



VISUAL ARTS JOURNAL

School of Visual Arts Magazine | Spring 2005

Visual Arts Journal School of Visual Arts Magazine | Spring 2005



School of VISUAL ARTS®

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'Everywhere I look in the great literature about the visual arts, I seem to find philosophy lurking in the background.'

— Thomas McEvilly (see *It's Academic*, page 13)

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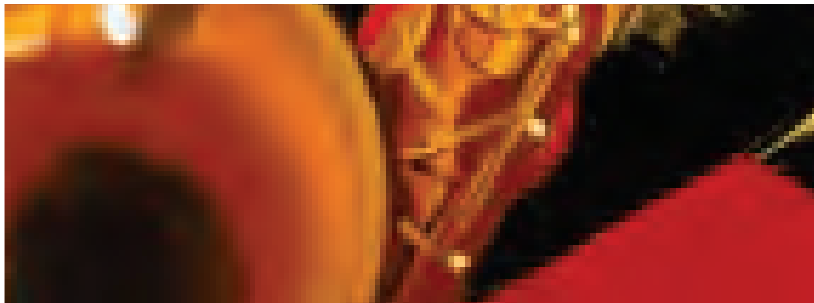
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FROM THE EDITOR



Roderick Angle

Regular readers of *Visual Arts Journal* know that this page usually features a message "From the President," rather than "From the Editor." Well, President Rhodes has allowed me to take his spot on this occasion and perhaps it won't seem such a radical change in routine if I begin with a quote from his fall 2002 column: "This issue of *Visual Arts Journal* marks the beginning of an experiment."

At the time, the design of the *Journal* as well as its focus was changing from a two-color publication exclusively for and about SVA alumni to a four-color magazine that we hoped would be of interest to the entire SVA community. Evidently we were not alone in our thinking. Emma Daly, in a November 2004 *New York Times* article, wrote that several universities, including Vanderbilt, Penn State and Yale, among others, had recently rethought or restarted their alumni publications. She noted that "... alumni magazines these days are revamped, glossy and offering an impressive array of more worldly topics."

I'm happy to report that our little experiment has since become an award-winning publication. The fall 2003 issue of the magazine received an award of excellence from the University & College Designers Association, and the cover of that same issue, featuring artwork by SVA student Rochelle Sumner, was selected to appear in *Print* magazine's 2004 Regional Design Annual.

Two individuals who were integral to the original redesign of our publication and the look of many of the following issues — art director James McKibben and designer Donna Montilli — recently left the *Journal* to pursue new career opportunities. Their departure has prompted me to offer some long overdue thank you's: to James and Donna, for their creative efforts over the past few years, and also to the many members of the SVA staff, primarily those in the external relations group who have written stories for the *Journal* — often on their own time and in addition to their daily job responsibilities.

Looking ahead, the editorial staff of the *Journal*, along with its new art director, Michael Walsh, and designer, Daniel Kitae Um, will begin to evaluate the content and design of the magazine. We feel it is important consistently to improve and expand the scope of this publication; so in that spirit, we would like you to let us know what *you* think about the magazine. We would be grateful to receive any comments, suggestions, complaints or compliments you might have regarding the *Journal*. More than winning awards, our goal is to make this a useful and enjoyable resource for everyone who reads it.

Sam Modenstein
Editor

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VISUAL ARTS BRIEFS

With reporting by Elaine Chow, Francis DiTommaso,
Brian Glaser, Dan Halm and Joseph Tuohy



Joline Arts Center in the Berkshire Mountains. Photo courtesy of the Darrow School.

The program is designed to foster experimentation and new concepts and approaches to art-making. The workshops will include individual and group critiques and 24-hour studio access. Students from all areas of study may participate; there will be gallery and museum tours, studio visits and guest lectures.

For further information, contact the Division of Continuing Education at 212.592.2050 or ce@sva.edu.

THE POWER OF DESIGN

In June 2005, the School of Visual Arts will present "The Design of Dissent," an exhibition of 100 graphic works taken from a book by the same name, co-authored by SVA Board member Milton Glaser and faculty member Mirko Ilic. Recently released by Rockport Publishing, the volume contains some 450 images documenting the importance of dissent in modern society. An interview with Glaser conducted by MFA Design co-chair Steven Heller and an introduction by playwright Tony Kushner give the images their proper context.

The exhibition will be international in scope and show examples of graphic work going as far back as the 1960s — including the iconic peace sign — but the bulk of the work will be from the more recent past. Posters, trademarks, buttons, leaflets and other ephemera from the Middle East, the Balkans, Asia, Europe and the U.S. will document the lively and vital graphic responses to social, political, religious and economic issues around the globe.

GOING ONCE...

On the evening of September 13, 2005 the Alumni Society of School of Visual Arts will hold a historic event at the Visual Arts Gallery in Chelsea — the inaugural Alumni Society Auction. The goal of this event is twofold: to raise money to provide scholarships to SVA students and to honor three individuals (an artist, a mentor and a teacher) who have made significant contributions to the SVA community and the cultural and artistic life of New York City. Honorees are Jeanne Greenberg Rohatyn (mentor), Joseph Kosuth (artist) and Tim Rollins (teacher).

The auction — which will be part live and part silent — will include work by SVA alumni, faculty, mentors and students. It is hoped that more than a quarter million dollars will be raised for scholarships to be awarded to SVA students in all studio departments. Ten to 15 major works will be auctioned in the live part of the sale (beginning at 8:00 p.m.); the silent auction (which will start at 6:00 p.m.) will include nearly 100 less expensive works by students and emerging and established artists. Prices for the silent auction work will range from \$250 to \$7,500; live auction prices will be substantially higher.

Advanced bids on the work will be accepted during previews at the Visual Arts Gallery, 601 West 26th Street, Suite 1502, September 6–10, from 10:00 a.m. to 6:00 p.m.

A WEEK IN THE COUNTRY

The Division of Continuing Education will offer a chance to spend one week studying in the glories of the Berkshire Mountains at the Darrow School in New Lebanon, New York, this coming July and August. Nestled among the Shaker buildings of Mount Lebanon, the newly constructed Joline Arts Center provides an outstanding environment in which students can create and exhibit their work. The center, a 12,000-square-foot facility with panoramic views of the Lebanon Valley, offers spacious studios, workrooms and classrooms that support and inspire creativity.

Intensive weeklong workshops in drawing, painting, ceramics, woodworking and photography, held under the instruction of SVA faculty members, will offer unique opportunities for intermediate and advanced students seeking to develop a strong body of work.

The tradition of illustrating socially or politically significant messages is centuries old and continues today — each year scores of powerful new graphics are created. “The Design of Dissent” will recall the powerful visuals of years past and introduce us to many that are new and meaningful today.

NEW AND IMPROVED

A number of major renovation projects were completed this past year at SVA. Chief among these is the Student Center on the ground floor of the New Residence at 215 East 23rd Street. The 130-seat facility, which opened in September, features a lounge area, coffee bar and café for students who need a quick break between classes. In addition, the center boasts an entertainment area where film screenings, live music performances and poetry readings have been held.

The Visual Arts Library also underwent a complete renovation. Visitors can now browse and borrow from the College’s sizable collection of books, magazines, slides, comics and movies in a space that is 30 percent bigger and fully rehabbed. The redesigned space features expanded multimedia shelving, a wired “smart” classroom for hands-on library instruction



The new Student Center at SVA offers a lounge and coffee bar.

and a larger slide library. With the upgrade of the library’s administrative offices and nearly twice the number of computers and improved study areas, the library is brighter and more user friendly than ever. “It’s so much more functional for patrons and staff,” says Bob Lobe, library director. Space has also been created to house the Milton Glaser Design Archive, a new resource that will allow library patrons to track

the evolution of numerous Milton Glaser projects from the beginning sketches to final art. Home to more than 2,500 sketches, posters and original artwork, the archive’s content was a gift from the designer to the Visual Arts Foundation.

WELL-SPOKEN

Over the past year, students at SVA have had the opportunity once again to hear career advice from some notable alumni, thanks to the Distinguished Alumnus Lecture Series. This ongoing series, sponsored by the Alumni Society of School of Visual Arts, features talks by well-respected members of the arts community. In 2004-05, speakers included Joe Quesada (BFA Media Arts 1984), editor in chief of Marvel Comics; Joseph Kosuth (1967 Fine Arts), conceptual artist; Debbie Pashkoff (1990 MFA Computer Art), art/lighting director of Rhythm & Hues Studios; and Sarah Sze (1997 MFA Fine Arts), fine artist.

Each lecturer offered a different perspective on his or her success in a chosen field. Quesada discussed the comics industry, presented his work, and gave an overview of the skills required to be a Marvel Comics artist; he also gave advice to those interested in working in comics and accepted portfolios for review. Kosuth spoke of how his work has consistently explored the role of language and the production of meaning within art. His presentation, titled “A Memorandum for Guests and Foreigners,” focused on the ideas and writings behind a series of international exhibitions on that theme. Pashkoff covered the artistic, technical and nontechnical requirements for success in the digital effects field; she also discussed her work and treated students to the latest projects “in the works” at Rhythm & Hues. Sze, a 2003 winner of a MacArthur Foundation “genius” fellowship, completed the series in March with a discussion of her installations.

The Office of Alumni Affairs will continue this lecture series in the fall of 2005; please check online at www.schoolofvisualarts.edu/alumni for a list of upcoming speakers. □

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 Brian Glaser at hglaser@sva.edu.

