect this fact and underscore the close engagement the College has with its ever-changing student body and the art world of which it is such an important part.

David Rhodes
President

VISUAL ARTS BRIEFS

NOW DEPARTING

The Office of International Studies is offering several fascinating three-week programs to Greece, Italy and Spain this summer. The courses are open to artists who want to pursue serious work combined with a European adventure.

The Art, Myths and History of Ancient Greece (May 27–June 16) explores Greece and two of its islands, Mykonos and Delos. Travelers will visit legendary archaeological sites and see art treasures that influence Western art and architecture to this day. Unlike ordinary tours, time is given at each site to draw, paint, photograph or explore on your own.

Painting in Florence (May 29–June 21) is for advanced painters who wish to study in the cradle of the Renaissance. Students will paint in the studio and on location: in the gardens of an ancient palace, in a bustling piazza or from a quiet hilltop overlooking the city — all magnificent historical sites.

Photography in Florence (May 29–June 21) offers an opportunity to be surrounded by the art and architecture of Italy. Students will spend their days primarily photographing on location. The course will examine the technical controls and artistic vision of black-and-white image making, and will be combined with lectures, demonstrations and darkroom work.

Painting in Barcelona (June 26–July 19) allows students to paint in the city that inspired such artists as Pablo Picasso, Joan Miró, Antoni Tàpies, Antoni Gaudí and many others. Classes for intermediate and advanced painters will be conducted in the spacious studios of the Escola d'Arts Plàstiques i Disseny, where a distinguished faculty will help students hone their artistic vision and explore new directions in their work.

The fee for each program includes tuition, round-trip airfare from New York City, double-occupancy accommodations, plus extras that vary according to the program. For more information or to register for one of the trips, contact Dora Riomayor at 212.592.2543 or visit the Studio & Academics section of the College's Web site at www.schoolofvisualarts.edu.

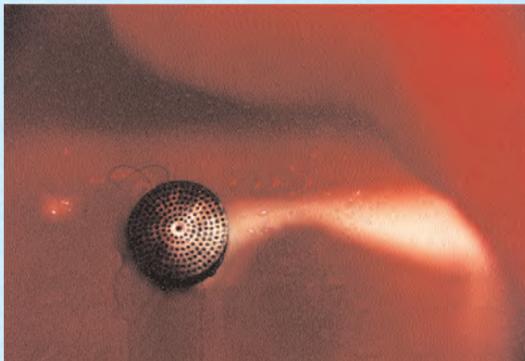
THE MIDAS TOUCH

The National Arts Club (NAC) recently honored Lovejoy Duryea, SVA Interior Design Department chair, with its Gold Medal award for her contributions to interior design. Duryea is the president of Dorset Design Inc., and an award-winning designer with more than 30 years' experience in the industry. She has received many citations, including one from former New York City Mayor Rudolph Giuliani for Tech Works, a collaborative project of the Interior Design Department at the School of Visual Arts and United Cerebral Palsy of New York City. The project involved building an interactive exhibit and demonstration center featuring more than 100 items of creative technology that make life easier for people with disabilities. Duryea currently serves as chair of the New York State Board for Interior Design, Office of the Professions, and has been a board member of the American Society of Interior Designers (ASID) and the International Interior Design Association (IIDA).

The NAC has been honoring individuals for outstanding achievement in the arts with its Gold Medal award since 1957. Previous winners of the award include Danny Aiello (2002), Frank Stella (2002), Tom Wolfe (2001), Toni Morrison (1999), Gordon Parks (1997) and SVA interior design faculty member Neville Lewis (2000.)



Michelle Mercurio

Manuela Paz, *Drain*, 2002

FROM COLLABORATION TO CELEBRATION

For the last 12 years, leading New York City-area photographers, curators and art directors have been invited to mentor selected BFA photography students. The work inspired by these relationships is presented in an exhibition entitled "Mentors." One of the intended goals of the show, according to curator and BFA Photography Department chair Stephen Frailey, is to introduce new photography talent to the New York art community and to the public. The exhibition will be held at the Visual Arts Gallery, 137 Wooster Street, from May 8 through May 24, 2003. A reception for the artists represented in the show will be held on Wednesday, May 7, 2003 from 6 to 8 pm.

Some of this year's mentors include Vince Aletti, art editor/photo critic, *Village Voice*; Gregory Crewdson, photographer; Melissa Harris, senior editor, *Aperture*; Jim Moffat, partner, Art+Commerce; Jodi Peckman, director of photography, *Rolling Stone*; Yancey Richardson, director, Yancey Richardson Gallery; and Kathy Ryan, photo editor, *New York Times Magazine*.

PLAYWRIGHT SPEAKS

The College is pleased to announce that award-winning playwright Edward Albee will be this year's commencement speaker. Commencement will be held Monday, May 12, 2003 at Avery Fisher Hall, Lincoln Center, where the College will graduate approximately 700 BFA and 175 MFA candidates.

Since bursting on the theatrical scene in the late 1950s, Albee has written a variety of plays including *Who's Afraid of Virginia Woolf?*, *The Sandbox*, *A Delicate Balance*, *Seascape* and *The Zoo Story* that not only challenge theatergoers but that have changed the face of the American stage.

Albee's latest production, *The Goat, or Who Is Sylvia?*, is an unlikely story of love, respect and family. *The Goat* was awarded the 2002 Tony Award for Best Play; future productions are planned for London, Houston and San Francisco.



Edward Albee

Jerry Spierer

SUMMER IN THE CITY

This summer, the SVA Division of Continuing Education will offer artists an opportunity to work in a private studio and receive critical feedback through two different residency courses: Painting and Mixed Media and Sculpture and Installation. These internationally respected programs involve intensive work and daily critique and are open to serious students at intermediate and advanced levels. Lectures and critiques by gallery owners and art critics are scheduled approximately once a week to complement the studio work. The courses will be offered in two sessions: June 2–30 and July 2–31. Participants may register for one or both sessions.

New this year is a residency: Photography. Participants will have the opportunity to work in technologically advanced facilities with a renowned faculty to bring critical rigor to their work. The course will be offered July 10–August 8.

For further information or to register, contact the Division of Continuing Education at 212.592.2057 or visit www.schoolofvisualarts.edu. □

Visual Arts Briefs, SVA's weekly online newsletter, is available at www.schoolofvisualarts.edu/vabriefs. To receive *Visual Arts Briefs* by e-mail every Friday afternoon, subscribe at www.schoolofvisualarts.edu/vabriefs/subscribe.html. To submit a news item, contact Kristin L. Wolfe at kwolfe@sva.edu.

FOREVER

The Impermanence of Moving Images

By Gene Stavis

They're everywhere. Moving images dominate our lives. At the end of the 19th century, a method of preserving and reproducing motion was perfected, fulfilling an ancient dream of mankind. First, the movies, then television and now digital images have all made it possible to open a window on our history and culture in a way that was unavailable to generations that came before. And we have opened these windows by the trillions. These images are so omnipresent that we assume they will always be with us. But, in fact, they are extremely fragile and ephemeral.

Over half the movies produced before 1950 probably no longer exist. More than 80 percent of the silent era movies are missing and presumed lost. While organizations such as the American Film Institute and the Library of Congress are making attempts to save this heritage, as you read this, the images that define our lives continue to disappear at an alarming rate.

Forever is, of course, a dangerous concept. The only thing we are certain of is that things will change over time. While it's hard to think of our legacy of filmed images as being written on sand, that is in fact a very close analogy. Moving images are composed of grains of photosensitive material suspended in a chemical matrix and backed by a flexible material, also chemical. Both the matrix and the backing are either chemically unstable or technologies are changing so rapidly that we are losing the ability to decipher our own archives.

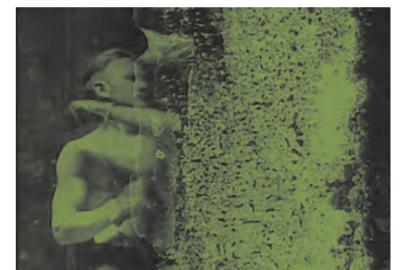
Anyone who has had a hard drive failure knows how fragile electronic digital information is. Have you tried to find a way lately to play a Beta videotape? Tough today; probably impossible tomorrow. In archival terms, this is a catastrophe. We are recording images constantly, but we are skimping on methods to keep those images in existence. Motion picture film breaks down over time; it develops a "vinegar" smell which is an early warning signal leading to shrinkage, warping and ultimately a useless pile of waste material. Color information is particularly fragile. And many color records have faded beyond rescue. Digital materials are even more fragile, subject to whims of temperature, magnetism and obsolete technology that in a frighteningly short period of time will render them indecipherable. Think Egyptian hieroglyphics. Only there will be no Rosetta stone to unravel the secrets.

In a time of economic downturn, research and funding for a massive archiving of our moving image databases is unlikely to be found. Our computers and the Internet are lulling us into a false security that all the information we shall ever need will be "out there." It will not. Unless we find a way to stabilize our already decaying legacy, we shall once again be creatures without a clear record of important parts of the past.

A recent art film called *Decasia* is made up entirely of deteriorating images melting away to abstract imagery before our very eyes. As artists we can perhaps find aesthetic satisfaction in images of decay. But that devastation represents the irrevocable loss of our history and our memory of civilization. It is the triumph of death over art and learning. It is an international disaster we ought to be thinking about. □

Gene Stavis is a member of the faculty at School of Visual Arts, where he teaches several film history courses. He has been published in *Films in Review*, *Film Comment*, *Time* and *Newsweek*.

POINT OF VIEW



Images from *Ritchie Trains*, 1927, as seen in *Decasia*, Bill Morrison, director, 2002.

IN PRINT

By Kristin L. Wolfe

DESIGN HUMOR:
THE ART OF GRAPHIC WIT

Steven Heller

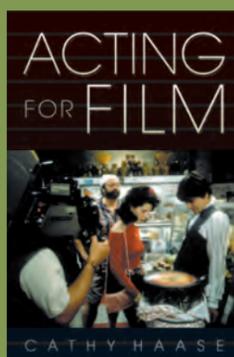
Allworth Press, paperback, 192 pages, \$21.95

By tapping the minds of design greats like Ivan Chermayeff, Paul Davis, Peter Girardi, Milton Glaser, Chip Kidd, Herb Lubalin, Stefan Sagmeister, Paula Scher and many more, Heller examines a timeless fascination with humor that fuels the work of these designers. With a cover and interior design by James Victore, one cannot even open the book without a giggle, let alone noting the cheeky twist on the copy-right, title and contents pages. *Design Humor* is, appropriately, dedicated to Harpo Marx who, as the author/designer says, "relied on nuance and gesture to tickle the funny bone."

Offering a varied list of "funny" topics, the book explores the "laws" of design humor and its effect on the viewer, including its role as an aesthetic and sometimes political influence in society. *Design Humor* stands as an impressive chronicle of graphic wit, boasting more than 200 examples from designers' portfolios. Design professionals, humor enthusiasts or those from the "I've read every one of Heller's 80-plus books" club will truly get a kick and a laugh out of this new title.

Steven Heller is co-chair of the MFA Design Department at SVA, and art director of *The New York Times* Book Review. He has also written or edited more than 80 books on graphic design.

"In Print" features recent published work from members of the SVA community. To submit an item contact Kristin L. Wolfe at 212.592.2209 or kwolfe@sva.edu



ACTING FOR FILM

Cathy Haase

Allworth Press, paperback, 240 pages, \$19.95

In an environment in which many believe that what it takes to become a movie legend today is a no-flab-fabulous figure and high cheekbones, veteran actor Cathy Haase sets budding actors straight with her first book,

Acting for Film. She informs her readers, the actors of tomorrow, that technique is essential and that exploring the "gymnasium of the soul" is a requirement for filmmaking and acting for film. The book is loosely based on the SVA course of the same name that Ms. Haase teaches. Acting for Film is a required course for all first-year film students.

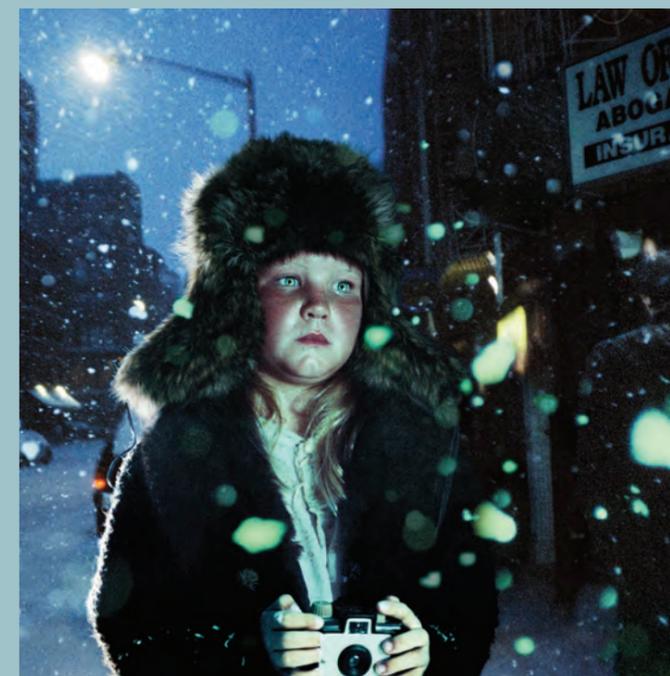
The book is divided into three parts; the first, unsurprisingly, is focused on and called "The Actor." In this section, Haase appropriately begins with the face. Beyond having a "look" that a director may deem right for a part, she reminds readers that it is crucial to be able to convey a sense of character without even using one's voice. In the second part, Haase discusses script and character development and even maps out a series of audition and casting examples to acquaint the actor with a true sense of the process. The last section, "The Shoot," breaks down everything from terminology such as the current usage of the word "film" to a description of the role each person plays when creating a film. Although *Acting for Film* was created as a resource for aspiring performers, those who are simply movie lovers will learn to appreciate the skill, talent and determination it takes for actors who work in the film industry.

ROOM TO PLAY

Simen Johan

Twin Palms Press, hardcover, 96 pages, 44 four-color plates, \$60

Simen Johan, a BFA photography alumnus of SVA, creates surreal and narrative pictorials of "unattended youth in curious situations." In this new book, *Room to Play*, the large format and sensitive subject matter act as a visual punch of reality. The images were created by digitally manipulating and combining body parts from people of various ethnicities, ages and genders. The finished products are as artistically poster-perfect as they are visually unsettling. At first, the children seem focused on ordinary play, like dress-up or drawing, but upon a closer observation, their actions, mostly at night and in solitude, appear purposeful, as if on a quest. The Norwegian-born, Swedish-reared photographer says, "I want to evoke a sense of familiarity that will seduce the viewer into allowing his or her own experience, imagination and understanding of existing popular imagery to become a tool for interpreting my work." By piecing together various elements, the fabricated scenarios appear vaguely familiar and will produce many personal associations for the viewer. *Room to Play* is one book that speaks volumes.