POINT OF VIEW

MAKING THEIR WAY

By Ellen Clinesmith

As the semester comes to a close and the students prepare to return home for the summer, I find myself reflecting upon the many obstacles our first-year students have navigated during the past academic year.

The introduction to SVA and New York City for most freshman and transfer students began with new student orientation, which last fall coincided with the Republican National Convention. As director of campus life, I was afraid the media attention and tight security associated with the convention would deter students from participating in the many orientation programs and activities we offered. I also worried that the convention would negatively impact students’ and their families’ perception of SVA. Thankfully, I was wrong on both counts.

The transition from a structured home and school environment to the looser college regimen is often difficult for students — and parents — to maneuver.

The convention and the various restrictions it imposed on New York City residents served to sequester the school community; this seemed to bring students together in unexpected ways and we experienced high participation throughout orientation week. The beginning of the year can often be a challenge for new students as they make a sometimes-difficult transition in their lives; while the convention compounded this time of change, the students survived and will be stronger for it.

I see my job as consisting of two integrated-yet-distinct missions. The first is the day-to-day, material work of providing students the services and programs they need to successfully handle their transition to college and making sure that they get the most out of SVA while they are here. The residence life, health services and student activities offices all play a vital role in creating a supportive environment in which young artists are able to hone their talents. In addition, we endeavor to engage students in extracurricular activities in order to foster stronger connections with the institution. We have found that the more our students participate

in these activities, the greater sense of satisfaction they feel with their college experience. The key is to try to determine what students are interested in and how to engage them.

The second, and more important, part of my job is the “big picture” aspect of helping SVA students to be able to lead independent lives and participate fully in a society that, as citizens and artists, they will influence and be influenced by. The transition from a structured home and school environment to the looser college regimen is often difficult for students — and parents — to maneuver. One of the things that should be learned in college is how to conduct oneself independently in a competitive environment. For many, this is not an easy lesson. We sometimes find that students are unable to speak for themselves when problems arise — in the residence halls, classrooms or elsewhere on campus — assuming that their parents will somehow deal with the situation for them. My greatest challenge is to help parents give their children the room they need to confront problems appropriately and on their own.

Once again, as I reflect upon the past months, I’m impressed with the dedication our students consistently show to the study and creation of art and the tenacity with which they confront difficulties and manage the complexities of college life. With the assistance of faculty and staff at SVA, students indeed tackle these challenges and become better citizens and artists. The Republican Convention engaged many students in politics when they first arrived in the city. They took photos of protests, attended rallies or participated in political discussion. It is my hope that these experiences and others like them will continue to inspire art and engage students in a greater connectedness to SVA and the world around them. □

Ellen Clinesmith was appointed director of campus life in 2000. She began her career at SVA in 1998 as director of residence life, after having served as the assistant director of residence life at the University of Stony Brook. She graduated from the University of Kansas with an undergraduate degree in political science, and from the University of Stony Brook with a graduate degree in liberal arts.

IN PRINT

By Elaine Chow

**The Ha-Ha: A Novel****Dave King**Little, Brown and Company
368 pages, fiction,
hardcover, \$23.95There's nothing funny about *The Ha-Ha*, at least not laugh-out-loud-funny-ha-ha; the story is different and more complex than one

might expect from the title. The book takes its name from a gardener's term for a hidden barrier. A ha-ha is a boundary — a sort of dry moat — placed so as not to obstruct a view. This debut novel by Dave King, an SVA Illustration and Cartooning and Humanities departments faculty member, is really about the invisible boundaries that prevent — and at the same time allow — people to communicate with each other fully.

The novel's hero, Howard Kopostash, narrates his story in a clear, intelligent and highly observant voice.

However, it is a voice that exists only in Howard's head. He is in fact unable to speak, read or write — a result of a head injury sustained during the Vietnam War. Now middle-aged, Howard leads a life of inner isolation and loneliness. But when an old high school girlfriend asks him to take care of her nine-year-old son Ryan while she goes into drug rehab, Howard is forced actively to engage the outside world. Suddenly, his interactions with people increase — from participating in a youth baseball league to becoming friends with his housemates. How he manages to communicate and take care of a young boy is what makes this story beautifully sad. Howard's attempt to convey his fondness for Ryan and to overcome his communication barrier is a frightening and surprisingly endearing experience for them both.

"In Print" features recent published work from members of the SVA community. Submit items or review copies to:

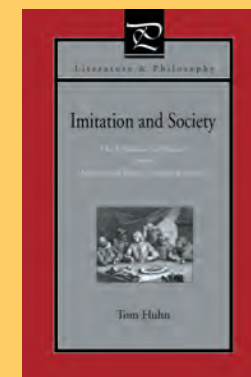
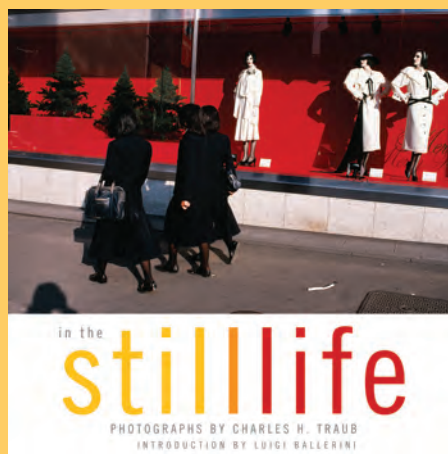
Dan Halm, School of Visual Arts, Office of External Relations, 209 East 23 Street, Room 209, New York, NY 10010-3994.

In the Still LifePhotographs by
Charles H. Traub,
introduction by
Luigi BalleriniQuantuck Lane Press
128 pages,
110 color photographs,
hardcover, \$19.95

A still life is a painting of objects arranged for a pleasing composition. Charles Traub, chair of the SVA MFA Photography, Video and Related Media Department, takes the meaning several steps further in his book *In the Still Life*. Made between the mid-1980s and the late 1990s, his photographs are "still-lives" of frozen moments — subjects unposed, circumstances unplanned and perfect compositions accidentally arranged. The photographs, taken during his travels around the world, sat in a box for many years until Traub's interest in still life painting led him to regard them as more than just snapshots. Now, selected and carefully arranged with a sharp eye, the photographs are, in essence, about the universality of everyday life.

Traub smartly juxtaposes chosen images and places them in an order that suggests pattern, randomness and the willingness to see the absurdity in mundane moments. Chapter one is about singularities — the first photograph is of a cow standing in the middle of a deserted road. Things that are single invite duplication and addition. Thus follows the second chapter — of twos: two women wearing identical blue coats standing on a pier; two women both wearing shirts of the same shade of pink. And so forth. Not until chapter 5 does the structure break down; there viewers are asked to accept chaos and the presence and absence of humanity.

From that first photograph, of the cow, to the last shot in the book, a graffiti-covered sculpture of an oversize camera in an Italian park, Traub presents a photographic story line — a "journey from a world of still lifes to the world of a still object." *In the Still Life* is more than just a bowl of fruit; it's an entire landscape of life.

**Imitation and Society:
The Persistence of
Mimesis in the Aesthetics
of Burke, Hogarth
and Kant****Tom Huhn**Pennsylvania State
University Press,
304 pages, hardcover, \$55**mi-me-sis** Greek name for
rhetorical pedagogy known as imitation.

A concept in aesthetics theory, mimesis is applied to the relation of art to nature. It is usually discussed in freshman art history and criticism courses where many students learn of (or must read portions of) Plato's *Republic*, in which the Greek philosopher ranks mimesis third after truth in his guiding principles on justice and the ideal state. Plato argues that art is merely an imitation or copy of nature. A "true" bed is the earth, made by God. Second to the "true" bed would be one made by a carpenter. Thus follows the imitation of the bed — a painting made by an artist. Once students grasp this idea, the class, for the most part, moves on to other concepts in art theory and criticism. Huhn, who teaches aesthetics and philosophy at SVA, considers mimesis as a viable, complex theory. In *Imitation and Society* he reconsiders the doctrine of mimesis as it existed in the 18th century.

**Alphabet City: Out on the Streets****Michael De Feo**, Gingko Press, 36 pages, \$19.95

"A" is not for apple in *Alphabet City: Out on the Streets*, the first book by Michael De Feo (BFA 1995 Graphic Design). "A" is for ant — an oversized black ant, in fact, painted on a nondescript brown wall. "B" is for beach ball — a large red, yellow, blue, and white ball on the side of a dumpster. "C" is for cherries — two perfect red cherries on a dark green wall in front of a chain-link fence.

Alphabet City is a collection of photographs of De Feo's street art — paintings on paper glued to city walls, doors and lampposts. The book, inspired by the children who stopped on the street and pointed out De Feo's artworks to their parents while he installed them, is filled with brightly colored images of paintings that simultaneously pop out and blend into the city environment. The paintings are friendly and simply rendered. In the photos, a ladder runs up a brick wall, a jet zooms across scaffolding and an octopus undulates along a black graffiti-covered door. Both a children's book and an artist's book, *Alphabet City* encourages people to pay attention to their everyday surroundings through the examination of art shaped by childhood memories.

De Feo — also known as the "Flower Guy" — has plastered painted flowers in cities worldwide, including approximately 15,000 in the streets of Manhattan. Fittingly, in the book, "F" is for flower — a painting of a white flower outlined in green, glued to the base of a lamppost. People who actively take notice of street art in New York City will recognize this image. Luckily, it is preserved in this book for many more generations of children — and adults — to see, observe and appreciate. □

ON ASSIGNMENT

By Dan Halm



CELIA BULLWINKEL

THE WOMAN BEHIND THE SQUID(LEY)

ASSIGNMENT

Breathe life into Squidley, the SVA Web site mascot. "Squidley is like your typical college freshman. He came from the Muscoto Reservoir in upstate New York, so he's not entirely familiar with Manhattan," says animator Celia Bullwinkel. "His discoveries made doing this cartoon exciting." From his first figure drawing class to a busy gallery opening to acquiring a tattoo after a night of dancing, Bullwinkel launched Squidley on his first adventures.

ANIMATOR

Bullwinkel (BFA 2001 Animation) is currently on the staff at Little Airplane Productions, Inc. and has also done work for numerous animation houses, including MaGik World, Bill Plympton Studios, Nickelodeon Digital Studios and Alpha's Bet. Her animated short *The Rammellzee Three* was screened at the 2003 Eksjo Animation Festival in Eksjo, Sweden.

TIME FRAME

A new animated segment was produced once a month, appearing on the main page of the Web site.

PROCESS

"I can't say Squidley is autobiographical," says Bullwinkel, "but he certainly helped me relive my four years at SVA." Squidley's adventures were developed at monthly brainstorming sessions with Anthony Rhodes, SVA's executive vice president and James McKibben, formerly art director at the Visual Arts Press. "Some of the things that happen to Squidley were from Tony, and others were from me," Bullwinkel says. "Usually he would throw out an idea and I would build it into the cartoon."

Bullwinkel's next step would be to break down the story ideas into storyboards. Once Rhodes signed off on the storyboards, she worked on the final animation. "The process is very labor intensive," she says, "so I made sure the story was solid before I started animating. Half the fun was drawing the people Squidley meets at SVA. I tended to find myself designing characters based on friends and former teachers."

Bullwinkel initially drew all the poses, characters and backgrounds in pen-and-ink. She then scanned each drawing into a computer. "The fun part was putting all the elements together in Flash and making Squidley come to life," she says. "I never got tired of that part." The entire animation process normally took a little over two weeks. Bullwinkel was inspired by and follows the techniques of the Flash cartoons done in the early '90s by the animation studio Spumco, best known for creating *Ren and Stimpy*.

FINAL THOUGHTS

"As an animator, making a cartoon every few weeks really sharpened my filmmaking skills," says Bullwinkel. □

Squidley's freshman adventures appear on SVA's Web site, www.schoolofvisualarts.edu. To view more of Celia Bullwinkel's work, visit www.celiabullwinkel.com.

A few weeks ago, reporter Brian Glaser was able to have a few words with Squidley between classes.

■ Tell me, what has been your favorite thing about your first year at SVA?

I have to definitely say, meeting other students and making friends. I thought I was going to feel very "different" at SVA because...well, because I'm a squid and most of the other students aren't. But everyone seems to like me for who I am, which is great.

■ What has been the biggest surprise?

Oh, that would be life in the residence hall. The school I came from had thousands of friends and family members all swimming in the same direction, all eating at the same time and everyone more or less doing the same things over and over. But life in the George Washington is a different adventure every day, and everyone gets to do their own thing. I love it.

■ Have you decided on a major yet?

Not yet. I'm leaning toward animation, since I have a special affinity for it, but that also brings up cartooning, computer art and a bunch of other majors that could be a good fit for me. Since I have an extra arm, I want to make sure I'm putting it to good use.

■ What are your favorite extracurricular activities?

That's easy: I love going to galleries. You get to see lots of great art, meet people, see the city and be inspired. Plus, there are free beverages and snacks, which never hurts — after all, I'm an art student on a budget, so free stuff is the best stuff there is.

■ What would you say is the biggest lesson you've learned so far at SVA?

I've definitely learned to be myself. My instructors here have encouraged me not to try to be something I'm not, and to figure out what my own, individual way of expressing myself is. I'm a squid, I've got three arms, I can breathe underwater... those are the tools I have, so they're the tools I'm working with, and the art I'm creating is embracing them.



A DRAWING LESSON

By Stephen Gaffney



BETWEEN THE LINES

Stephen Gaffney teaches a number of life drawing and painting classes at the School of Visual Arts. He holds a bachelor's degree from SVA and a master's from the New York Academy of Art. His work has been displayed in exhibitions throughout the United States, and in 2004 he received the Edwin Austin Abbey Mural Fellowship from the National Academy of Design in New York.

First and foremost, we should set aside the idea that technique alone is the key to a successful drawing. By emphasizing process, rather than art, we can begin to understand the elementary aspects of creating a drawing from and of something—specifically, the human form. By addressing the tactile quality of form and the element of movement, it is possible to convey these life-enhancing sensations in drawing. Breaking the body down into simple forms can show what is essential, how it functions and how it appears in nature. Simply put, line connects us to whatever we are drawing; a cylinder is always a cylinder, but it can also be the basis of an arm. The

limitless contours of form are reduced in drawing to whatever number of lines selected by the artist.

A group of lines translates into something when they are placed together in certain orders. A nose is not made up of lines, but it can be conveyed through a series of well-placed lines. However, the slightest shifting of a line can alter the drawing; you can either capture the essence of your subject or alter its appearance by being "off." More valuable—and less tangible at first—is learning to see what is between the lines; the absence of line and the space that absence occupies becomes just as important as the line itself. By using the relationship of the empty space and the lines, we are able to capture the vitality and rhythmic relationships that exist in the body and the pose. The blank spots on the page become just as powerful as the strokes made by a pencil. That said, we can then understand that the line isn't the thing you are actually making; what you are really trying to capture is the thing between those lines.

A good exercise I recommend for keeping drawings alive is by working on a series of short poses (five to 10 minutes) using three pencils of different colors. This gives your brain a chance to think in different ways in one drawing and to have a record of those thought processes. The first pencil is used to describe the rhythmic order of the pose—the relationship between the weight, the movement and the placement of the body. This can be difficult at first because you might want to draw what you see, which is a valuable part of drawing, but the tendency is to try to *copy* what we see rather than *understand* what we see.

The second pencil is used to add structure, and this can be accomplished by using boxes, cylinders or spirals. In this way you are able to describe the various movements throughout the body quickly, while responding to the pose. Finally, the third pencil is used to pull the pose together. Ideally this would be the moment to enhance the image. But you must resist

the urge to gravitate toward simply outlining what you have done, correcting only the outer aspect, as this will flatten out everything you have just worked on.

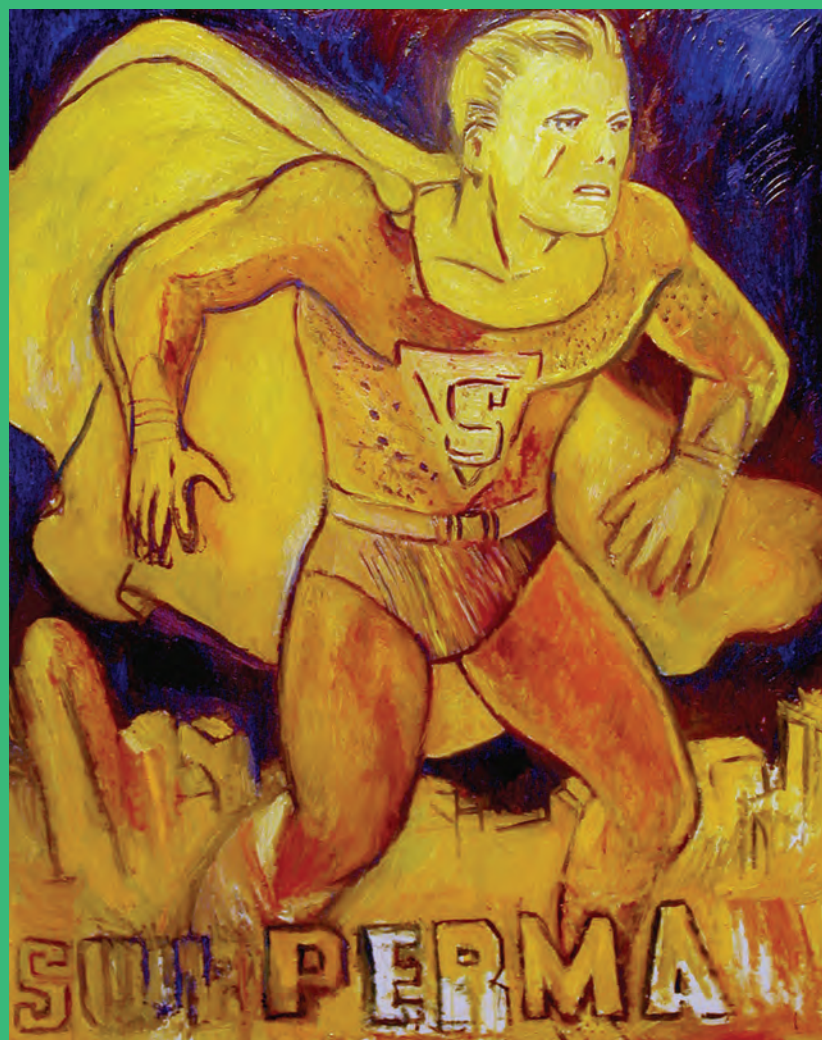
When something drawn from observation or memory is successfully conveyed, we first notice the imagined transformation of the body, face or whatever we are drawing, and then we notice how it is accomplished. By capturing the human form through drawing, we are building on principles that are deeply rooted in the history of art. We can trace the lineage of drawing as a way to communicate ideas as far back as the animal drawings on the cave walls of Lascaux. It's about a visual language—with rhythm as a part of that language—that allows us to capture the vitality of life and form. Since we have been handed down concepts of the human form throughout all of history, we can use what others have decided was useful and clear. From the practices of the past we can learn how to perceive the moments of today. □

Drawings by Stephen Gaffney, 2004, pencil on paper.