Untitled #102, 2001 (image from *Room to Play*)AURA ROSENBERG:
A BERLIN CHILDHOOD

Aura Rosenberg

Essays by Esther Leslie and Friedrich Meschede Steidl/DAAD, hardcover, 176 pages, \$35

After leaving Germany in 1932, writer Walter Benjamin wrote *Berliner Kindheit um Neunzehnhundert* (*Berlin Childhood Around 1900*), a collection of some 40 texts that served as a childhood memoir and distilled the poignancy of a lost childhood from vividly remembered places, things and experiences. In 1991, author and SVA instructor Aura Rosenberg arrived in Berlin with her husband and young daughter and discovered Benjamin's 80-year-old work. Rosenberg found herself drawn to the places Benjamin visited and spaces he inhabited; her goal then became to produce a series of photographs to accompany each entry from his book. The new book, *A Berlin Childhood* is a beautifully designed volume, with text in both German and English. It is filled with 160 images juxtaposed with excerpts from Benjamin's 1932 memoir and essays by Friedrich Meschede from DAAD (German Academic Exchange Service) and Esther Leslie, an English and humanities professor at Birkbeck College in London. Intertwined along the way are personal accounts of Rosenberg's experiences in Berlin with her daughter, bringing the depth of childhood experiences — although separated by generations — to the forefront of this visual exploration. □

Kaiserpanorama, Märkisches Museum, Berlin, 2002 (image from *Aura Rosenberg: A Berlin Childhood*)

FEATURED EXHIBITION

By Kristin L. Wolfe

LUCA BUVOLI

FLYING LESSONS

Gallerie Autori Cambi
Rome, Italy
May 22–June 30, 2003

As Italian-born artist and SVA instructor, Luca Buvoli (MFA 1991 Fine Arts), prepares for the upcoming showcase of his work at the Gallerie Autori Cambi in Rome, his studio in the East Village section of Manhattan is bursting with activity. Upon entering the space, the first thing one notices is a colorful, light, airy work-in-progress hanging from the ceiling. Made in part with wire and thin paper, the work is exemplary of Buvoli's lifelong preoccupation with comic book superheroes and with flying.

Buvoli comes by his fascination with superheroes and flight quite naturally. Growing up in Italy, Buvoli was an avid reader of Marvel Comics as well as more serious texts about flight. Not only were his father and one of his uncles pilots, but even the "vol" part of his name connotes flight ("volare" means "to fly" in Italian).

Each exhibition of Buvoli's work is presented as an episode from a sort of ongoing comic strip featuring an antihero named Not-a-Superhero. Visitors are welcomed into the exhibitions by a "floating" marquee made from a variety of materials, including pieces of Not-a-Superhero's costume. Once inside, the viewer is totally enveloped by an elabo-

ately installed multimedia exhibition, which often includes wall-projected films, telling the latest chapter in the Not-a-Superhero saga, and Buvoli's book, the playfully titled *Flying: Practical Training for Intermediates*, which supplements the Not-a-Superhero story.

Not-a-Superhero had his original identity taken from him by a Faustian character named Dr. Logos, who promised him absolute knowledge. At first enfeebled by his loss, Not-a-Superhero soon arises, stitches together a new but still only partial identity, and creates a new mask for himself—this one out of words. Developed by Buvoli with the goal of inspiring questions about the apparent need many people have for cultural icons endowed with superhuman



Installation view, Luca Buvoli, *Flight Simulation Laboratory*, 2000, Austin Museum of Art

power and virtuosity, Not-a-Superhero is ever in motion and ever changing.

Buvoli's antiheroic character, which first appeared in 1992, is created from a combination of drawing and such found materials as tinfoil, bubble wrap, pipe cleaners and drinking straws. Not-a-Superhero is defined by fragility and lack of complete identity rather than by the familiar powers of many superheroes. Having appeared in more than a dozen of Buvoli's comic books, five flip books and five films, Not-a-Superhero and Buvoli's world of fancy and flight will be found in Rome this spring. □

Luca Buvoli will also present his work in the upcoming solo exhibitions:

September 2003. *Glassell School of Art, Museum of Fine Arts, Houston. The installation will include animated film, sculpture and drawings.*

November 2003. *Weatherspoon Art Museum, in Greensboro, NC. Animated film, sculpture and drawings. This exhibition is in conjunction with the 100th anniversary of the Wright Brothers' first flight, at Kitty Hawk.*

A PAINTING LESSON

By Suzanne Joelson



Suzanne Joelson (l-r), *Knuckle Nibble Jewel Bite*, *Splash Grasp Wash Down*, *Kettle Whistle Cattle Heard*, all 2000, acrylic on canvas

IMPACT OF COLOR

In my foundation painting class we shift the palette from project to project, working first in black-and-white, then mixing complementary colors to achieve grays. Eventually, we arrange and blend the full palette. We all know that red and yellow make orange, but there is an element of surprise in seeing that orange and blue can make gray. Soon we stop blending and discover how much brighter a color might seem by putting its complement next to it. If you have, say, a painting that is mostly red, bits of yellow and blue will enhance the red.

But at what point does "enhance" turn into "challenge"? A small dose of complements can bring a painting to life; a larger dose could put it to sleep. Notice when and how color awakens the painting. Notice when it ceases to make a difference—"waken" to "weaken" in the slip of an eye.

Just as a variety of colors will make a painting more vivid, the size and shapes of color in proportion to each other also makes a difference. A color is no more important than the proportions and shapes in which it is used.

It is important to stay connected to a painting at every stage of creation, simultaneously attached and aloof. Attached because art wants urgency, aloof so you can maintain an objective eye. You try to see both what you want to see and what is actually happening on the canvas before you. Keep questioning and remain alert to subtle changes without getting bogged down with uncertainty.

Keep it physical and keep stepping back. I sometimes think I paint more to achieve these moments of clarity than to see the paintings that result. □

Q & A

By Tiffany Whitfield



Maribel Delgado

A Conversation with

Genevieve Gorder

TRADING SPACES
IS THE LEARNING CHANNEL'S (TLC)
TOP-RATED
DO-IT-YOURSELF INTERIOR DESIGN PROGRAM.
EACH SHOW FEATURES TWO
DESIGNERS
WHO HELP TWO NEIGHBORING FAMILIES
TRANSFORM
A ROOM IN EACH OTHER'S
HOMES.

They have two days, a budget of \$1,000 each, and no one is allowed to see the results until the end of those 48 hours. I recently caught up with one of the show's designers, Genevieve Gorder. In 1998, after earning a Bachelor of Fine Arts degree in advertising and graphic design at SVA, Genevieve went on to work for Duffy Design in New York City. I wanted to find out what Genevieve was up to when she wasn't trading spaces. The conversation went something like this...

How did you make the transition from graphic design to interiors?

Well, I had Kevin O'Callaghan as an instructor for the last two years of school. I've always been computer savvy but Kevin brought in the act of building and seeing design beyond paper — which oftentimes, graphic design gets stuck in. Also, there was my instructor Sara Giovanitti, whom I absolutely adore. Between the two of them, the box was opened. A good designer is a good designer. Whether you're doing interiors, graphics [or] products — it's all the same. It's all about color, balance, composition, a good concept and a good execution. So, if you know how to use varnish, a wood saw and a nail, you can do interiors and carpentry too. It's the same process.

How did you get on the show?

I'd done a freelance job designing the Tanqueray 10 bottle. Someone from the [TLC] production company found me because of that bottle — they loved that bottle. When they first called me I said no! Interior design when I was a kid was *Designing Women* — Dixie Carter and her big-haired bunch, Laura Ashley...and it was only for rich people. And that's not me. I got into graphics, because it was cool and it was for everybody. Then they [TLC] sent me a *Changing Rooms* [the BBC Network predecessor to *Trading Spaces*] tape and I was like 'Yep. Okay. I'll do it.'

I quit my full-time job at Duffy and went to Morocco for three months. I had to go to Morocco because I love the desert. The typography of the language is the most beautiful thing in the world. I came back with a whole new sensibility about color and material. I think travel is essential, you learn about a whole new world.

What's your process as a designer?

Not to sound like a commercial for SVA, but Kevin [O'Callaghan] gave me the formula: Have a concept before you move anywhere. Have as your starting point something that no one has thought of and go three steps further to a place that's more original. Then, I expanded on the formula while working at Duffy: the process where concept meets execution. It really comes down to all the research you do — all the tones you have to listen to, all the foods you have to try in order to get to the right place. And for design, it's all about the senses. I have to explore all five of them for every little concept I have.

So typically, when you're coming up with a concept for a room — because we're talking about interiors — what is your motivation?

It could be us sitting here looking at this Earl Grey tea. Look at the tea; look at the cream; look at the sugar packets. It doesn't get any better than this — white, blue, brown and cream — beautiful. That could be an inspiration. I mean it could be the colors in an opened artichoke, which are colors I would never normally use, but they're beautiful. It's the wind, it's a taxicab, it's a song. I think as a designer you see more in all the ordinary things in life that other people pass by.

It's also your innate ability.

Yeah, I'm finding that. I mean living in New York, with so many creative people, you feel like you're one in a million but all of a sudden you realize that 'Wow, maybe I am good. Really good at one thing.'

Can you talk about some of your upcoming projects?

I'm working on a really hot jeans line, Fractal. The company is based out of Cleveland, Ohio. In 2002 we won 'Best New Textiles in the Cotton Industry.' I helped design the first couple of jeans and the rest of the line is done by a 23-year-old fashion designer out of New York. During fashion week, Saks bought like a gazillion orders, so they will be there in a couple of months.

You also have a greeting card line in Barneys New York.

Yes, I do the illustrations for a woman from Amsterdam, Irene Hoofs. The line is called Irene Hoofs Amsterdam, but they're all my drawing designs. They sold really well last year, so I think they're bringing them back for another round. There's a *Trading Spaces* book coming out and I'm also working on my own book, which is more of a 'how to.' More about a designer's style in general so it will include travel, a 'where to get things' guide.

What question are you sick of being asked?

Why do I always go barefoot? [Genevieve's always shoeless on the program.] Because I don't like to ruin my shoes — I wear good shoes!

What do you wish you'd be asked more often?

I get asked so many questions — I get asked the weirdest stuff, like 'What's that mark on your left foot?' I wish someone would ask me to do a travel show. □



Marshall Arisman, circa 1984, oil on paper

YEAR OF THE ILLUSTRATOR

By Francis Di Tommaso

The School of Visual Arts began 55 years ago in a loft on West 89th Street in Manhattan, an urban version of the one-room schoolhouse. Known as the Cartoonist and Illustrators School, in its first year it had a faculty of three and a total student body of 35, all men, mostly recently discharged World War II veterans.

From its origins as that tiny trade school, SVA has grown into one of the largest independent colleges of art in America — and one of the most technologically advanced — granting bachelor's and master's degrees in virtually every discipline in the visual arts. Still, despite the relentless pace of innovation and progress, SVA has never outgrown its early mission of educating illustrators. From its earliest years it attracted the finest talents — prestigious names such as Robert Weaver, Phil Hays, Robert Andrew Parker, Tom Allen and Jack Potter. The tradition continues — the faculty of its BFA and MFA illustration departments has always represented a veritable who's who of illustration.

The 2003–04 exhibition program at the Visual Arts Museum pays tribute to this tradition; it should prove particularly rewarding to illustration students — and, we hope, will appeal to anyone who loves “the fine art of illustration.”

ONCE UPON A TIME: THE STORYBOOK ART OF CREATIVE EDITIONS

Next September, an eclectic collection of drawings and paintings will greet students as they start the new academic year. Seventy-odd illustrations assembled in an exhibition called “Once Upon a Time: The Storybook Art of Creative Editions” reveals a

remarkable variety of styles and approaches to picture making for children's books. They range from the delightful wonderland characters of Etienne Delessert to the somber stylized tableaux of Gary Kelley, to the placidly surreal scenes of Guy Billout and the almost photorealistic historical portraits of John Thompson.

Though its artists are some of the best-known names in international illustration, this exhibition comes right from the heartland of America: the Mankato, Minnesota publishing house, Creative Editions. Headed up by Tom Peterson, many consider it to be one of the rare publishing companies today whose bottom line is quality. He and Rita Marshall, who designs all Creative Editions' books, select stories and artists on their aesthetic merits — not on whether they will fit the latest market trends — and then they painstakingly shepherd each project through to completion.

This kind of uncompromising artistic integrity and dedication to *métier* have always been at the core of SVA's educational philosophy. It is only fitting that we bring to the students here — especially the aspiring illustrators — work by professionals who have made their mark upholding and enriching this tradition.

MASTERS SERIES: MARSHALL ARISMAN

In October, following “Once Upon a Time,” the museum will present the “Masters Series: Marshall Arisman.” Since 1988, SVA has held this award exhibition to honor the great visual communicators of our time. Designers and illustrators Saul Bass, Ivan Chermayeff, Seymour Chwast, Paul Davis,

Lou Dorfman, Shigeo Fukuda, Milton Glaser, George Lois, Tony Palladino, Paula Scher, Deborah Sussman, George Tscherny, Paul Rand and Massimo Vignelli, as well as photographers Mary Ellen Mark and Duane Michals, have received the Masters Series Award. Silas Rhodes, founder and chairman of SVA, conceived the Masters Series as a way of bringing public recognition to groundbreaking visual artists who are sometimes unknown to the general public — a public that has nonetheless responded strongly to their imagery and has been influenced by their work.

Arisman has never had much use for the distinctions that the art world imposes on “pure” fine arts and “commercial” illustration. A few years ago he wrote the following in *Cover* magazine: “David Smith, the sculptor, defined commercial art as ‘Art that meets the minds and needs of other people,’ and fine art as ‘Art that meets the mind and needs of the artist.’ Under that definition I know a lot of fine artists who are commercial and some illustrators who are fine artists.” If technique and artistic vocabulary remain the same in both fields, then “illustration is simply one outlet for work done to meet the mind and needs of the artist,” with the added advantage that many thousands of people will see the work and judge it only for its pictorial, artistic value. Published illustration is free to the public and therefore free of the art market’s commercial considerations.