FEATURED EXHIBITION

By Liz Bevilacqua

KEITH MAYERSON: HAMLET 1999

Keith Mayerson, *Superman*, 2004, oil on linen.

On the day of George W. Bush's first inauguration in 2001, Keith Mayerson began work on the first picture in his Hamlet cycle — a cartoonlike rendering of the 43rd president. The artist says: "I was thinking of W. as Claudius, the false king, in Hamlet." The resulting picture was one of 103 works in the exhibition "Hamlet 1999," the latest and final part of a four-year series, which was on view at the Derek Eller Gallery in Manhattan last December.

The Bush portrait was just one of many tragic or rebellious figures and events — from Shakespearean subjects to pop culture — the artist painted during the next three years. Mayerson's roster of human subjects includes James Dean, Harry Potter, Jesus Christ, Superman, John Lennon and Keanu Reeves, all done in his signature palette of yellows, browns and blues.

Last winter's "Hamlet" show was hung salon-style, with the artworks completely filling the walls of the gallery. Mayerson chose to display his work in this way to challenge the traditional notion of what a gallery should look like, as well as to immerse the viewer in images and allude to a comic book page crowded with panels. But the decision might not have made the best economic sense. "It's bad in terms of marketing," Mayerson says. "You aren't supposed to flood the market with your work. Popularity breeds contempt."

An instructor in SVA's Illustration and Cartooning Department, Mayerson makes paintings that bind up illustration and fine art into something compelling and eminently accessible — and accessibility is, of course, crucial to the sustenance of art. "Walt Disney is the greatest artist of the 20th century," says Mayerson. "His influence is much bigger than Warhol's." □



IT'S ACADEMIC

By Brian Glaser

Provost Christopher Cyphers (left) with art criticism and writing chair, Thomas McEvilley.

The fall 2005 semester will see the launch of MFA Art Criticism and Writing. Chaired by Dr. Thomas McEvilley, the two-year program will be SVA's eighth graduate-level department and will be the first purely academic master's degree in the history of the College.

Before coming to SVA to chair the new department, McEvilley spent 34 years splitting his time between New York City and Houston, where he taught at Rice University. Recently, he and SVA Provost Christopher Cyphers sat down with *Visual Arts Journal* to discuss the new program, the relationship of philosophy and art, and modernism versus postmodernism.

How did the new program come about?

Cyphers: President David Rhodes and I had been talking about it for six months or so before we approached Tom. David and I had talked to Suzanne Anker, the chair of the Art History Department, who expressed some interest in a program like this — a program with an art, art historical, critical approach that would also include a fairly substantial writing component. I asked Suzanne who she thought might best fulfill the chairmanship requirements of such a project. Without missing a beat, she said Tom McEvilley. Of course, other very qualified candidates were considered, but in the end, Tom was the best qualified.

McEvilley: Chris wrote and asked me to come have lunch with him and David Rhodes, and at that time they made the proposal that I might conceive and direct this new program. I was very happy to agree. There's a tremendous attraction to starting a program of one's own that reflects one's own sensibility and one's whole take on things. I couldn't pass it up.

Now, in a larger sense, where did the program come from? One thing that really affected my thinking was that in the '70s and '80s, basic concepts of literary criticism became extremely important in our culture. It began to seem that literary criticism was more than just a field of cultural entertainment, but something definitive about our culture. I would like to see the same kind of development take place with art and art criticism. Chris and David seemed to feel the same way about it, and we were right on the same page from the beginning.

How will SVA's program be different from one at, say, a liberal arts college?

McEvilley: The program I've designed is very strongly based on philosophy — on the deep relationship between the history of art and the history of philosophy. It has recently come to seem to many people in the art world that the modernist sensibility-based way of studying art was inadequate, that it also needed to have a heavy intellectual component. That's more or less the direction in which our hopes are turned.

How did your specific background help shape this program and give it this direction?

McEvilley: When I was in college and graduate school, I studied the classics — Greek and Latin languages, literature and culture and how they came to affect our traditions. I have a Ph.D. in the classics, and I absolutely love them. My outlook has always been one that was widely found in the 18th and 19th centuries — that in order to really understand and appreciate Western culture in general, you have to start with the classics.

So when I began studying contemporary art and culture — which didn't really happen until about the mid-'70s — I naturally brought this antiquity- and philosophy-based training to it. Everywhere I looked in the great literature about the visual arts, I seemed

to find philosophy lurking in the background.

When I began to write for art magazines and to write books about art, I decided to see if I could bring out this approach, and to see if people who had been in the art world longer than I had would recognize it as something valuable.

What is the basic structure of the program?

McEvilley: The program will probably have some emphasis on contemporary art, but will not be completely in that direction. I've taught ancient culture for years, and I will start right from the beginning with a course that I will call Paleolithic Art Theory. Because even though people in the Stone Age didn't write it down, they had a theory of art that lay behind their works, and you can divine it from studying the works and various authors who've written about them.

So the foundation course will be called History of Art Theory and Criticism I and II. It'll be two semesters. The first semester will be the whole story up until about the beginning of the 18th century. The second semester will focus at more length and in more detail with the 18th, 19th and 20th centuries. In general, there will be an emphasis on contemporary art and an orientation toward philosophy.

Is there a general concept underlying the course offerings?

McEvilley: There is an important dichotomy underlying the whole field of art criticism through modernism and postmodernism — even underlying the whole field of art. I know that a lot of us came to feel in the '80s and '90s that postmodernism had kind of come in and swept the field, and was the dominant ideology. But in fact, starting in the latter part of the '80s, that started to recede. There was a resurgence of modernism, which is still going on, and it has something to do with the political situation and so on.

Basically, modernist art criticism had a very elitist sensibility. In other words, as Immanuel Kant said and Clement Greenberg said and the great modernist

thinkers about art said, you can't really explain why you like something or why you think something's a great painting or whatever. Once I did a public discussion with another critic, the American critic David Hickey, about this. David was a modernist and I was presenting myself as a postmodernist and at one point David said this great line to express the modernist point of view. He said, 'When I stand in front of a great painting, it hits me like this [pounds himself in the chest].'

I'm going to try to set up a faculty that will be primarily teaching a very intellectual program from a post-modernist ideological point of view. This idea will be important both in looking for applications from students and in considering faculty members.

How would you describe the education that you want students in the program to receive?

McEvilley: In the modernist era, art criticism really wasn't critical. It didn't involve a lot of analytical argumentation. Actually, even though it was called art criticism, it was more appreciation than criticism. The American art critic Kenneth Baker once made what I thought was a brilliantly concise remark — he said we're beginning to realize that the role of art criticism is not to make critical judgments for others, but to give the art audience the tools to help them be critical for themselves. That's really the way I feel about it — that critical thinking in general is just an enormously valuable and useful thing in life, not just in relation to art, but everywhere. That's what I would like the students to come out with, a feeling that they have learned how to think in a critical, analytical way.

What sort of careers can a graduate of the program expect to work in?

McEvilley: We've settled on four ways a person might go. One, a graduate of the program could end up as an art critic writing for magazines and newspapers. Second, a graduate of the program could end up as a curator — a lot of art critics double as curators, and the same kind of critical and analytical intelligence is useful in both those fields. Third, I think that some of them will go on to get a Ph.D. in art history, and end up as art historians, who also have this particularly focused critical sense. Fourth, they could become university teachers. I also wouldn't be surprised if some of these people went on to become artists.

How does this program fit into SVA's academic picture as a whole?

Cyphers: It's unique in the sense that it's the College's only academic degree program. All the other programs

at the undergraduate and graduate level are practice-based or studio-based. I think it's a natural extension of what we've been doing at the undergraduate level in terms of our teaching art history and the commitment we have to providing students with a well-rounded, balanced education. Students are not just learning the technical elements of their craft; they're also learning things like critical thinking and being able to synthesize disparate pieces of information to make reasoned judgments and so on.

SVA has, in its nearly 60-year history, gone from being a school of art to a college of art and design, and I think it's just a natural extension of where I believe we're headed — increasingly greater emphasis placed on intellectual skill and fomenting a discourse on art and culture and the theoretical ramparts for that. Naturally, we wouldn't allow this trend to come at the expense of our great tradition of practice-based education. This program seeks, then, to talk about art from a multiplicity of perspectives, and it's doing so in an art school environment, where art is constantly being made.

From a purely practical aspect, how many students can the program accommodate?

Cyphers: We're aiming for about 20 per class year, so 40 students total. The thing about this program is that it's not bound by many of the constraints with which most of the studio programs must deal. It doesn't need any specific equipment, it doesn't call for workstations and other such equipment. You can teach the class virtually anywhere. But ideally, I don't think you want a seminar exceeding 20 people, because it makes meaningful conversation difficult.

What are your short-term goals for the program — say, the next four or five years?

McEvilley: I think that despite the fact that for a long time now contemporary art has been a very prominent part of our culture, it hasn't really come to occupy a position equal to that occupied by, say, literature.

Cyphers: If the students who graduate from this program find themselves able to raise the level of discourse on art within the culture at large...

McEvilley: ...so that an image could have the same type of importance for understanding one's own culture that literature and philosophy have acquired in the last 20 or 25 years. Art has remained a little bit behind in that way, somehow cut off from the intellectual culture in ways the literature and philosophy never have been. I would like to rectify that. □

By Dan Halm

Sarah Silver

An ooze of glamour, a pulsating tempo, the swish and shift of fabric on fabric, the pop and sizzle of color — these are only a few of the sensations one experiences while viewing a Sarah Silver photograph. Whether shooting fashion, dance or beauty photographs, Silver (MFA 2001 Photography and Related Media) creates stunning and unmistakable images that convey the poetry of motion and the natural grace of human movement.

Combining a love of photography and dance came naturally to Silver; she studied both at Vassar College. It was Silver's freshman ballet teacher, who nudged her, not so gently, to focus more on photography rather than on dance. "I think I was tripping up all the other students," she says. "I couldn't retain any of the combinations. I was a mess." Aware that Silver was interested in photography, the instructor suggested that she combine the two. So Silver stopped disrupting class and began to focus — literally — on dancers, all the while devising her own way to look at dance photography. After graduating from Vassar, she applied to the MFA Photography and Related Media program at SVA to continue her exploration of movement and photography.

While finishing her degree, Silver was chosen to shoot a fashion spread for *Surface* magazine's annual Avant Guardian issue. It was during that photo session that Silver moved beyond the traditional images of dancers: classic poses, leotards, hair tightly wound in a bun. "There is only so much you can do with a leotard, and costumes look like costumes," says Silver. The magazine supplied her with a stylist and designer clothes were selected for the shoot. By shifting to photographing dancers in couture, Silver had stumbled on a new approach to fashion photography by which the clothes took on a new sense of vitality and importance. Ironically, in so doing, Silver was forced to replace her beloved dancers with professional models. She discovered that the dancers'

Sarah Silver, *Untitled*, 2000,
model: Olivia Bowman,
Alvin Ailey Dance Theater.



concentration showed up in their faces, while models were better able to control their expressions and how they came across on camera.

Having her work appear in the magazine allowed Silver to float effortlessly between shooting both fashion and dance, for such clients as Marshall Field's, the Stephen Petronio Dance Company, *Abercrombie & Fitch Quarterly*, Proenza Schouler and *Italian Vogue*.

Silver likes to keep her photo sessions vibrant and alive. She uses an attachment that converts the pictures she takes with her Hasselblad to digital images, so that she and her clients can see the finished product immediately. "Every time you shoot movement, the variables change. The clothing, the clients, the model and the sets are always different, so that will inform the movement," she says. "It never really gets old, because you never know what the outfit itself is going to come up with. You can get really creative and always keep pushing in different directions. I want to make images that feel as lush, beautiful and touchable as the clothing itself."

Although known for the motion she captures in her work, Silver has pushed herself to make straightforward beauty shots, where little or no movement is involved. The most a model might do is lift and lower her chin. "It's like my alter ego. [The photographs] still have my mood and energy, but I think that I like to be quiet sometimes," she says. When it comes to these intimate moments, she looks for models with distinctive facial qualities — faces that might not be considered traditionally beautiful. "When you put makeup on a pretty girl she suddenly becomes candy-coated," Silver says. "But when you put makeup on a really stunning, quirky-looking girl, she is suddenly transformed into something that's not just beautiful, not just pretty."

With her keen eye for detail and energetic spirit, Silver delivers a visual punch each time she steps behind her camera. In every shot, her models seem to radiate an aura of elegance and otherworldliness. Whether she's shooting the most recent collections for *Spanish Harper's Bazaar* or portraits of the next up-and-comer, she never fails to capture the liveliness and excitement of movement. And while the dance world may never see Silver take the stage, her contributions to both art forms deserve a standing ovation. □

To view additional images visit:
www.schoolofvisualarts.edu/VAJournal
 or www.sarahsilver.com



Facing page:
 (Top) Sarah Silver, *Untitled*, 2002,
 models: Jimena Paz and Todd Williams.
 Sarah Silver, *Untitled*, 2004,
 model: Lisa Pomares.
 Sarah Silver, *Untitled*, 2001,
 models: Stephen Petronio Dance Company.

This page:
 Sarah Silver, *Untitled*, 2003,
 model: Rebecca Krohn, New York City Ballet.



Marshall Arisman, *The Divine Elvis*, 2004, oil on ragboard.

HARMONIC CONVERGENCE

By Brian Glaser

In 1967, Chris Stein began studying fine arts at SVA. By 1978, he was world famous, on the A-list at famous nightspots like Studio 54, and sought after by fans and fellow artists. But he did not achieve this stardom for his photography or sculpture — Stein is the guitarist and songwriter in the band Blondie, which produced No. 1 pop hits and appeared on the cover of national magazines like *Rolling Stone* and *Creem*.

Stein's journey from art school to the music world is not unusual: 1960s psychedelic band Pink Floyd formed in 1964 under the leadership of Syd Barrett, a student at the Camberwell College of Arts, part of London's University of the Arts; the core of the Rolling Stones met at England's Sidcup Art School; and '70s new-wavers Talking Heads formed at the Rhode Island School of Design (originally under the name the Artistics).

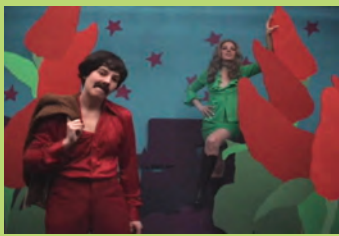
From Leonardo da Vinci's dabbling in music and the pianists who accompanied early silent films to Walt Disney's *Fantasia* and Andy Warhol's *Exploding Plastic Inevitable* (which featured rock band The Velvet Underground), musical creation and visual expression have long gone hand in hand. For many artists, music is not separate from visual art — there is a clear line of visual sense and conceptual thinking running through both types of creative expression.

Marshall Arisman, the chair of SVA's MFA Illustration as Visual Essay Department, learned about the connection early on. His grandmother, a noted psychic and spiritualist, said that she saw in his aura a need for balance of sound and image. "Making sounds and making images are two sides of a coin, they're not separate activities," she told him after he had set aside his alto saxophone to study art. "If you're going to continue to make pictures the rest of your life, you must balance your energy by making sound."

Arisman took his grandmother's advice to heart, and still not only finds time both for painting and music-making, but grasps the free flow of inspiration from one form to the other. "Most of the sounds I hear when I'm painting are notes. I look at my pictures from the standpoint of how many notes I'm playing," he says. "When I'm playing the saxophone, I'm aware that I'm doing the same thing with my hands that I'm doing when I paint — there's a similar rhythm to the movement of my hands." To help communicate this connection to others, Arisman often forgoes standard narration when he's presenting slides of his work and instead accompanies the presentation with his sax.

The result of embracing this connection is simultaneously direct and abstract. Arisman's paintings and illustrations rarely directly address music or musicians, but there is a tangible visual kinship to the

music of improvisers and composers like John Coltrane and Thelonious Monk. The dark whorls of color around Arisman's images suggest an improviser's harmonic searching within a song's chord structure, like a horn player working to expand the theme and maybe transcend it.



(Top, middle) Anne Spurgeon, *Jacksons*, 2002, video stills.
(Bottom) Anne Spurgeon, *Quando*, 2001, video still.

For some artists, the connection is even more immediate. Anne Spurgeon (MFA 2002 Fine Arts) creates video works that use the form and history of music to explore gender and identity: Spurgeon takes pop songs by male/female duos — like Nancy Sinatra and Lee Hazelwood and Captain & Tennille — and makes performance videos in which she plays both roles. The artist, who also plays guitar, brought her history of playing in bands during her college years to bear on her visual expression, and the result is a format that combines music and visuals to articulate nonmusical ideas.

Spurgeon's work is inspired by the late 20th century's premier intersection of music and visuals: the music video. Pioneered in the 1960s by groups like the Beatles and the Monkees, the explosion of the form in the 1980s meant that a band that wanted a hit had to do more than make good music — it had to have compelling visuals, too. Art-minded groups like the Talking Heads and musicians like Peter Gabriel took to this format especially well, using the video as a way to add a new dimension to their music that let the songs connect through the eyes as well as the ears.

Some of the most successful videos took advantage of the imaginative elasticity of animation to illustrate the song: Peter Gabriel emerged from art-rock obscurity to chart-topping success on the heels of his stop-motion video for the song "Sledgehammer" in 1986, and more recently director Michel Gondry has used various forms of complex animation to rethink several songs by White Stripes, a rock duo that adheres to a De Stijl-influenced red-and-white visual palette onstage.

As animation has evolved with the incorporation of digital technology, the connection to music has deepened. Today's art student is likely to use the same tool — the computer — to make art, view art, listen to music and create music. Many things have changed in the digital age: the advent of digital photography, the rise of digital animation and desktop film editing, and the ability to scan and e-mail a slide or original image. MFA Computer Art Department chair Bruce Wands sees today's students arriving at SVA already fluent in modern technology, and he's noticing the effect it's having on the art they create. "The traditional art model was that you were a painter or a sculptor or a musician," says Wands. "Now, because everything is contained in the desktop studio, the artists that are coming up are inherently cross-disciplinary."

As chair, Wands is happy to take advantage of his students' constantly increasing digital literacy, and has built courses in music composition and surround-sound audio into the MFA program. These students have grown up with computers, and Wands sees how that is defining the art they want to create: "Any curious artist is not going to say, 'I'm going to do Photoshop for the rest of my life.' They're going to want to explore the different tools that are available to them and move toward a multidisciplinary form of contemporary art."

Wands understands this impulse from personal experience. He spent several years as a full-time professional musician, playing electric bass and guitar in a jazz/blues-based band. After that he enrolled in graduate school to learn the business side of music, and ended up discovering computer graphics; now he is a full-time digital artist and educator, although he also regularly performs in local clubs with the Bruce Wands All-Stars.