From the beginning of his career in the mid-1960s, Arisman has consistently exhibited his paintings and sculptures. He’s had shows in New York, Tokyo, San Francisco and Basel, and his work has been acquired for many private and corporate collections, as well as by the Smithsonian Institution, the Brooklyn Museum of Art and the Guangdong Museum of Art. Renowned for his wrenching depictions of mental and physical violence — hauntingly yet stylishly rendered in the darkest, most fearsome tones — his paintings can also reach into a quasi-mystical realm tinted in gold and rich reds, emerald greens and indigo blues — the colors that might be found in the feathers of a peacock.

The illustrations he has made over the years have always paralleled his paintings. For instance, the famous “Metal Head” illustrations that appeared in publications such as *Esquire*, *Time*, *Playboy*, *The New York Times*, *Rolling Stone* and *US News and World Report* were variations on the themes he was painting at the time. He explores new ideas and techniques in his paintings, then develops and reworks them in different ways for his illustration assignments. There is no split in his artistic “persona.” As his Masters Series

retrospective will show, an Arisman has always been recognizable as an Arisman, no matter what the venue.

SAUL STEINBERG

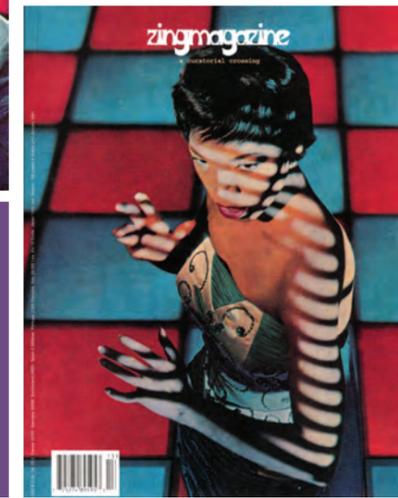
Our first exhibition of 2004 will revisit one of the most influential graphic artists of our time, Saul Steinberg. Though Steinberg did not consider himself an illustrator, the influence of his work on the field of illustration is profound.

This show will provide an unusually personal perspective on the output of this most private of men. It will reveal a selection of drawings, posters and other printed matter that the artist gave to his studio assistant Anton van Dalen over a period of 30 years. Van Dalen worked for Steinberg from 1969 until Steinberg’s death in 1999, archiving, documenting, photographing subject matter for the artist and generally keeping order in the studio. “Often,” van Dalen recalls, being Steinberg’s studio assistant meant just being there “as a listening ear to his monologues, for which he was renowned, that spoke of his curiosity of the world and of his original critique of it.”

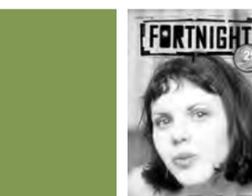
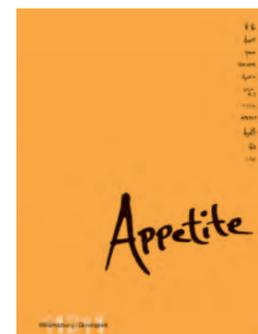
Steinberg, escaping war and persecution in his native Romania, saw a good bit of the world on the long journey that ultimately brought him to the U.S. Not surprisingly, he is famous for his panoramas, which wryly comment on the worldview of the people from whose perspective they are seen. For instance, his iconic 1976 *New Yorker* cover (which, to Steinberg’s exasperation, was endlessly imitated), shows the United States and the Pacific Ocean as if seen from a tall building in Manhattan: In the illustration, the distance from Ninth to Tenth avenues is about the same as from the Hudson River to the Pacific Coast, and the U.S., a large green rectangle (not unlike a city block), is casually sprinkled with a few place names — Chicago, Utah, Kansas City. The graceful lines and delicate coloring of this humorously absurd landscape/map belie the artist’s pointed caricature of the stereotypical highhanded provincialism of New Yorkers.

Van Dalen, an artist in his own right and longtime SVA instructor, cherishes the memory of his years with Steinberg. “He loomed so large as an influence over my generation,” van Dalen says, “I now want, with the collection of his printed work — which he so quietly gave me — to reintroduce his enormous intellectual contribution to the next generation.” The students who will view his work at the Visual Arts Museum are the artists of that next generation. □

By Michael A. MacKenzie



ADVENTURES IN PUBLISHING



Devon Dikeou (MFA 1988 Fine Arts) and R. Breuk Iversen (BFA 1999 Graphic Design) are two SVA grads who have made successful forays into the world of publishing, each with their own distinctive magazine.

Dikeou founded *zingmagazine*, a curatorial crossing, in 1995 for the exchange of ideas among various disciplines — involving not only visual pursuits but also the literary arts and beyond. More recently, Iversen founded an arts/general interest magazine he named *11211*, which focuses on the burgeoning art community in the Williamsburg section of Brooklyn. The magazine takes its name from the area’s Zip code.



ZING IS THE THING

Dikeou enrolled in the School of Visual Arts after earning her undergraduate degree from Brown University, where she acquired a strong background in semiotics. As an installation artist living and working in New York City, Dikeou often showed work that contained a viewer-participatory element. At

the same time, she interned with John Post Lee at the Tibor de Nagy Gallery and with the curatorial team of Collins & Milazzo.

Dikeou got the idea for *zingmagazine* while curating a group show at a gallery in Athens, Greece. The show, "Between the Acts," was inspired by Virginia Woolf's novel of the same name. As in Woolf's story, where the important events occur "offstage," each of the artists involved in the exhibition attempted to communicate an "offstage" event. Though using various mediums — including painting, photography, video, sculpture and installation — the artists shared a common reference point with one another as well as with the Woolf novel. While curating the exhibition Dikeou began to think about how to illustrate the manner in which the ideas and the mediums in the exhibition came together in "crossing points." She used this idea not only in a catalog for the show but also, ultimately, in magazine format.

zingmagazine is made up partly of "curatorial" projects (think mini art exhibitions on the printed page instead of on the walls of a gallery) and partly of reviews — of art exhibitions, films, musical recordings, books, performances or other endeavors. "Curatorial crossing," a term Dikeou says was coined by her magazine, refers to the cross-fertilizations that occur when various disciplines converge. *zingmagazine* seeks to provide a forum for this convergence. Each issue of the thick — 300-plus pages — semiannual magazine presents eight or more projects, each with its own "curator(s)."

Dikeou, managing editor Melanie Flood (BFA 2001 Photography) and art director Oneil Edwards (2002 Fine Arts) choose the curators (and consequently the projects) for each issue from proposals that come in at a rate of about three a day. "The idea," says Dikeou, "is to choose projects that work really well

with each other and create a rhythm for each issue." All *zingmagazine*'s curators are given complete redactional control over their projects, deciding the parameters, choosing the artist(s) and how the images will be presented. Curators have come from any and all disciplines and have included celebrities as well as unknown or emerging artists. "We have had everyone from [former executive editor of *Art in America*, art and cultural writer and critic] Dave Hickey to someone like Steven Severance, who is basically an unknown artist," says Dikeou.

In the winter 2002 issue, artist Sico Carlier and graphic designer Ben Laloua were the curators for a project that combined two interviews — one with artist Andrew Logan, the other with singer/model/artist/celebrity Amanda Lear — with images of a portrait of Lear created by Logan. In the same issue artist Paul Ramirez Jonas curated a project that involved the 16th-century Portuguese explorer Ferdinand Magellan. The artist created a modern-day itinerary that traced the steps of Magellan's first circumnavigation of the globe. In an earlier issue, painter Amy Sillman (BFA 1979 Fine Arts) curated a project on surrealism and a dialogue on the meaning of beauty. The project featured drawings from sculptor Louise Bourgeois, painter/illustrator Thomas Woodruff (chair, SVA Illustration and Cartooning Department), painter Nicola Tyson and others. *zingmagazine* also published Thomas Rayfield's novel *Ludwige Finch* — a melodrama set in late 19th-century England — serially over a span of several issues.

The magazine publishes things that normally would not be found in any other publication. "The idea is freedom, to be inclusive rather than exclusive," Dikeou says. Its reviews are equally unrestrictive. For instance, there is no word count (once a complete review of an exhibition consisted of two words: "Too religious."), or particular point of view. "We're interested in reviewers who might know nothing about art but who go to an exhibition and have a reaction to what they see," says Dikeou, "or in people who might have a scholarly review of the music of, say, John Cage."

As for the business side of the publication, Dikeou's own money and the support of a single advertiser — Budweiser — provided the necessary launch capital. As the magazine grew, it found major advertisers in the fashion industry. A friend of Dikeou's, Géraldine Postel, came on board as advertising director and, working out of Paris, was able to land

accounts such as Helmut Lang and Comme des Garçon. Contacts that Dikeou made at art fairs in the U.S. and Europe helped her to extend *zingmagazine*'s circulation. Though the first issue was self-distributed and only found in Manhattan, today the magazine is available internationally.

zingmagazine has had an impact on not only the fine arts community but on fashion and publishing as well. Even the *New York Times Magazine* now uses the term "guest curator" regularly. And as *Elle* magazine said, "Everything is possible as long as both *Big* and *zingmagazine*...are prominently displayed on the coffee table."

FINDING A NICHE

The community of Williamsburg has changed dramatically over the last decade. From its industrial and working-class Polish, Latino and Hasidic residential roots, it has become the New York City neighborhood for young artists. And with the influx of people seeking affordable living and studio space has come the development of a new cultural scene — art, music, restaurants and nightlife. The changes created the opportunity for a publication that would interest both the area's older and newer businesses as well as the arts community. Iversen molded *11211* to fit this niche.

Raised in Brooklyn, R. Breuk Iversen moved to Manhattan and entered SVA in 1994 to study graphic design. In his second semester, he started his own design firm, Disciplined By Beauty. Through the SVA Office of Career Development, he got enough work to maintain his business throughout his college years. After graduation, Iversen and his company moved back to Brooklyn — to Williamsburg.

Three Williamsburg neighbors, including a local restaurateur and a writer, first proposed the idea for a magazine. Iversen offered to sell ads, thinking that this would also help in getting clients for Disciplined By Beauty. Seeing that his associates were taking no action to move the project forward, Iversen went ahead and developed a plan. He researched other publications and studied their media kits, made a list of local businesses/potential advertisers, came up with the name, found a printer and began to formulate the format of the publication and develop some editorial ideas. Additionally, he raised about \$7,000 in ad sales for the first issue. With all this investment of time and effort, the publication became his personal project.

Iversen's editorial concerns are straightforward and directly related to advertising. "You have to make sure the editorial content somehow helps the advertiser," says Iversen. He tied the advertising to the magazine's reviews with a policy that says if an advertiser places three ads, their business will be reviewed — but without any promise as to content or slant.

11211 is a 48-page glossy general interest/arts magazine, with eight full-color pages and is published every two months. Reflecting its focus, the distribution of *11211* has remained local. Between its covers one finds poetry, fiction, profiles of Williamsburg residents, articles about shopping and reviews of local restaurants, art galleries, bars and more. The September 2002 issue, for instance, had pieces on a Williamsburg artist, the late Mark Lombardi, and a Williamsburg disc jockey, DJ White. There was also a review of the exhibition "Stitch" at the local McCaig-Welles gallery, and an interview with collage artist Tony Gill.

Iversen has a laissez-faire editorial style. Just about his only requirement is that *11211* contributors be residents of Williamsburg. Though articles and reviews are assigned, they are not edited; they are printed just as they are submitted. Likewise, photographers choose what photos are to be published and illustrators are free to create what they wish. "It doesn't make things easy," Iversen admits when talking about fielding reactions from his readership, "but two years later, people are starting to understand [the value of the hands-off editorial approach]. Each page can be completely unique."

The success of both *zingmagazine* and *11211* can be measured not only by the fact that they are still in print, but also by their impact. Through *11211* and a number of related publications and entrepreneurial side-projects (he recently started a business alliance called NorthBrooklyn Business), Iversen has helped to solidify a sense of community among artists, businesses and residents in Williamsburg. □



R. Breuk Iversen takes a self-portrait

PORTFOLIO

JOHN DUGDALE

By Dan Halm

A photographer's vision, both artistically and literally, seems essential when creating a body of work. But what happens when one's eyesight is taken away? In the case of photographer John Dugdale (BFA 1983 Photography) you create a body of personal and spiritual work that includes photographs of family and friends as well as still lifes.

Stricken with a rare AIDS-related protein deficiency in 1993, Dugdale is almost blind, with only minimal peripheral vision in his left eye. Despite the loss of his sight and giving up a career as a commercial photographer, his popularity continues to grow; Dugdale exhibits globally and has been published in numerous monographs. "Nothing affected my creative vision, only my eyes were damaged," he says. He recently mastered the 19th-century method of making hand-coated albumen prints, a process that produces warm, sepia-tinted photographs with the use of egg whites and silver nitrate.