His art clearly reflects his dual interests. Using both traditional and computerized instruments, Wands makes electronic music that explores multichannel composition and is incorporated into what he calls



(Top) Bruce Wands, *Variations* at the Museum het Toreke in Tienen, Belgium, 2001, interactive music sculpture.
(Middle, bottom) Bruce Wands, *Variations 504* at the Millennium Museum, Beijing, China, 2004, interactive music sculpture.

"interactive music sculpture": 3D installations that invite the viewer to touch and manipulate the physical piece, which in turn influences the sound emanating from the sculpture. The sculpture itself is a visual/musical hybrid: The main interactive structure consists of spheres placed on tubes that are attached to cube-shaped speakers, the whole of which resembles what musical notes look like on composition paper. Viewers are then encouraged to manipulate the sculpture, which remixes the music emanating from within in real time. Wands sees this intertwining of sculpture and music as a logical extension of the two art forms. "Music has a sense of composition that flows over into visual forms," he says. "Musical structure has a verse, a chorus, a refrain." Ideas of composition, repetition and structure are familiar to both the visual and musical artist, which makes exploration of one a logical conduit to the other.



Brian Lightbody, SVA poster, 2004.

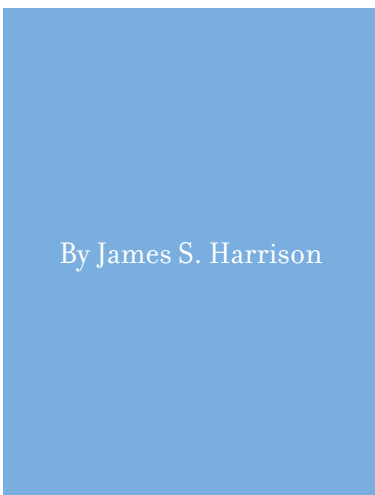
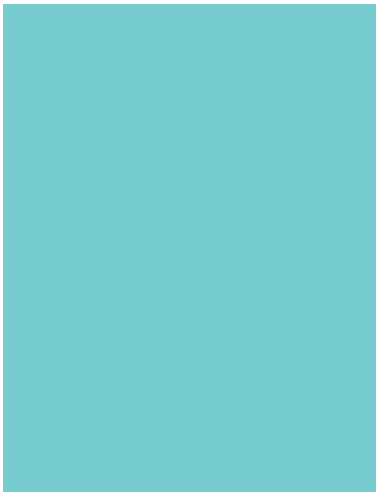
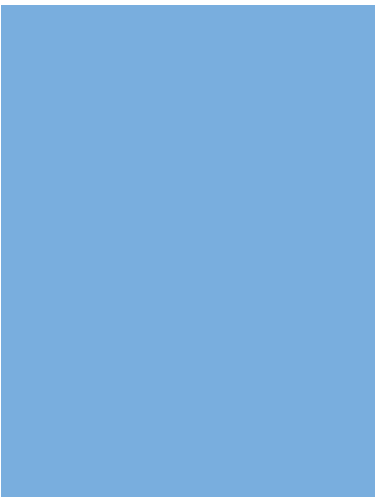
Brian Lightbody (BFA 2004 Advertising) often switches back and forth between the two mediums when he's at the computer. "I can go from working on design to working on music in five seconds," he says.

"It's good to juggle things — sometimes what I'm thinking in one area bleeds into the other area." As an example, he mentions the large-scale sign he designed for the side of the College's 209 East 23rd Street building, which features massed scribbles and doodles in an artist's notebook, held up against the New York skyline. While working on the project, Lightbody says he was listening to such champions of discordant music as John Cage and Glenn Branca; the poster's scribbles seem to echo the dissonant quality of the music.

Sometimes the music/art connection becomes so intertwined that it's difficult to tell where one ends and the other begins. When Chris Stein originally formed Blondie in 1974, he and his band mates were initially more drawn in by the visual antics of glam innovators like the New York Dolls and personages like drag performer Holly Woodlawn, who once spoke at SVA while Stein was studying there. The band worked on a lexicon of visuals centered on lead singer Debbie Harry — such as Stein's photos of Harry in a zebra-striped dress that appeared in *Creem* — which fell into place well ahead of their musicianship. "We saw ourselves as conceptual artists portraying a rock band," Stein says of Blondie. "The whole thing was an art piece."

One visual medium that has long been fully integrated with audio art is film. Even before the first "talking picture," 1927's *The Jazz Singer*, silent movies were accompanied by live musicians and punctuated by sound effects. From the beginning, musical scores were used to heighten the visuals — romantic moods, pulse-quickening action and emotional drama all had specific musical styles and cues to guide the audience. Then, as now, the cross-medium application of craft revolutionized the medium. The increasingly borderless artistic world has allowed American painter Julian Schnabel to launch a second career directing feature films; Scandinavian graphic designer Kim Hiorthøy to release CDs of electronic music; and Canadian artist Rodney Graham's exhibition "I'm a Noise Man" to incorporate original music he wrote and recorded while playing along with the images on the walls. Not to mention the fact that all of these works can be seen and/or heard through the screen and speakers of a laptop computer.

Visual artists and musical artists are, more and more, recognizing that they are simply artists, and the art that inspires them can be composed of notes, pixels, pigments or any other material that they can imagine. □



Laurie Munn, *Prom Night*, 2004, ink on paper.

How did Laurie Munn, the mother of two nearly grown children, find herself working toward a master's degree in fine arts at SVA and, in the process, focusing on a high school in northern New Jersey? Well, in a way, maybe it can all be traced back to two quite unrelated things: a provocative question brought home from school by her son a few years ago, and a discarded high school yearbook Munn had once found on a Manhattan sidewalk.

But we have to go back more or less to the beginning: after living in Southern California during her childhood years, Munn's family transplanted itself to Switzerland when she was 14, a move she describes as particularly wrenching. "Since I went to school in Geneva during my teenage years," she says, "I always knew that I had missed out on a lot of Donna Reed-type, all-American stuff — stuff I had grown to really like — and it's always felt like that left some holes that needed to be filled."

The family remained in Europe, and Munn got a diploma from the Sorbonne in Paris, then studied architecture and interior design in London and in Rome. Moving back to the U.S. in 1968, she enrolled in the Maryland Institute College of Art and got a BFA degree in 1972. Then she enrolled in Queens College and began work on a master's degree in fine arts, but after a few months — in a crucial decision, mostly having to do, she says, with fear of failure — she dropped out. "That," she says, "made another empty hole."

Fearful or not, her creative endeavors continued, even after she got married and had children. "I once turned the living room into a 'stage set' for a

Wizard of Oz-theme birthday party," she says. In fact, Munn has always kept a hand firmly in the world of art. Once, in the early 1970s ("in the pop art era") she created (and sold) hundreds of silk-screened T-shirts based on the Miss Subways ads that appeared in New York City subway cars. Another project around that time was a group of paintings inspired by an old family photo album — perhaps a precursor to her current master's work — she blew up the pictures, then painted and collaged them. And once, after she and her family moved to the suburbs in 1986, she built a kind of "installation piece" in her new home, made up of booths, tables and chairs salvaged from an International House of Pancakes that was being remodeled.

Fast forward to a day a couple of years ago when Munn's teenage son, Alex, came home from school and told the family about a question his class had been asked to answer that day: "What would you do with your life if there were no such thing as fear or failure?" Laurie Munn says she's not sure what answer Alex came up with, but the query set the wheels turning in her head and she thought back to the reasons she had dropped out of graduate school all those years before. Somehow a light bulb went off, and a few weeks later she announced to her family that she was going to go back to school and get her master's degree. Everyone cheered. So in the fall of 2003 Munn found herself "The oldest graduate student at SVA."

And now the discarded yearbook enters the picture. *The Altruist*, as the book is called, had belonged to one Bernard Becker of the 1965 graduating class of Emerson High in Union City, N.J. (his name is embossed in gold on the cover) and was full of pictures of football games, prom nights, beauty queen contests and activities clubs — the "Donna Reed" things Munn always felt she'd been denied. Over the years, she had occasionally thumbed through the volume and vicariously lived those events, and now she thought once again of *The Altruist* — and found a built-in subject for her master's project.

Using the photos from the book, she set out to tell her own story of life in a mid-1960s high school, concentrating on the "head shots" of the graduates. As she had the family photos years before, she took the small black-and-white pictures, blew them up with an opaque projector onto 16"x20"

canvases, drew the images in charcoal, then painted them in acrylic. Soon there were not only many portraits of the 1965 graduates, but paintings of teachers and coaches and various school goings-on as well. Here was Richard Ardito ("a man of his word," the book said); Jeanne Matthies ("a diverting conversationalist"); and Ron Sirianni ("a formidable character").

One day toward the end of Munn's second semester, after she'd completed some 50 or so pictures of the graduates (her original goal was to paint all 220 of them), her instructor said to her, "Your paintings are great, but you need a new challenge. Find a different way to tell your story."

In fact, Munn had often thought of actually visiting Emerson High, and maybe now the time had come. And if she videotaped the event, she thought... So she got in touch with the principal's office, described her project and asked if she could visit the school — with her video camera. She was given the go-ahead, and one day early last fall she made what turned out to be the first of many trips to Union City, and began adding video images to her project of "reuniting" the class of '65.

She was first given a tour of the school ("It was just like I'd thought it would be," says Munn) and then the principal invited her into his office, saying "I'd like you to meet one of my colleagues." To her amazement, a few minutes later she was being introduced to Richard Ardito. Ardito, it turned out, had been a teacher at the school almost since he graduated from college. "I hardly knew what to say," Munn says. "I told him about finding the book and about deciding to go to SVA, about the pictures I'd painted of him and everybody else. Then he said to me, 'Hold on a minute.'" Ardito left the room and returned a few minutes later with Ron Sirianni, also an Emerson teacher, in tow.

Now in a state of near shock, Munn could see that Emerson High was coming alive in a whole new and unexpected way. Through Ardito and Sirianni, she met — and videotaped — many other '65 grads: Joseph "Babe" De Santis, owner of a bar in nearby Cliffside Park; Frank "Cisco" Maniscalco, CEO of a New Jersey-based bank; Emil Ranaudo, a former football star; Frannie Galdini ("most popular" in the class of '65), a beautician in a hair salon not far from the school; Roger Schmitt, recently retired from a teaching post at another school.

And so Munn and her camera have become familiar figures around the school (she has more than 20 hours of raw footage, and a 15-minute video, so far) — and the holes are being filled in. She took her camera to Emerson's annual sports award dinner in October (John Murano, a 1960s-era coach at the school, was there, among other Munn subjects) and also to a reunion of the class of 1964, which lots of 1965ers also attended. One sad note: Along the way, Munn learned that Bernard Becker had died years ago, probably an early victim of the AIDS epidemic. She speculates that *The Altruist* was discarded after his death.

As this story goes to press, Munn is about to embark on her thesis project, but she's not sure exactly what form it's going to take. One possibility for part of the project is to do something that seems simultaneously radical, modern and eminently traditional: "outsource" the painting of the remaining 1965 graduate portraits to an "atelier." She has discovered a source in China that will take photocopies of the small black-and-white images taken from *The Altruist* and hand-paint them in acrylics in the same style and manner as the sample she has sent. "They look almost as if I'd done them," she says. "All I do is send them off and back they come. I'd never have the time to do all 220 by myself, so this is one way to get it done." To those who say this is "cheating," she points out that artists from Peter Paul Rubens to Andy Warhol have had apprentices who did a lot of "their" work.

Another route her thesis work might take is a "full circle" approach. She might just republish a new, paper version of *The Altruist*, using her images, of course.

While the demographics of Union City have changed in recent years, and the Emerson student body is mostly Hispanic these days, its needs keep growing, and the old football stadium (Pep Novatny Field) is scheduled for demolition to make way for badly needed new classroom facilities. It will mark the end of an era for Emerson High (the eponymous Novatny was a much-revered coach at the school, who was strongly identified with its football team). While the demolition will take place too late for inclusion in Munn's master's project, she, and her camera, will definitely be on hand for the event. □

A SUMMER LIKE NO OTHER

By Dan Halm

Now that another summer tourist season is just around the corner, travelers are once again making plans for some well-earned rest and relaxation. But for anyone interested in art, the allure of Europe offers much more than R&R; it is, after all, the birthplace of many art movements and a reservoir of culture that offers fresh perspectives and inspiration.

Through four exciting summer programs, the School of Visual Arts Office of International Studies allows adult travelers of all ages to explore the wonders of Europe. Whether it's the fascinating ruins of ancient Greece, the Renaissance heritage of Florence or the vigorous splendor of Barcelona, there is something here to inspire any artist in his or her quest to expand their own work. One of the best parts about this program is that you needn't be an SVA student to participate. Anyone with a strong enjoyment for art can be a part of it—a student's parent, an alumnus, a retired senior citizen or even a Wall Street broker seeking respite from the often-combative world of business.

IN THE PLAYGROUND OF THE GODS

The Art, Myths and History of Ancient Greece begins in late May. Participants fly to Athens, where, under the helpful eye of instructor J. Joshua Garrick, they spend three weeks exploring the treasures and ancient sites of the Western world's first great civilization, including two of its fabled islands.

With his years of experience teaching this course and broad knowledge of Greek culture and history, Garrick leads his student-travelers through the Acropolis of Athens, home of the Parthenon, then on to Delphi—where the famous oracle advised kings and emperors for over 1,000 years—Eleusis, Corinth, Nafplion, Epidaurus, Sparta, Mycenae and Olympia, site of the original Olympic Games. After that, the group moves on to the islands of Mykonos and Delos, birthplace of the god Apollo. Garrick brings legends alive all along the way. "In Greece, it is easy to see how a person's mind, body and soul can find refuge in the history and culture," says Nelson Ramirez (BFA 2005 Computer Art). "We learned more Greek history than an average college professor could have taught in two semesters. We saw beautiful art, landscapes and people. The trip was a life-changing experience."

Moreover, unlike other, more traditional tours of Greece, this program offers participants time at each location to paint, draw or take photographs. Each morning, you will visit an ancient site or museum housing antiquities that you probably have only seen in art books. Students then have time for themselves, to remain at the site or museum or to create their own work, inspired, perhaps, by what they have seen.

"No real art education is truly complete until the artist has stood before the greatness of the serene face of Apollo at Olympia or the divine Athena in the Acropolis Museum," says Garrick. "It is a miracle that these works of art have been found and are there for us to see. Of the many reasons to visit Greece, there is no more important reason for an artist than to look into the 'faces' of this greatness."

And the Greek museums, throughout the country, have never been looked better. Millions of dollars have been spent over the past decade preparing Greece for the Olympic Games, held in Athens last summer. It is hardly possible to take this trip without being inspired to be more creative than ever before.

UNDER THE SPELL OF THE RENAISSANCE

Beginning in late May, two programs explore the wonders of Florence. One helps students refine their painting skills. The other investigates digital photography.

Painting in Florence offers serious painters not only the opportunity to work in a studio but also to paint on location—and extraordinary locations they are: the gardens of an ancient palace, a bustling piazza or a quiet hilltop overlooking the city. Two well-known Florentine artists, Andrea Gennari and Ricardo Guarneri, encourage students to experience the city on their own terms and to render that experience in their art. "The program made it easier for artists and adventurous spirits to absorb beauty halfway around the world," says Henry Kim (BFA 2005 Fine Arts). "To witness Florence with all your five senses is a magical experience. At every location, a sketchbook was planted in the palm of my hands to bring back something unique from Italy. I went to Florence as a young artist and archaeologist and fell in love with the people, the art and culture."

The instructor for Digital Photography in Florence directs students to work on individual projects and submit a final body of work for review. This creative course provides guidance for photographing the city of Florence, its people and the surrounding Tuscan landscape. Classes are held in a modern studio at



Polimoda, a prestigious institute for fashion studies located in a restored villa.

"The trip was a great opportunity to gain experience and inspiration," says Lee-Kyung Kim (BFA 2005 Photography). "Before I went, I was interested in fashion photography, but that changed to more fine art photography after taking this course. The old walls and buildings of Florence fascinated me; they have such texture and color—I looked at them like paintings. It was an invaluable experience." Weekly group critiques are jointly held with students from the Painting in Florence program that further inspire both classes to produce the best work possible.

Evenings and weekends give students the opportunity to explore the many offerings of this fabled city—from flea markets and boutiques to dining at local trattorias—as well as the surrounding area. Weekend excursions to Venice or Rome are possible, and the beaches of the Mediterranean are only an hour away by train.

FIND INSPIRATION IN GAUDI'S BACKYARD

In June, a group of students travels to Barcelona, where they find inspiration in the works of artists such as Dali, Picasso, Miró and Gaudi. Faculty members Tom Carr and Carme Miquel conduct classes in a spacious studio at the Escola d'Arts Plàstiques i Disseny (LLOTJIA). Carr and Miquel help painters develop their work further.

Students take inspiration from Barcelona's Gothic and modernist quarters, Gaudi's architecture or masterpieces in the city's many museums. Some take

the train to Dali's quirky museum an hour outside town. "Barcelona is visual arresting, it's colorful, and it has amazing modern and traditional architecture," says Carol Porter, a six-year veteran of the Painting in Barcelona program. "With religion, races and culture all coming together historically, it's an international city, which is different from a lot of other Spanish cities."

The program in Barcelona is divided into two sections, each conducted by a faculty member, offering each student invaluable critique and private one-on-one assistance. Participants are encouraged to express themselves in any medium; style and subject matter are completely left up to the student. At the completion of the program, students meet for one final group critique.

Porter, designer/art director of the *Washington Post* real estate section, has worked in numerous media during her time in the Spanish city — watercolors, oil paint, even mosaics — and has made many friends there. "Knowing people there makes it very nice. Even though I've been there many times, there is always something new to do and experience," she says. "There is also a nice exchange between the younger and older students."

PILGRIMAGE PLUS

Participants in these programs can expect the experience to be more than a great artistic pilgrimage; they can also expect their own artistic vocabulary to be expanded, and their work to take many changes for the better. So book a trip today with the Office of International Studies. You deserve the opportunity; you've worked too hard not to give yourself the adventure of a lifetime. Bon voyage! □



Dates

Each summer abroad program comes in two- or three-week package.

The Art, Myths and History of Ancient Greece
May 25 – June 7, 2005 or May 25 – June 14, 2005

Painting in Florence
May 26 – June 11, 2005 or May 26 – June 18, 2005

Digital Photography in Florence
May 26 – June 11, 2005 or May 26 – June 18, 2005

Painting in Barcelona
June 24 – July 9, 2005 or June 24 – July 17, 2005

Applications

All applications must be submitted with a \$30 nonrefundable application fee and slide portfolio. (Slides are not required for the Greece program.)

Cost

Two-week programs: A fee of \$2,400 (Greece program: \$2,500) includes tuition, double occupancy accommodations, museum visits and daily Continental breakfast. Limited single accommodations are available on a first-come, first-served basis for a supplemental fee.