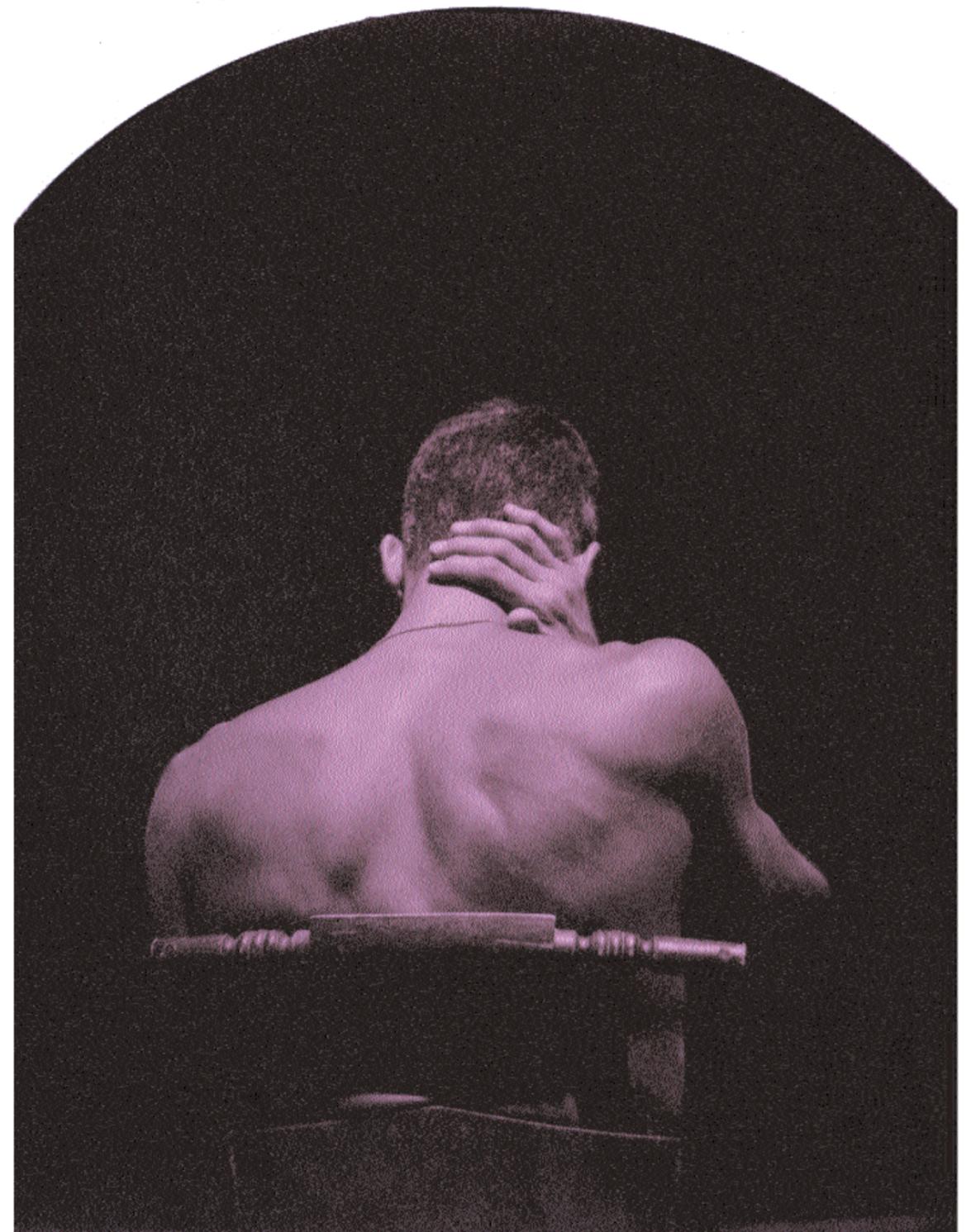
Inspirations for Dugdale's photographs come from a book of quotes he has collected from a wide range of sources, including newspaper articles, musical lyrics and the transcendentalist writers Walt Whitman, Ralph Waldo Emerson and Henry David Thoreau. "I will have my model thumb through the book, pick out a quote that strikes them and see what it makes them think of," says Dugdale. "Using their input, we make something much more engaging than just having someone pose for me."

Dugdale describes his concept for a photograph to his studio assistant Daniel Levin (BFA 1998 Photography). The subject matter is then arranged with lighting and other directions from Dugdale. Looking at the shapes Dugdale can make out through the viewfinder of his large-format camera, Levin points out details while tracing his finger along the glass at the back of the camera. This allows Dugdale to suggest changes, additions or corrections. Levin then focuses the camera, while Dugdale releases the shutter. This personal relationship and intimate step-by-step process allows Dugdale to bring his visions to paper.

Photographing most of his models in the nude is a way for Dugdale to capture the essence of the human spirit. "There is a sensuality [to the images] that's not about sex, but about being human," he says. "I think that's why my pictures have been so popular, because they're honest. It's not about titillation, it's about our natural state."

Above all, taking pictures has given Dugdale the will to pursue life with gusto. "This has kept me alive," he says. "When I'm not working I cannot really remember why I stay on the planet, because I miss my sight, I miss seeing people's eyes and their faces, everything. I don't feel like I'm missing anything when I'm with my camera." □

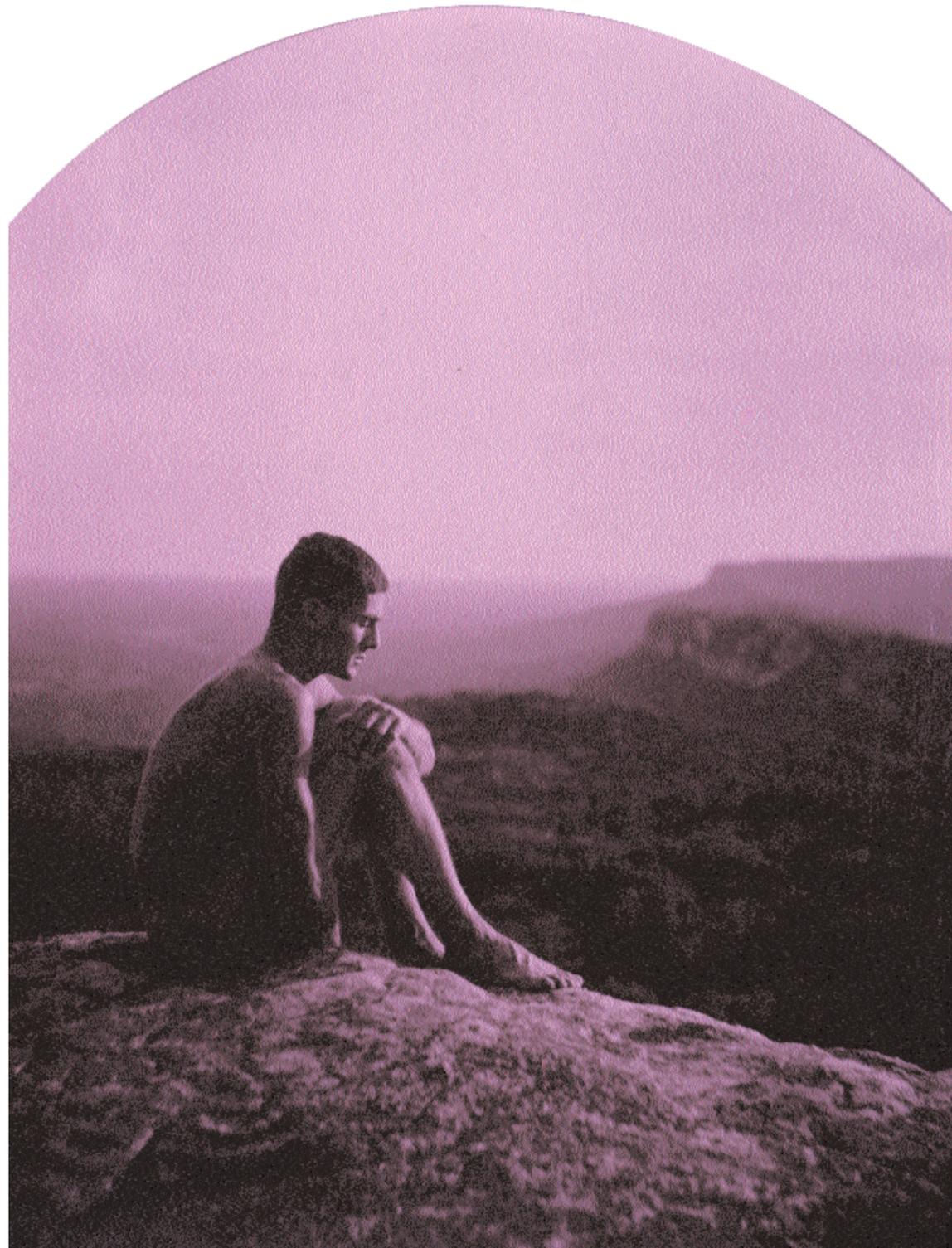
*Images courtesy of John Stevenson Gallery, Manhattan.
To view additional images visit:
www.schoolofvisualarts.edu/01.About/VAJournal*



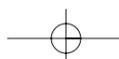
As I Struggle to Understand, 2002, hand-coated albumen print



Brother Sun, Sister Moon, 2002, hand-coated alumen print



Never Forget Who You Are, 2002, hand-coated alumen print



CAPTURED BY THE WEB

By Brian Glaser

A painting begins in the artist's imagination, then moves to the blank canvas and, hopefully, to the gallery wall. It is an organic process; one in which the ephemeral elements of inspiration, insight and perception mingle freely with the more concrete fundamentals of paint, brushes and dealers.

For more and more artists, however, a new step has entered into the way art is made, one that is at once deeply tied in with the process, yet often strangely alien to it: creating a digital presence to market their work, and often doing so on their own. Regardless of the medium, if you want to be a successful artist these days, it is becoming increasingly necessary for you and your art to be online.

"Without a Web site a professional artist can possibly lose or miss career-making opportunities," says Lina Jang (BFA 1999 Photography), who has her photographs posted at www.bellydancephotography.com. Even after it was up for only a couple of months, Jang says that her Web site generated a "surprising" amount of work and income. "Since my site was launched," she says, "I've licensed out three images to a music label for the cover art for three of their forthcoming CDs, I've sold a number of fine art prints, and I've had commercial commissions from clients who wanted me to shoot photography for them in the style of certain pieces on my site."

WHAT'S YOUR URL?



The benefits of having a Web site are measurable in important, concrete ways: namely, money and opportunities. Graphic designer Mark

Weiner of design firm M Weiner Arts says, "Nowadays, the first place anybody goes to view talent is on the Web." He points out that instead of asking about publications or recent shows, the first question people ask is, "What is your URL?"

Wiener sees the Web as a way to open up previously closed (or at least restricted) spaces to a wider audience. "Your Web site is your virtual studio," he says, pointing out that instead of targeting an audience within a city or a milieu, his site (www.mwienerarts.com) allows him to achieve "worldwide promotion" of his graphic design business without the expense of

travel and printed brochures that can quickly become dated. With just one site that is accessible anywhere and updatable anytime, Weiner can make an "immediate presentation of new work to close deals, and easy, quick presentations for clients that can be viewed in multiple locations at the same time."



Lee Arnold (www.liquidcentre.com), a Brooklyn painter who also teaches Web design, agrees — but only to a point. He says the

Web has made it easier for people to view his portfolio and in one case contributed to his getting a teaching position. But he also stresses that the Web is no substitute for standing in front of an artist's work: "I just use it as a reference to see if I want to go out and see the work in person."



The Web presents a key benefit to the marketing plans of any creative enterprise: compared with printing up hard copy promotional materials or creating and sending slides, a Web presence is inexpensive. "It's the cheapest form of advertisement and promotion available," says SVA instructor and photographer Malcolm Lightner (www.malcolmlightner.com). Lightner also likes the Web's immediacy. "I've gone online in mid-conversation at a gallery director's office to show my work," he says, "and in so doing, gotten immediate interest."



Artists who use the Web to increase their audience also get the side benefit of increased feedback. Aaron Augenblick (BFA 1997 Animation)

posts his Flash animations on his studio's site, www.augenblickstudios.com, and says it has not only widened his audience, but also has engaged him more directly with that audience. Augenblick gets e-mail every day from people who have watched his animations. "Without the Web I would never have had that

kind of feedback," he says. "Doing animation is like being locked in a closet, slipping things under the door, but the Internet gives you an opportunity to connect with people. It's reaffirmed my belief in what I'm doing."

CREATIVE MOTIVATION



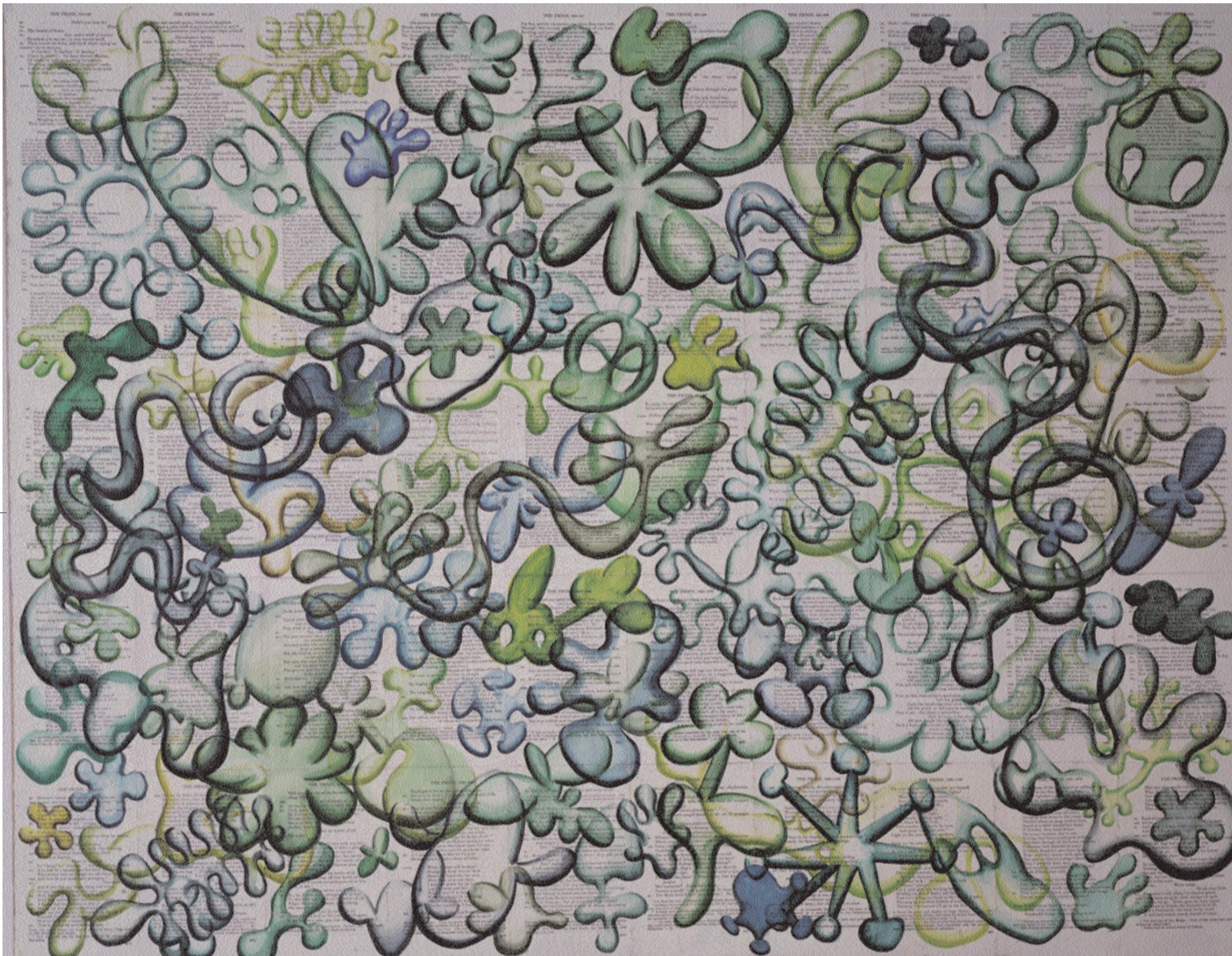
Some artists who use the Web to further their careers are finding that their involvement with online media has been looping back and informing the art they went

online to promote. Suzanne Anker (www.geneculture.org), a visual artist who is also the chair of SVA's Art History Department, has found that her exposure to and involvement with digital media has inspired her sculpture. "I am working with 3D computer modeling programs now to build sculpture," she says, and feels that her work with these programs suggests that, "animation is a logical move forward. As I see more Web [animation] projects created by artists, I am becoming more interested in creating something in this medium."

Lee Arnold has also found that as he delved more deeply into creating his Web presence, it began to suggest an entire new dimension for his work. "I had never been very interested in the medium of video, because of its inherently narrative/documentary nature," he says. "But now digital media opens up a whole new layer of possibilities."

By offering an inexpensive way to market talents, further careers and spur inspiration, the Web is fast becoming a necessity in any artist's tool kit. Combined with its relative youth and lack of established aesthetic criteria as a vehicle in the art world, promoting an artist and their art online is at once a low-cost and low-risk venture that can pay out high dividends in exposure and influence. Lina Jang perhaps sums up the benefits of the digital canvas best: "I've only had positive things happen from my Web site." □

To view SVA alumni Web sites visit: www.schoolofvisualarts.edu/05.Alumni/AlumniAffairs/AlumniWebsite.html



Tim Rollins and K.O.S., *The Frogs*, 1993, watercolor/paper, linen

SURVIVAL GUIDE

By Kristin L. Wolfe and James S. Harrison

At the recent National Art Education Association conference in Minneapolis, Tim Rollins (BFA 1978 Fine Arts) was honored with a Distinguished Service Award for Teaching, an honor he earned in large part due to the extraordinary efforts and commitment he made to a project he started in the South Bronx two decades ago. He has also just celebrated his 24th year as a teacher; he has been an instructor in SVA's BFA Fine Arts Department for the last five years.

No one could have guessed that a young man from rural Maine could land in a school in a troubled part of New York City and get a group of cast-aside young people to make art that would eventually capture international attention, but that is exactly what Rollins did, beginning in 1981. After some student teaching while studying art education at New York University, Rollins was recruited by the then-infamous Intermediate School 52 in the South Bronx and asked to provide a structured and disciplined art-making experience for a group of preteens.

Although no one expected him to stay at I.S. 52 for very long — he was the third person in a year to hold the post — Rollins, clearly a natural-born teacher and one who does not give up easily, remained in the school for seven years. During that time he not only taught his class of increasingly enthusiastic kids, but also founded — with a small grant from the National Endowment for the Arts — the Art and Knowledge Workshop, an after-school program in a studio space not far from the school.

The eager workshop attendees, mostly preteens of Puerto Rican and Dominican descent, called themselves Kids of Survival (K.O.S.), an apt name, given the often difficult and hazardous circumstances of their lives. Rollins decided to use the language that they all had in common — “visual imagery” — and blend it together with great works of literature to create striking artistic works.

From those modest beginnings sprang a youth program whose members are responsible for art now found in highly respected private and public collections and that has hung in such unlikely places as the Venice Biennale, the Museum of Modern Art and the Tate in London.

PARALLEL LIVES

Rollins hit upon the idea of using literature — often works that would at first glance seem to be beyond the reach of those in the workshop — upon which to base the works of his eager charges. George Orwell’s *1984* and *Animal Farm*, Franz Kafka’s *Amerika*, Ralph Ellison’s *Invisible Man*, and even *The Birds* and *The Frogs* by Aristophanes are some examples. Inspired by the idea that “art nurtures art,” Rollins early on discovered that there are relevant and useful parallels in classic works like these to the lives of youngsters in the late 20th and early 21st centuries. (For instance, the eponymous creatures in *The Frogs* must sing in order to survive, the kind of demand that might resonate in the mind of a kid from the South Bronx.)

His goal was not having his young artists come up with literal illustrations of the stories. Far from it. The idea was to have them create an abstract rendering of the ideas in a written work or the subjective feelings they might get from it. K.O.S. works as a team (some are better artists than others, so some may stretch and prime canvas, some may clean brushes and the actual painting is left to the more accomplished ones), but one overarching fact is constant: all are involved in every step of the process, including how the works should be displayed.

Rollins has never wavered in his style of teaching or conducting workshops. He has many rules and considers himself a “strict disciplinarian,” and says his teaching style is not unlike that of athletic coaches or dance instructors, who are known for their high demand for excellence. And he often corrects people who call his method elitist (the literature he uses as jumping-off places are often authored by dead white males) by saying that he offers an “elite education made available to everyone.”

After reading or otherwise absorbing a book and discussing its meaning, the kids physically take the book apart and glue the pages to a canvas; the literary work thus becomes physically part of the artistic work.

HISTORY MADE AND IN THE MAKING

Thanks to Rollins’ New York art world connections, and the high creative quality K.O.S. was capable of, not long after the workshop was founded its work began having a larger and louder buzz. A number of galleries and other institutions, including the Dia Foundation took interest. The rest, as the say, is history.

More than 20 years, hundreds of exhibitions and the collaboration with thousands of young people later, Tim Rollins and K.O.S. are spreading their wings and setting up workshops in many other parts of the world.

Today, there are K.O.S. “branches” in San Francisco and Memphis and workshops inspiring children to create have been held in Kansas City, Philadelphia, Bristol, England and Edinburgh, Scotland. And plans are in the works for more workshops, including one in Dublin, Ireland, and perhaps in Israel.

After 20 years, Tim Rollins and K.O.S. are proud to proclaim they have blended their voices and talents by making art *and* making history. □

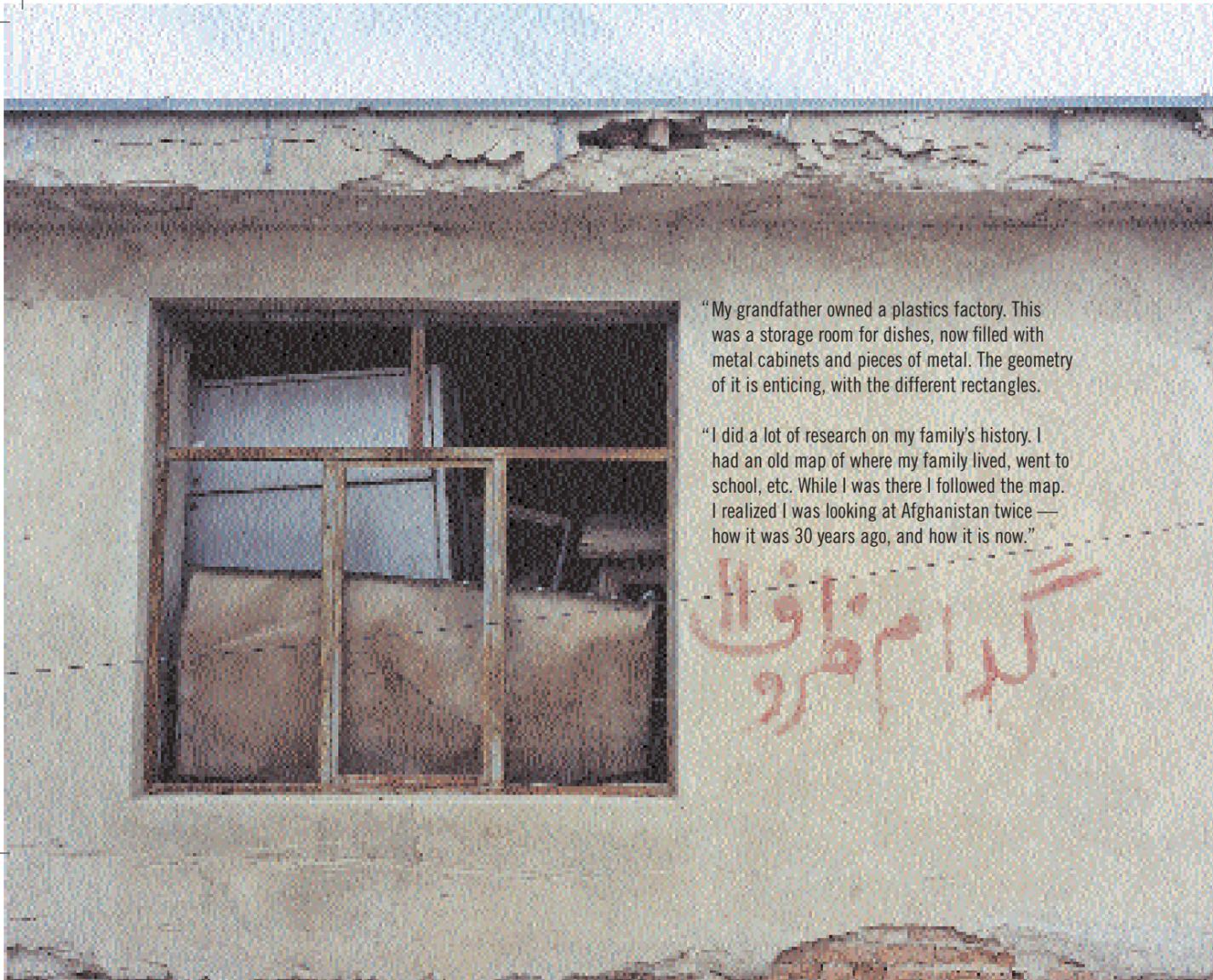
FACING THE PAST, EYE-TO-LENS

By Brian Glaser

“My grandfather’s office.
Look at it for a while and
it becomes a face.”

When Masood Ahmad Kamandy, a second-year student in SVA’s BFA Photography program, rushed downtown and witnessed the World Trade Center towers collapse on September 11, 2001, he had little idea that he had just taken the first steps on a very personal journey. In the wake of the attacks, as the world learned of the connections to Afghanistan, Kamandy began to think about his own, unexplored connections there.

Masood Ahmad Kamandy, 2002



“My grandfather owned a plastics factory. This was a storage room for dishes, now filled with metal cabinets and pieces of metal. The geometry of it is enticing, with the different rectangles.

“I did a lot of research on my family’s history. I had an old map of where my family lived, went to school, etc. While I was there I followed the map. I realized I was looking at Afghanistan twice — how it was 30 years ago, and how it is now.”

Masood Ahmad Kamandy, 2002

Born and raised in Colorado, Kamandy’s parents first came to the United States in 1969 when his father received a grant to study civil engineering here. After the Soviet invasion of Afghanistan and eventual Communist takeover, Kamandy’s parents decided they would be safer in America; a temporary stay turned into a permanent relocation. Neither of Masood’s parents has been back to Afghanistan since.

But as images and stories of his parents’ birthplace suddenly flooded the public consciousness, Kamandy felt a need to go — with his camera — to see and photograph the place from which his family had come.

Over a two-week period in September of 2002, Kamandy visited Afghanistan with a 10-member arts and culture delegation. In addition to visiting an art school in Kabul, Kamandy managed to find both his remaining Afghani family members (a great-uncle, great-aunt and cousins from his mother’s side) and

his grandfather’s plastics factory. Now abandoned, the factory had once supplied Afghanistan with nearly all of its plastic products.

Masood has long been fascinated with abandoned spaces, he says, focusing most of his photography on ruins, deserted buildings and “places where things have happened, tragic events.” He went to Kabul with only a half-formed idea of what he was looking for, but he knew he’d found it when he discovered his grandfather’s factory. As a way to document and understand both his past and his present, photographing the decaying factory allowed him to capture the echoes of his family in Afghanistan and face his past, eye-to-lens. “I’m completing the myth of my family,” says Kamandy, and documentation of that myth can be seen in the photographs shown here. □

To view additional images visit:
www.schoolofvisualarts.edu/01.About/VAJournal and
www.masoodkamandy.com



“This is the bus that picked up workers for the factory. I liked the arbitrary placement of a door against doors, and the fact that they are blocked.”

Masood Ahmad Kamandy, 2002

LIFE STORIES BY DESIGN

By Kristin L. Wolfe



Imagine walking into your first year of a graduate design program at a prestigious art college and being asked, by an equally prestigious instructor, to “go and design someone’s life story.” The instructor gives a few details of a semester-long project and then says, “Make it happen!” What? Not the book, magazine, Web site or package design assignment you expected?

Author and illustrator Maira Kalman has created numerous children’s books, worked with many high-profile clients, and is the CEO, vice president and secretary of the legendary design firm M&Co. Many students from the class she teaches at SVA indicate that they signed up based on their interest in learning from such a talented instructor. However, Kalman’s course, which calls for students to step inside a nursing home once a week as a place for inspiration to “design,” does not automatically elicit a gleeful response. In fact, many of the students report that it was a daunting and intimidating challenge.

Tatiana Sperhackle

Kalman’s class is called *Skulking and Schleppling: Stories About New York People* and is offered to first-year students in SVA’s MFA Design Department. Briefly described as a collaborative workshop, each student in the class is paired with a resident of the Village Nursing Home in Greenwich Village and required to tell the resident’s story using any media they choose.

When asked about the class project’s premise, Kalman explains: “I do not consider myself a designer. I am a storyteller and I think that whatever you do in any discipline, you are telling a story. I wanted to have a relationship with people on the fringe of society. In some way these people are forgotten and I feel an affinity with them. I don’t know why. There is something elemental and important about relating to older people. It gives me a certain kind of optimism. I know it can be daunting and sad and difficult. But ultimately, there exists in this process an honor and humanism which is important to any future career.” Kalman wanted her students to experience this very process and, for a time, become storytellers.

The course title is based simply on what Kalman believes she is called to do as a storyteller. “Skulking and schleppling is what I do,” she says. “My job is to wander around the city and the world and to see things that excite me in some way and to document that. Even though we are doing the actual project in the nursing home, we are all schleppling around looking at the world.”

Student Jennifer Cronenberg, who took the class in the spring semester of 2002, admits she was nervous before diving into the project, but after weeks of meeting with Ethel, her assigned person, she became comfortable with it. She was inspired to tell Ethel’s story in a book made from colored cotton dress fabric — fabric similar to that of the dresses Ethel often wore. Although nearly a year has passed since the close of last spring’s project, Cronenberg says, “I will always carry a little piece of Ethel with me.”

Visitors to nursing homes may be hit with butterflies in the stomach and the smack of life’s inevitable end. But beyond the sadness one can find a mountain of stories and lives once lead with zeal. Take the case of Montague Grant, a man who had spent many years as a soldier with the British Army in India and then as a patternmaker in the New York City textile industry. Grant’s career, however, had unfortunately come to an abrupt end several years ago when he suffered a stroke. Lauren Kangas, the student assigned to Grant,

says he was a great storyteller, but, “[his] stroke had rendered his speech slurred and difficult to understand.” As the two became better acquainted, Kangas said, it made sense to her to design his story through constructing a new garment with fabrics and patterns — reflective of the job he once had as a patternmaker.

Student Lala Wood describes Ella, her assignee last spring, as “a real pistol.” Despite her many ailments, Wood says Ella never felt sorry for herself. “She had a great sense of humor,” the student says, “and her perceptions about her life and the people around her were razor-sharp and witty.” Ella’s favorite expression — perhaps a way of separating herself from her more grumbling fellow Village Home residents — was, “I don’t get on the pity pot.” Wood decided on a documentary-style video to tell the story of her subject; an active design for Ella’s very active mind.

Brazilian native Tatiana Sperhackle was able to connect with her assigned person through a mutual hobby: knitting. Although generations apart and culturally diverse, the two women became well acquainted, and knitting helped break the ice. Sperhackle says it seemed a natural decision to tell the life story of her weekly mate by designing and knitting a multicolor striped scarf, each stripe of which would represent a significant happening in the woman’s life. A ribbon with printed text that described the event was then woven into each stripe. “I liked the process. I felt I was really telling her life story through the threads of the yarn,” says Sperhackle. At the beginning of the semester when their meetings began, the woman was using a wheelchair to get around. After a while, she began using a walker. Although it’s impossible to say whether or not the interpersonal contact between the two women had anything to do with a literal step forward, Sperhackle likes the fact that it did indeed take place.

Though nearly a year has passed since Cronenberg, Kangas, Wood, Sperhackle and their classmates completed their *Skulking and Schleppling* nursing home visits, the power of the experience has remained with all of them. The human aspect of design and how it affects communication between people has now become a permanent fixture on their individual radar screens, and many say they will be encouraged to get involved with other socially relevant projects.

What about the residents of the nursing home? Beyond the colorful scarf, colorful fabric book and documentary video (which they got to keep), they may well have gotten a new burst of energy; by having a story — their story — reawakened. □

EDUCATING THE WHOLE STUDENT

By Christopher J. Cyphers



When I was appointed provost in July 2002, my principal charge was to evaluate SVA's educational programs with an eye toward meeting our students' changing needs and expectations. Specifically, President David Rhodes made clear the need for a greater interdisciplinary approach to educating our undergraduates, in addition to providing a greater level of academic challenge to those students who seek it. Furthermore, my responsibilities include promoting an educational experience that at once provides a first-rate arts education and ensures that students enjoy a fulfilling academic and social experience. This is achieved by working closely with studio/academic chairs and our committed staff of student services professionals.

To that end, SVA will soon unveil an undergraduate honors program, designed to provide exceptionally well-prepared students with a greater level of academic rigor and challenge. Not only are there plans to develop an interdisciplinary BFA degree, but also by 2005 SVA hopes to have under way a graduate criticism and writing program. Finally, there exists today an increasingly close relationship between academic affairs and student affairs. The additions to the College's academic programs and the greater integration of academic and campus life programming will help see to it that our graduates remain competitive, and the future of SVA remains secure.

In order to realize these ends fully, SVA must continue to encourage a culture of cooperation and a commitment to the whole. The pursuit of academic excellence, which is the singular goal, must involve every last person in the SVA community, working together.

AN INTERDISCIPLINARY APPROACH

In order for SVA to continue to grow, it must embrace and actively promote interdisciplinary principles and practices. This will involve, first of all, working to bring the academic and studio departments closer together. Moreover, the liberal arts must be even more thoroughly and thoughtfully integrated into the studio curricula.

The time has now come for the individual studio departments at SVA to work together to develop curricula that transcend any one set of artistic practices, while still retaining the unique attributes of each department. Students should be allowed, with

the proper guidance, to take courses outside their primary disciplines — to be exposed to different ways of envisioning and making art. For this to happen, individual departments must begin offering students greater access to a broader selection of elective courses. Along these same lines, the humanities and sciences (H&S) curriculum should be reexamined, with an eye toward providing more meaningful support to the studio courses. Studio and academic faculty should develop some H&S courses jointly. The relationship between the study of ideas and the study of art should, in other words, be more clearly articulated.

MORE THAN JUST TECHNIQUE

What is needed is greater synergy among faculty from all departments, with the goal of cultivating in students an intellectual framework and a vocabulary with which to be able to comment critically on art — not just to make it. We might consider, for instance, a set of colloquia positioned strategically at different stages in a student's career. Such classes — developed and taught by a broad sampling of faculty — might be awarded H&S credit, and yet would be taught by a team of scholars, artists and critics. These colloquia would serve as forums for debate and discussion. More important, the colloquia would help students link their department-specific studies to the study of art as a whole — to include its social, cultural and historical aspects.

Over the last several years, SVA has placed a greater emphasis on broadening students' exposure to the intellectual traditions within which contemporary art criticism is grounded. This has come about through the committed efforts of the Art History Department. Likewise, a number of studio chairs have developed — in concert with the humanities and sciences co-chairs — courses that explore the social, historical and cultural contexts within which art is made, as well as the ways in which one can "read," through art, a society's social and political condition; while greater care is being taken to ensure the relevancy of the art history and liberal arts curricula. But these instances of interdepartmental cooperation are more the exception than the rule.

A CLARION CALL

It is my goal as provost to make certain that each graduating SVA student has had the benefit of the educational experience described above. All of our

undergraduate programs must, in other words, commit to a pedagogical foundation grounded in interdisciplinary study. Why is this so important?

SVA has reached a stage in its development where students arrive here in greater numbers in search of more than simply training in a particular artistic discipline. Data collected from several years' worth of incoming-student surveys reveal a student body that is expecting college to be a place in which to grow personally and intellectually. Our efforts as an institution of higher learning must bear this firmly in mind. Furthermore, for students to remain competitive in the marketplace, it is vitally important that they be prepared to think critically, engage in thoughtful debate about art and visual culture, write well, and at the same time, of course, make compelling and meaningful art. While this may seem at odds with what some artists and art students have traditionally sought in an art school experience, the truth is that today we increasingly encounter students who are in search of a more challenging and rigorous academic program, and who express a strong desire to link the world of art to the world of ideas; they want our help in doing this.

Today, SVA recruits and enrolls a higher-caliber student; this is abundantly evident from the data we collect on each new entering cohort. What's more, we hear again and again that students today welcome — in fact, demand — a greater challenge. It is especially important, then, to rise to this new challenge, so we can continue to retain our competitive edge. This demands that we regularly evaluate how we educate our students. Most of the ingredients necessary to keep SVA among the very best art schools in the nation exist: stronger and more committed students, outstanding faculty and state-of-the-art resources. These resources must be shared widely across departments, though, and students should have the ability to explore interests outside their major.

From my perspective this is a clarion call — one that demands a tempering of territorialism and a commitment to cooperation. For all of this to happen we need to develop more integrated curricula and promote the broad sharing of resources and expertise. In the end, it is the students who benefit. They are, after all, the reason we are here. □

Behold

the Wondrous Machine

By Adam Eisenstat



Lauren Fleishman

Mark Roussel

Computer technology has by now moved into and transformed practically every niche in the worlds of both art and industry. The convenience, accessibility and immediacy offered by digital tools and techniques are the driving forces behind technology's overwhelming impact. The computer has certainly been a boon to artists, allowing them unprecedented ways to experiment, create and distribute their work. It can also be argued that the computer encourages artists to do work that is sloppy, conceptually weak and devoid of the traditional artistic verities of rigor, craft and — for lack of a better word — soul.

For SVA, which finds itself at the cutting edge of art education and continually makes upgrades to its facilities to correspond with the latest standards, it is not enough simply to offer the latest digital tools; instruction in the use of these implements must be taught in conjunction with the fundamental principles of art-making. In other words, the College is responsible for introducing students to the vast

possibilities of the computer within the context of a disciplined art education — one that instills traditional principles and techniques from B.C. (before computers).

AN ENGINE OF POSSIBILITY

The computer has undoubtedly simplified many of the time-consuming and painstaking tasks that were necessary to produce even a rough draft of an artist's or designer's work. Since many of these tasks were more drudgery than creative, when automated solutions came along, they were widely accepted. In fact, technology was seen as a godsend.

Graphic design, perhaps more than any other field, was totally transformed by the computer. In the old days, a basic concept was laid out with pencil or pastels (later, Magic Marker), followed by two or three rough drafts, or comps. Type, which had to be ordered from a type house (and reordered and reordered every time changes were made), was

sketched in by hand. Creating the design's final version was even more convoluted, with more intermediate steps needed. It was an ungainly process. Now, on the computer, one can easily create dozens of comps, easily experiment with multiple typefaces, and create a digital mechanical, all from the convenience of one's own desktop. Type houses, mechanical artists and other artifacts of the B.C. world are things of the past.

According to Richard Wilde, chair of the SVA Advertising and Graphic Design Department, the

Sal Petrosino, director of operations for the SVA Film, Video and Animation Department, echoes Richard Wilde: "Shooting digitally is much cheaper than film. This, of course, allows people to shoot more, and the more you do something, the better you become. Also, with digital video, you can see what the work looks like right while you're shooting it, which builds confidence and encourages experimentation." Film and video editing, which is now almost exclusively digital, has also become a markedly faster process. Not only that, but digital editing allows the editor to handle functions that previously required

computer not only simplifies the entire design process, it functions as an invaluable teaching tool. "The computer is great for training," says Wilde. "Because it gives you more possibilities for trial and error; you can make more mistakes from which to learn. When you're doing 50 comps rather than two or three, you can develop an aesthetic more quickly and get a much stronger sense of what works, what doesn't and why."

LET'S GO TO THE MOVIES

Digital video and digital editing have had a tremendous influence on the world of the moving image. Economics is a major factor behind this development, as the cost of film has long been prohibitively expensive for up-and-coming filmmakers. Now, especially at the level of student/independent filmmaking, huge opportunities have emerged for making movies with relatively high-end production values for very little money.

numerous steps and/or the aid of other specialists. Editors using systems like Adobe Final Cut Pro can now do titles, color correction and a whole range of optical effects (e.g., wipes and dissolves) that formerly could not be done without the assistance of a special lab. Says Vincent LoBrutto, SVA film and video instructor, "If you have a video camera and an editing system, you have a movie studio."

DIGITAL'S DOWNSIDE

Nearly every apparent advantage of technology can also be perceived as a disadvantage, and the seeming limitlessness of the computer can be a severe limitation. For example, convenient access to many creative options may actually breed laziness and discourage attention to craft. Sal Petrosino, for one, is wary of what he calls "the seductive dazzle of technology."

"With digital editing," Petrosino says, "you can make 100 edits in the time it takes to make five on film. But

why even look at that many options? Students should really be working toward understanding the motivations behind the cuts and how they fit into the story they're trying to tell. Also, the convenience and immediacy of digital video fosters a faith in the machine's ability to get it right, rather than your own ability to light a scene correctly or make the right edits."

"You have to question the whole notion of whether a new technology is progress," says Manny Kirchheimer, another SVA film and video instructor.

When it comes to creating a pleasing image, no amount of technical training can take the place of a "good eye."

"The advantages of access provided by digital video don't necessarily make for better films. With documentaries, for example, a lot of the recent work is hurried and the filmmakers are obviously not as well versed in lighting as those in previous generations, who shot only on film."

Another drawback — cloaked in what would seem to be a benefit — is the computer's tendency to "democratize" certain fields, notably graphic design. Today, anyone who knows a few basic programs can try his or her hand at designing logos, newsletters and much more. But just because it can be done doesn't mean that it will be done well. When it comes to creating a pleasing image, no amount of technical training can take the place of a "good eye" — a command of color, balance, composition, spatial relationships — all of which must be learned and practiced again and again.

The neophyte "designer" may have no sensitivity whatsoever to crucial elements like visual literacy and conceptual strategy — programs of course have no way of correcting for that. So, what may have been undertaken as a cost-saving measure ("We don't have to hire a professional, the secretary can design our newsletter") may result in an unprofessional if not downright ugly final product. This can be especially dangerous if important matters like branding and corporate identity are involved.

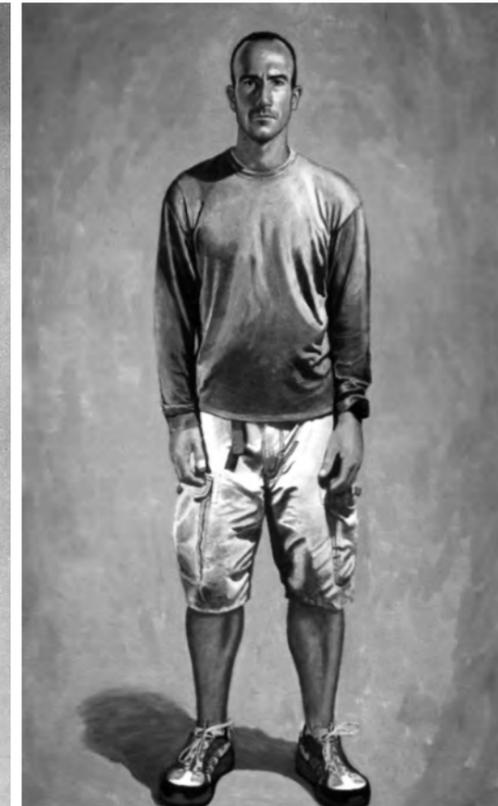
Similarly, the wizardry of the computer can seduce employers to have well-qualified designers and other visual artists do jobs that are outside their area of expertise. Designers and illustrators thus are made to take on the roles of typesetter, photo retoucher and other specialized roles for which they have no training.

Another development brought about by technological change is that the computer's efficiency — its ability to produce much more work and in far less time than before — has led not to shorter hours and less work-related stress, but has in fact increased both time and pressure. Adam Wahler, an instructor in the Advertising and Graphic Design Department and the owner of a production company, describes a frenetic design world ratcheted up to a permanent state of maximum output. "The amount of work that gets produced in a short amount of time is unbelievable," says Wahler. "People want work done immediately. No one wants to hear that it can't be done; they can get someone else, they say. The work is done at such a fast pace, there's often no time for concept; creativity can be a luxury. In this atmosphere, computer skills, above all, are key."

ART EDUCATION IN A DIGITAL WORLD

Students come to SVA to learn how to be skilled visual communicators, which will certainly entail incorporating the computer into their methodologies. While computer technology in art is here to stay, no one can predict what the future will bring in terms of capabilities and developments.

One thing is certain: to produce quality work, students need to master the fundamental elements of their chosen field; time-honored principles within all the disciplines still hold true. "It's all about what you bring to the computer," says Wilde, "not what the computer brings to you." □



A selection of work from SVA alumni; clockwise from top left:

Darryl Zudeck, *Lucky Dave*, 2002, oil on linen

George Towne, *Steve*, 2001, oil on canvas

Lisa Cangemi, *Drag Queens and Fags*, 2002, acrylic

Kim Kyung Ja, *Nature's Rhythm*, 2002, mixed media on canvas

Inka Essenhigh, *Optimistic Horse and Rider*, 2002, oil on panel

Shakespeare & Co. Award: Advancing an Art Form

By Kristi Davis

For a long time, the graphic novel has been overlooked as a legitimate form of artistic expression. This now appears to be changing, and The Alumni Society of the School of Visual Arts and New York City bookstore (and SVA neighbor) Shakespeare & Co. are taking steps to promote this change. "The art form of the extended cartooning project has been growing and developing over the years with increased intensity and commitment," says Illustration and Cartooning Department chair Thomas Woodruff. "The traditional distinctions of high and low culture associated with cartooning have virtually disappeared."

To help some talented student till this increasingly fertile terrain, The Alumni Society of SVA, through the generosity of Shakespeare & Co., offers the Shakespeare & Co. Award. Established in the spring of 2000, a \$2,500 grant has been presented yearly to one (or in the case of the 2002 competition, two) talented fourth-year undergraduate student in illustration or cartooning whose final project is an illustrated book or graphic novel.

"The Shakespeare & Co. Award has been a great motivation for many graphic novelists, including my colleagues and myself," says 2002 co-winner Jinyoung Kim. It has helped students to complete their projects and to jump-start their careers. With his award, 2001 winner Steve Uy (BFA 2001 Cartooning) was able to self-publish his book *Feathers* and take his work to a wider audience.

"I'm grateful for the award," says 2002 co-winner Thomas Herpich (BFA 2002 Cartooning). "And I'm impressed with Shakespeare & Co.'s insight regarding the value of the medium I work in. Cartoonists usually exist in a very small, insular community, and it's very exciting to see that the outside world occasionally agrees with us about our value."

"We have always felt that an important part of being a good independent bookseller is being a part of the community we serve," says Shakespeare & Co. owner Steve Kurland. "We thought the scholarship was a fitting way to participate in and give back to our community." □

Jinyoung Kim, *Prologue*, 2001, pen-and-ink

Susan Woolley Abanor (BFA 1979 Photography)
 Esther Adin (E 1975)
 Everett Aison (C 1959 Graphic Design)
 Olive Alpert (E 1980 Illustration)
 Anthony Angotti (E 1965 Advertising)
 Jason Asher (BFA 2000 Fine Arts)
 Penelope W. Ashman (BFA 1981 Media Arts)
 Dick Ayers (C 1948 Cartooning)
 Nestor Barreto (BFA 1978 Fine Arts)
 Charles F. Betz (E 1970 Photography)
 Katherine Biehl (BFA 1997 Photography)
 John C. Boland (C 1969 Media Arts)
 James R. Bomeisl (BFA 1978 Graphic Design)
 Aleathia Brown (BFA 1987 Media Arts)
 Frederick Burrell (BFA 1987 Film)
 Sharon E. Burris-Brown
 (BFA 1984 Illustration)
 Aniello Callari (C 1972 Advertising)
 Carol Caputo (C 1960 Graphic Design)
 Lynn A. Carapella (BFA 1986 Graphic Design)
 Lydia Carswell (BFA 1984 Fine Arts)
 Terese Cavanagh (1968 Media Arts)
 Oscar C. Cazabonnet (BFA 1997 Photography)
 Bernard Champon, Jr. (C 1969 Fine Arts)
 Annette C. Compton (MFA 1995 Illustration)
 Susan T. Corvi-Becker (BFA 1991 Illustration)
 George J. Courides, Jr. (BFA 1981 Advertising)

Bradley Keough (BFA 1987 Cartooning)
 John Daniel Kiley (BFA 1999 Graphic Design)
 Joseph H. Kiley (BFA 1988 Photography)
 Thomas M. Kiley (BFA 1988 Graphic Design)
 Jennifer J. Kim (MFA 1997 Fine Arts)
 Sardi Klein (C 1970 Photography)
 Alexander Knowlton
 (BFA 1987 Graphic Design)
 Alberta I. Kreh (C 1962)
 Alexander Kupershmidt
 (BFA 1982 Animation)
 Irene H. Kwasnik (BFA 1991 Illustration)
 Larry Laiken (E 1977 Advertising)
 Seung-Hee Lee (MFA 1995 Computer Art)
 Kathleen Lessard-Collins (C 1970 Advertising)
 Kathleen Lewandowski
 (BFA 1986 Graphic Design)
 Ingrid Lindfors (BFA 1987 Photography)
 Shelli Lipton (C 1967 Media Arts)
 Missy A. Longo-Lewis (BFA 1984 Illustration)
 Roxanne Lorch (E 1984)
 Patrick F. Loughran (BFA 1980 Fine Arts)
 Lorenzo Lynch (C 1958 Illustration)
 Rita Maas (BFA 1981 Photography)
 Rafael Macia (E 1968 Photography)
 Peter Malone (BFA 1977 Fine Arts)
 Wendy F. Martin (BFA 1988 Media Arts)

Allen Schwartz (BFA 1977 Media Arts)
 Janet Schwerdt (E 1960 Graphic Design)
 Donna H. Sharrett (BFA 1984 Fine Arts)
 Sally A. Silvestro (BFA 1988 Advertising)
 Sirje B. Skerbergs (BFA 1987 Graphic Design)
 Adrienne M. Smidt (BFA 1991 Illustration)
 Sean T. Smyth (BFA 1983 Photography)
 Rena Sokolow (BFA 1986 Graphic Design)
 Skip Sorvino (BFA 1994 Graphic Design)
 John Stadler (E 1979 Illustration)
 Pamela Steiner-Ostrow (BFA 1975)
 Jean S. Stephenson (E 1979)
 Linda Stillman (C 1972 Graphic Design)
 Eric S. Strausman (BFA 1985 Graphic Design)
 Kevin Sweeney (MFA 1999 Computer Art)
 Herbert W. Trimpe (C 1960 Cartooning)
 Ivy D. Vale (BFA 1985 Fine Arts)
 Suzanne A. Vlamis (E 1968)
 Satoru Tetsu Watanabe (BFA 1989 Fine Arts)
 Karen A. Weber (BFA 1988 Graphic Design)
 Elaine N. Westerman
 (BFA 1983 Graphic Design)
 Judith Wilde (MFA 1994 Illustration)
 Craig Williams (BFA 1976 Photography)
 Jeffrey Wilson (BFA 1979 Media Arts)
 Daisy Yun (E 1983)

ALUMNI REUNION

Alumni and guests of the SVA classes of 1972, 1982, 1992 and 1997 gathered at the Art Directors Club in New York City in October 2002 to celebrate their graduation anniversaries. The lively crowd renewed friendships while perusing their class yearbooks and enjoying "The Qatsi Trilogy," a Miramax-sponsored exhibition that served as background for the event.

The Office of Alumni Affairs thanks Karen Cohn (BFA 1997 Graphic Design) and Rob Johnson (BFA 1992 Cartooning) for their assistance in coordinating the reunion. □



We gratefully acknowledge all SVA alumni who gave to the Alumni Scholarship Fund in 2002.

J. Hyde Crawford (E 1967)
 Cora Sue Cronemeyer (E 1966 Fine Arts)
 Joe A. Davis (BFA 2000 Fine Arts)
 Peter R. DeLorenzo (BFA 1983 Illustration)
 Tracy E. DePreist (BFA 1998 Fine Arts)
 Deborah E. Dixler (E 1977)
 Douglas J. Donelan (BFA 1992 Advertising)
 Edward J. Eiler (BFA 1984 Graphic Design)
 Lynne E. Emmons (BFA 1984 Media Arts)
 Jack Endewelt (BFA 1984 Illustration)
 Pamela Erickson-Davis (C 1969)
 Eileen M. Farley-Meyers
 (BFA 1978 Illustration)
 Thomas A. Feinstein
 (BFA 1998 Graphic Design)
 Edmond Fenech (1962 Media Arts)
 Dina M. Ferrante-Smyth
 (BFA 1985 Photography)
 John Richard Ferry (MFA 1994 Illustration)
 Charles Ford (E 1969)
 Helen M. Gagliardi-Cusack
 (BFA 1983 Graphic Design)
 Bill Gallo (C 1953 Cartooning)
 Sheila Gerami (BFA 1992 Fine Arts)
 Andrew H. Gerndt, III (C 1971 Fine Arts)
 Lynn M. Girardi (BFA 1987 Graphic Design)
 Christyn G. Godfrey
 (BFA 1987 Graphic Design)
 Donald S. Goldberg
 (BFA 1996 Graphic Design)
 Glen C. Goodenough (BFA 1991 Photography)
 Catherine K. Gura (BFA 1998 Illustration)
 Meghan Day Healey
 (BFA 1993 Graphic Design)
 Joseph Herzfeld (BFA 1991 Fine Arts)
 James Hopkins (BFA 1982 Illustration)
 Peter D. Hristoff (BFA 1981 Fine Arts)
 Lyn M. Hughes (BFA 1981 Photography)
 Ross D. Jahng (BFA 1982 Media Arts)
 Catherine A. Jones (BFA 1979 Graphic Design)
 Yvette Kaplan (BFA 1976 Animation)

Daniel J. McGrail (BFA 1982 Photography)
 Alice E. Meyers-Corjescu (E 1974 Fine Arts)
 Olga Mezhibovskaya
 (BFA 1997 Graphic Design)
 Louise M. Millmann (BFA 1986 Photography)
 Gil J. Miret (E 1969 Animation)
 Ellen Miret-Jayson (E 1985)
 Eric S. Moskal (BFA 2001 Graphic Design)
 Monique Nanton (IW 1986 Illustration)
 Jane Nash Dermody
 (BFA 1996 Graphic Design)
 Joanne M. Nestor (BFA 1985 Photography)
 Anthony J. Noberini (BFA 1987 Media Arts)
 Richard Oates (IW 1968)
 Geoffrey Z. Ombao (MFA 1994 Computer Art)
 Serafino J. Patti (BFA 1992 Fine Arts)
 Lynn Pauley (MFA 1992 Illustration)
 Kevin Petrilak (BFA 1976 Animation)
 Richard B. Philpott (C 1971 Photography)
 Anthony Porpora (C 1956 Advertising)
 Jennifer B. Powell (BFA 1989 Fine Arts)
 Steven D. Pullara (BFA 1979 Fine Arts)
 Ruth Rachlin (BFA 1975)
 Todd L. Radom (BFA 1986 Graphic Design)
 Nancy S. Rafalaf (BFA 1978 Illustration)
 Esther Regelson (BFA 1982 Film)
 Kevin T. Reilly (BFA 1983 Advertising)
 Vernon C. Riddick (C 1973)
 Roger Rivera (1986 Cartooning)
 Jorge Luis Rodriguez (BFA 1976 Fine Arts)
 Andrew C. Rogers (MFA 1995 Computer Art)
 Shepard Rosenthal (BFA 1975 Graphic Design)
 Aaron T. Roth (BFA 1996 Illustration)
 Mare A. Rubin (BFA 1982 Advertising)
 Darlene L. Ruess (BFA 1984 Graphic Design)
 Joseph M. Rutt (BFA 1985 Illustration)
 Jean A. Schapowal (BFA 1987 Cartooning)
 Paul Schell, III (BFA 1992 Illustration)
 Mark Joseph Schruntke (BFA 1993 Advertising)
 Eileen Hedy Schultz
 (BFA 1977 Graphic Design)

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and friends of SVA who
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 William and Louise Taylor
 Jerry Tong
 Robert and Tania Vaile
 John and Arlene Viglione
 Thomas and Margaret Volinski □



Top left: (l-r): Jill Morton (BFA 1982 Fine Arts) and Marina Leo Top right: Christopher Acebo (BFA 1992 Illustration) and Kristine E. Ludwig (BFA 1992 Photography)
 Bottom: 1997 Alumni (l-r): Hitomi Sato, Lisa Petrusky, Dionisios Kavvadios, Viveca Diaz, Lai Phun Wong, Shane Petersen, Jennifer Frost

THE MAGAZINE RACK



Photography: Joseph Sywenkyj



Top: (l-r): Marie Lessard (MFA 1988 Illustration); Marshall Arisman, MFA Illustration chair; Amy Bertoldie, John Ferry (MFA 1994 Illustration) and Joseph Adolphe (MFA 1994 Illustration) Center: Thomas Libetti (MFA 1999 Illustration) Bottom: (l-r): Moriah Ray and Nicole Browner, current MFA Illustration students.

At the opening reception of the MFA Illustration as Visual Essay Department's "The Magazine Rack" exhibition it was all about red dots (used to identify alumni, students, faculty of the department). The exhibition, held at the SVA Gallery, featured published works from over 100 alumni and current students. Those in attendance caught up with former classmates, viewed the diversity of work produced and celebrated the success of the department. □

Alumni Notes

1962

Barbara Horwith. Horwith is currently the co-director of the nonprofit cooperative Art Plus Gallery in West Reading, PA. She also continues to exhibit her paintings.

1972

Bruce Marcel. An early retiree from Rockustics Inc., where he was vice president and a founding partner, Marcel holds a U.S. patent on a "simulated-stone rock speaker assembly," for which he designed, sculpted and made molds for all models. Marcel has worked in airbrush on vans, guitars and motorcycles and won the New York Judges Choice Award at the Denver Mile-Hi Convention Science Fiction Show.

1978

Patrick McDonnell (BFA Cartooning). Earl and Mooch, characters from McDonnell's nationally syndicated comic strip, *Mutts*, are now available on new "animal-friendly" license plates in New Jersey. (Eighty percent of the proceeds from the sale of the plates go to the state's Animal Population Control Fund spay-neuter program.) In 2001, McDonnell was recipient of a Reuben, the National Cartoonists Society's highest honor.

Meg Richichi (BFA Graphic Design). A singer/songwriter, Richichi performed at the club Tonic in NYC, 1/21/03.

1982

Lorna Simpson (BFA Photography). The September issue of *ARTnews* featured Simpson's work; she has been exhibiting her photographs and films for the past 20 years at galleries and museums, including the Whitney Biennial (1991, 1993, 1995 and 2002). Simpson plays on nostalgia and cinematic contrast to illuminate issues of race, style and the unreliability of memory.

1983

Michael Lehmann (BFA Illustration). Lehmann designs and sells wearing apparel for corporations and entertainment acts. His client list includes such names as Anita Baker, Blue Oyster Cult and Billy Squier.

1984

Drew Hodges (BFA Media Arts). Advertising agency Spot Co. and the design company Spot Design, both Hodges enterprises, were the subject of an article by Steven Heller in the December 2002 issue of *Metropolis* magazine. Spot Co./Spot Design has emerged as one of the few design/media agencies that focus mainly on ads for and promotion of Broadway shows.

Theodore Padavano (BFA Illustration). Although still an art director at Ward & Company Works of Art, Padavano launched a gallery for contemporary art — Project Room 88, at 20 East 88th Street in Manhattan. The gallery opened in September 2002 with an exhibition of the work of SVA professor and painter Carl Titolo.

1985

Lisa L. Cangemi (BFA Graphic Design). Cangemi has her own business, C&C Graphics, on Long Island and recently won a 2002 Graphic Design USA award for her design of *New York Ideas*, a special supplement to the June 25, 2001 issue of *Business Travel News*. She also had a solo exhibition of her work at the Unitarian Congregation Gallery in Freeport, NY in February and March 2003.

1986

Claudia Mauner (BFA Graphic Design). In June 2003, Chronicle Books will publish *Zoe Sophia's Scrapbook: An Adventure in Venice* a book Mauner coauthored and illustrated.

1988

Kevin Ladson (BFA Film & Video). In September of last year, Ladson shot a short film entitled *Fight Nights*. Since graduation he has been working in the film industry as a property master; *Fight Nights* put him back behind the camera, directing.

1989

Lynda Churilla (BFA Photography). Churilla's photo of male marines was on the cover of the October 2002 issue of *Men's Health* magazine. Her photos also accompanied an article, "Commando Performance," in the same issue of the magazine. Churilla's work appears regularly in *Marie Claire*, *Self*, *Fitness*, *Interview* and *Seventeen* magazines.

Al Nickerson (BFA Cartooning). Nickerson is the inker for *Sabrina the Teenage Witch* and occasionally for DC Comics. Nickerson and his P.I.C. TOONS Studios also publishes THE ARGGH!!! CHRONICLES comic book and Online Comics. The ARGGH!!! site www.arggh.com is chock-full of superhero spoofs and humor by Al Nickerson, Michael Kornstein (BFA 1990 Cartooning) and Stephen T. Scanlon (BFA 1989 Cartooning).

1991

Staci Laico (BFA Journalism). Laico is a grant writer and public relations manager for a nonprofit mental health agency in Tampa, FL. The agency provides services to indigent individuals and families with severe and persistent mental illness.

1993

Andrew Christou (BFA Advertising). Christou has made the move from ad agency creative to commercial director. He recently received acclaim for the creation and execution of Skechers footwear's "Find Your Groove" campaign for Berlin Cameron & Partners in New York. Christou now directs for Moxie Pictures.

Michael Dubisch (BFA Illustration). A recent cover of *The Charleston City Paper*, Charleston, SC, featured an illustration by Dubisch; he has also been doing work for the Kids Hall of Fame. He has made appearances at comic book conventions in Florida and Pennsylvania to promote his self-published comic book *Weirdling*.

Carolyn Watson Dubisch (BFA Illustration). Watson Dubisch recently illustrated stories for *Wee Ones*, a children's e-magazine, and *Potpourri*, a literary magazine. She has written and illustrated biographies for the Kids Hall of Fame; designed and illustrated a game for the fall 2002 issue of *Confetti*; and sold an article she wrote entitled "Be Mine with a Butterfly Valentine" for the February 2003 issue of *Highlights for Children*. She has also been overseeing writing and drawing workshops for children at the Kingston Library, Kingston, NY and at the Hendrick Hudson Free Library, Montrose, NY and teaching art to children through the Stoneridge Center for the Arts, Stoneridge, NY.

1994

Sharoz Makarechi (BFA Advertising). Think Tank 3, an advertising and brand development company that Makarechi founded, celebrated its first anniversary in February 2003.

1995

Gene Bresler (BFA Photography). Bresler, the co-founder and a principal in of Catchlight, a retouching studio in New York City, was interviewed in the December 2002 issue of *PDN* magazine.

John George (BFA Advertising). George is currently a senior production analyst with DSA Community Publishing, LLC. He develops and integrates prepress, design and publishing systems.

1999

Laura Goetz (BFA Illustration). An illustration by Goetz was published on the cover of *Queen of All Hearts* magazine (Dec./Jan. 2002). Her illustrations have appeared in *Executive Female*, *Women's American ORT* and *Reporter* magazines, and in the miniseries *The Way They Died*, upcoming on the History Channel.

Andrew Zuckerman (BFA Photography). Shortly after graduation, Zuckerman opened a photography studio and has been taking pictures — mainly still lifes — for various editorial and advertising projects. His client list includes Adidas, American Express, AT&T, Hasbro, Puma and Timex.

2001

Sean W. Gallagher (BFA Film & Video). Gallagher is now working at a speaker's bureau named Greater Talent Network, producing and editing promotional videos for the company's clients. He is also co-producing, co-writing, editing and shooting a sketch comedy show for Staten Island Community Television with fellow SVA film and video alumni Anthony Lurito and Adam Podber.

Alexandra Kocho-Schellenberg (BFA Photography). Working as a photo clerk and assistant and shooting pictures as a freelancer for *The Moscow Times*, an independent English-language daily newspaper in Moscow, Kocho-Schellenberg says she got "a crash introduction to hard core photojournalism during the October 2002 hostage crisis...and signed my first contract as a real photographer."

Melanie Flood (BFA Photography). Flood has become the managing editor of *zingmagazine*. She recently curated a section of the publication with photographer Todd Hido. Flood has been giving lectures at SVA and the International Center of Photography and contributed work to a recent benefit for Visual AIDS, an organization that raises money to provide direct services to artists living with HIV/AIDS by mobilizing the visual arts communities. □

Alumni Exhibitions

1963

Ellen Pliskin (G Fine Arts). Exhibition, "The Connecticut Vision 2002," at Mattatuck Museum, Waterbury, CT, 10/27–11/23/02.

1969

Michael Tucker (aka Helmut Krackie) (G Fine Arts). Exhibition, "Mood Swings," at China Brilliance Gallery, NYC, 10/18–11/1/02.

1976

Lucy Gould Reitzfeld (BFA Illustration). Exhibition, "New Painting," at Dillon Gallery, Oyster Bay, NY, 9/21–10/22/02.

1979

David Lubarsky (BFA Photography). "Mobility Matters," a photo-documentary commissioned by Metropool Inc., at the Rich Forum, Stamford, CT, 6/10–6/15/02; the show will travel through the end of 2003. Lubarsky has also shown at Grand Central Terminal as part of MTA's Arts for Transit program.

1982

Lorna Simpson (BFA Photography). Exhibition, "Cameos and Appearances," and installation of the film *31*, at the Whitney Museum of American Art, 10/11/02–1/26/03.

1983

Joel Popadics (BFA Illustration). Group exhibitions, "Sporting Art Show," at Alba Vineyard-Musconetcong Gallery, Milford, NY, Sep.–Nov. 2002, and "Plein Air," at Berlex Laboratories, Wayne, NJ, 12/5/02–3/5/03.

Darryl Zudeck (BFA Illustration). Exhibition, "Recent Painting" at Gallery Henoch, NYC, 11/21–12/7/02.

1985

Ellen Miret (Fine Art). Exhibition, "Art That Heals, Words and Images to Move the Spirit and Awaken the Soul," at Wainwright House, Rye, NY, 9/7–9/29/02. Exhibition, "Reflections on Glass: 20th-Century Stained Glass in American Art and Architecture," at the Gallery at the American Bible Society, NYC, 12/13/02–3/16/03.

1986

Tom Burr (BFA Fine Arts). Exhibition, "Tom Burr: Deep Purple," at the Whitney Museum of American Art sculpture court, 10/31/02–1/5/03.

1987

Aleathia Brown (BFA Media Arts). Exhibition, "Art & Spirituality," a visual tale of healing and movement using shape and found texture, at the HealthCare Chaplaincy, NYC, 10/3–11/15/02.

Robert Eustace (MFA Fine Arts). Exhibition, "Altarpiece Constructions" at Atelier Gallery, Englishtown, NJ, 1/18–3/8/03.

1988

Linda Jean Fisher (BFA Fine Arts). Exhibition, "The Birren Experiment," at the Hendrick Hudson Free Library, Montrose, NY, 10/3–10/30/02.

Lisa M. Zilker (BFA Fine Arts). Exhibition, "Tombstones," at Great Neck House, Great Neck, NY, 8/24–10/3/02.

1989

John F. Simon, Jr., (MFA Computer Art). Group exhibition, "Media City Seoul 2002," international new media biennale at Seoul Museum of Art, Seoul, 9/26–11/24/02.

1990

Robert Lazzarini (BFA Fine Arts). Group exhibition, "Media City Seoul 2002," international new media biennale at Seoul Museum of Art, Seoul, 9/26–11/24/02.

1991

John Ivanchenko (MFA Fine Arts). Solo exhibition, "John Ivanchenko, 20 Years in the Making," at New Light Gallery, Abingdon, VA, 9/7-10/14/02.

Gwendolyn Marcinek (BFA Illustration). Exhibition, "Helix," at the Brooklyn Brewery, Brooklyn, 1/17-2/15/03.

Linda Saccoccio (MFA Fine Arts). Group exhibition, "New York Paints! A Survey of the Next Generation of Painters," at Paul Sharpe Contemporary Art, NYC, 1/15-2/26/03.

1992

Lisa Ruyter (BFA Fine Arts). Exhibition at Leo Koenig Gallery, NYC, 11/14/02-1/4/03.

1994

Joseph Adolphe (MFA Illustration). Exhibition of work at the Late Show Gallery, Kansas City, MO, 5/25-7/5/02.

Ross Chambers (MFA Fine Arts). Exhibition at Brooklyn Brewery, Brooklyn, 9/20-10/18/02.

Inka Essenhigh (MFA Fine Arts). Solo exhibition at 303 Gallery, NYC, 10/29-12/7/02.

John Ferry (MFA Illustration). Exhibition of paintings at Jan Weiner Gallery, Kansas City, MO, 7/19-8/31/02. (Four paintings from the exhibition were purchased for the collection of Sprint, Inc.)

1996

Kyung Ja Kim (BFA Fine Arts). Solo exhibition, "Kim Kyung Ja Recent Works," at INSA Art Center, Seoul, 10/2-10/8/02.

1997

Raul Manzano (BFA Illustration). Curated and also exhibited in the group show "Reflections of 9/11 - A Tribute Art Exhibition" at Broadway Mall Community Center, NYC, 9/11-9/29/02, and "The American Dream" at Municipal Building, NYC, 10/1-11/29/02.

Stephen Sollins (MFA Photography). Group exhibition, "The Microwave," inaugurating the Cristinerose/Josée Bienvenu Gallery, NYC, 9/12-10/17/02. Exhibition, "Art on Paper," at Weatherspoon Art Museum, University of North Carolina, Greensboro, NC, 11/17/02-1/03. Exhibition, "One Hand Clapping," at Smack Mellon, Brooklyn, NY, 11/30/02-1/6/03. Exhibited at the Miami/Basel Art Fair at the Miami Beach

Convention Center, Miami Beach, 12/5-12/8/02. Exhibition, "Off the Press" at Southeast Museum of Photography, Daytona Beach, FL, Feb.-June, 2003. Exhibition, "New York," at Brian Gross Fine Art, San Francisco, March-April, 2003.

George Towne (MFA Illustration). Exhibition, "Full Frontal," at the Lesbian, Gay, Bisexual & Transgender Community Center, NYC, 10/26-12/7/02.

1998

Katrina Balling (MFA Fine Arts). Group exhibition, "Three East Coast Painters," at McGowan Fine Art, Concord, NH, 9/9-10/11/02.

Chris Bors (MFA Illustration). Exhibition, "Quest for Herb," at HEREunder Gallery, NYC, 7/14-9/1/02.

1999

Laura Goetz (BFA Illustration). Group exhibition at the Mills Pond House, St. James, NY, 10/18-11/24/02.

Aaron Zimmerman (MFA Fine Arts). Curated the group exhibition, "Homeland Security," at 450 Broadway Gallery, NYC, 1/16-1/31/03.

2000

Brendan Klinger (MFA Computer Art 2000). Exhibition, "Hot Vessels," at Lance Fung Gallery, NYC, 7/30-9/14/02.

Hyung Sub Shin (MFA Fine Arts). Solo exhibition, "Insectophobia," at im n iL Gallery, Brooklyn, 6/9-7/14/02.

2002

Alois Kronschaeger (MFA Fine Arts). Curated the group exhibition, "Art New York," at Kunstraume auf Zeit, Linz, Austria, September 2002. The exhibition included fine arts alumni **Katherine Bernhardt** (MFA 2000), **Joe Fig** (BFA 1991, MFA 2002), **Johan Grimonprez** (MFA 1992), **Anna Sew Hoy** (BFA 1998), **Dorota Kolodziejczyk** (MFA 2001), **Geraldine Lau** (MFA 1997), **Mick O'Shea** (MFA 1997) and **Phoebe Washburn** (MFA 2002).

Diana Shpungin and Nicole Engelmann (MFA Fine Arts). Exhibition at PS122 Gallery, NYC, 10/12-11/3/02. Group exhibition, "Scratch," at Arena, NYC, 10/15-11/16/02. □

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This spring, with the generous support of alumni, parents and friends of SVA, the Alumni Society presented a total of \$20,000 in Alumni Scholarship Awards to 17 BFA and MFA students to support the completion of their senior thesis/portfolio projects. Watch for a complete list of recipients in the fall issue of *Visual Arts Journal*.

If you haven't done so recently, consider making a gift at this time to the Alumni Scholarship Fund to help expand this important resource for SVA students. The Alumni Society is a nonprofit, 501(c)(3) organization; all contributions are tax deductible to the full extent allowed by law. And 100 percent of your contribution goes directly to students. Please return your contribution in the attached postage-paid envelope as soon as possible. □

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