Three-week programs: A \$3,000 fee includes tuition, double occupancy accommodations, museum visits and daily Continental breakfast. Limited single accommodations are available on a first-come, first-served basis for a supplemental fee.

Flight Arrangements

Participants are responsible for making their own flight arrangements. SVA will make these arrangements for an additional fee.

Additional Costs

Travelers are responsible for supplies, lunch, dinner, laundry, Internet usage and telephone calls. SVA will not be held responsible for lost or stolen items, medical expenses or excessive baggage fees.

Please Note

Enrollment is limited and is on a first-come, first-served basis. Applications are available from the Office of International Studies, School of Visual Arts, 212.592.2543 or e-mail Dora Riomayor at driomayor@sva.edu

Photography: Michelle Mercurio

ALUMNI AFFAIRS

BEGINNING HERE: 101 WAYS ALUMNI RECEPTION



The Office of Alumni Affairs hosted a reception at the Visual Arts Gallery for "Beginning Here: 101 Ways" — an exhibition of works by 101 distinguished alumni of the School of Visual Arts. The exhibition, presented in celebration of the opening of the new Visual Arts Gallery in Chelsea, featured emerging and established contemporary artists actively exhibiting and working in New York and internationally. "Beginning Here" was curated by Jerry Saltz with Rachel Gugelberger, co-curator. Over 1,000 people attended the reception.



Clockwise from top: "Beginning Here" curator Jerry Saltz (left) and Joe Fig (MFA 2002 Fine Arts); co-curator Rachel Gugelberger and Jerry Saltz; John Dugdale (BFA 1983 Photography) (left) and his brother, Robert.



Clockwise from top: Chiun-Kai Shih (BFA 1996 Photography) (left) and his model Stuart Miller; art history chair Suzanne Anker (left) and BFA Fine Arts chair Jeanne Siegel; MFA Photography, Video and Related Media chair Charles Traub (left), Jerry Saltz, and Inka Essenhigh (MFA 1994 Fine Arts); Pamela Hadfield (MFA 2004 Fine Arts) and her dog, Desmond; (L-R) Jae Dee Daugherty, Christine Zounek (BFA 1979 Fine Arts) and Frank Holliday (BFA 1980 Fine Arts).

Photography: Lisa Crumb

Alumni Benefits

ALUMNI DIRECTORY PRINT EDITION

The 2005 printed edition of the SVA Alumni Directory is an invaluable resource for networking. If you have purchased a directory, it's on its way. For billing information, expected date of delivery, or to see whether a directory is still available for purchase, call Harris Publishing at 1.800.877.6554.

SVA CONNECT

Available exclusively to SVA graduates, SVA Connect is an online alumni directory that allows you to personally update your contact information, post a photograph and let other alums know what you are up to. Go to www.schoolofvisualarts.edu/alumni and select "SVA Connect."

THE ALUMNI NETWORK

A career network for SVA alumni, accessible through SVA Connect, lets you get in touch with alumni who have indicated a willingness to be contacted regarding employment-search information, professional advice, career changes and specific industry issues. The site's user-friendly search engine lets you find alumni by specific career fields and locations. If you are interested in helping other alums, we encourage you to join the network.

CE COURSE DISCOUNT

Receive a \$50 discount for each SVA continuing education course when alumni ID card is presented at registration.

MODEL DRAWING SESSIONS

Cosponsored by the Office of Residence Life, weekly drawing sessions are now open to alumni. Bring your own materials. Alumni ID card and photo ID required for admittance. Fall 2005 schedule TBA.

CAREER COUNSELING

The Office of Career Development provides career services to alumni for up to four years after graduation, including the use of the online job board at www.collegecentral.com/sva.

HEALTH INSURANCE

Health Insurance plans — available to New York State residents through HIP of New York and Healthy New York — provide group rates and benefits for Alumni Society members who are

self-employed. For enrollment and eligibility information, call Benefits Unlimited at 212.662.1675.

DENTAL INSURANCE

Dentalplans.com provides 20 percent discount off membership fees for dental programs and services nationwide. For plan information, go to www.dentalplans.com/sva.

AUTO AND HOME INSURANCE

Auto, home and renters insurance plans are available nationally at special group discounts (rates vary by state) through Group Savings Plus from Liberty Mutual. Call 1.800.524.9400 to receive a free, no-obligations quote, or visit www.libertymutual.com/lm/svaalumni.

NO-FEE CREDIT CARD

Apply for an SVA MasterCard with no annual fee. Every time you use the credit card, MBNA America, the issuing bank, will make a contribution to the Alumni Society. For more information, call MBNA America Bank, N.A. at 1.800.932.2775. Mention priority code ACEQ.

VISUAL ARTS LIBRARY

When you present your alumni ID at the circulation desk, you have access to the library, including use of computers and in-house research resources.

COMPUTERS AT VISUAL ARTS

Discounts are available on selected products at CAVA, the official computer store for SVA. Contact CAVA at 212.592.2638 or cava@sva.edu.

FREE JOURNAL SUBSCRIPTION

Receive *Visual Arts Journal*, SVA's semiannual magazine.

WEB SITE LINK

You may post a URL link on the SVA Web site.

ALUMNI EVENTS

Receive invitations to special SVA alumni events in New York and around the country.

For further information, contact the Office of Alumni Affairs at 212.592.2300 or alumni@sva.edu.

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ACKNOWLEDGE
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2004–2005
ACADEMIC YEAR.**

Donations as of January 20, 2005.

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Paul Davis (G 1959 Illustration)
Tracy E. DePreist (BFA 1998 Fine Arts)
Lynne E. Emmons (BFA 1984 Media Arts)
Jack Endewelt (BFA 1984 Illustration)
Rainey Day Erwin (E 1970)
E. Mercedes Everett (BFA 1986)
Carol D. Fabricatore (MFA 1992 Illustration)
Kevin J. Farley (BFA 1977 Photography)
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Jeremy D. George (BFA 1983 Photography)
Isolina Gerona (BFA 1991 Fine Arts)
Liesl Gibson (E)
Robert N. Gilmer (BFA 1986 Photography)
Catherine Gilmore-Barnes (BFA 1986
Graphic Design)
Karen W. Goodsell (BFA 1988 Graphic Design)
Jonathan M. Grusky (BFA 1997 Graphic Design)
Catherine K. Gura (BFA 1998 Illustration)
Karolina Harris (E 1985)
James Hopkins (BFA 1982 Cartooning)
Barbara Horwith (E 1962)
Florencia S. Howe (G 1969)
Lyn M. Hughes (BFA 1981 Photography)
Jeremy Isenberg (E)
Glenn A. Jacobson (E)
James Jean (BFA 2001 Illustration)
Joanna Jimenez (BFA 1977 Film & Video)
Gary J. Joaquin (BFA 1981 Media Arts)
Catherine A. Jones (BFA 1979 Graphic Design)
Jonathan Kamen (1972)
Gary Kanow (E 1979)
Yvette Kaplan (BFA 1976 Animation)
Bradley Keough (BFA 1987 Cartooning)
Isaac Kerlow (BFA 1981 Media Arts)
John F. Kieltyka (BFA 1990 Fine Arts)
Robert M. Kitson (BFA 1989 Film & Video)
Barbara Kolo (BFA 1981 Media Arts)
Jean B. Kooi (BFA 1978 Media Arts)
Abby Kreh (G 1962 Illustration)
Emanuel Lamprinidis (E 1984)
Steven M. Langerman (G 1972 Photography)
Andre Laporte (E 1968)
William James Lappe (BFA 1999 Film & Video)
Carol Lawton (G 1960 Graphic Design)
Allison D. Lee (BFA 1985 Graphic Design)
Ilse Leetaru (E 1964)
Gary A. Leogrande (BFA 1978 Fine Arts)
Kathleen Lessard-Collins (G 1970 Advertising)
Elisa Lim (E)
Sal A. Lombardo (G 1964 Graphic Design)
Patrick F. Loughran (BFA 1980 Fine Arts)
Rita Maas (BFA 1981 Photography)
Rafael Macia (E 1968 Photography)
Megan Mangum (MFA 2001 Design)
Eva Mantell (MFA 1988 Fine Arts)
Sam Martine (BFA 1980 Illustration)
Susan L. Marx (BFA 1982 Illustration)
Janet McCaffery (E)
Patrick McDonnell (BFA 1978 Media Arts)
Kerry A. McGrath-Dolberg (BFA 1992
Photography)
Sherry L. Mednick-Steiner (G 1971 Fine Arts)
Alice E. Meyers-Corjescu (E 1974 Fine Arts)
Margene A. Milling-Rubin (BFA 1987
Advertising)
Gil J. Miret (E 1969 Animation)
Robert V. Murphy (BFA 1981 Fine Arts)
Lorraine Niemela (E 1964 Fine Arts)
Sean P. Nixon (MFA 1992 Photography &
Related Media)
Donald August Orehek (E 1951 Cartooning)
Theodore Padavano (BFA 1984 Illustration)

Martine Pasquale (BFA 1984 Graphic Design)
Jim Perretti (1970 Advertising)
Keith J. Pine (BFA 2000 Computer Art)
Maria E. Pineda (BFA 1995 Illustration)
Kathryn Wolgast Plosica (BFA 1989
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Steven D. Pullara (BFA 1979 Fine Arts)
Todd L. Radom (BFA 1986 Graphic Design)
Floyd M. Rappy (BFA 1985 Illustration)
Esther Regelson (BFA 1982 Film & Video)
Ann E. Reinertsen-Farrell (BFA 1991
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Lucy Reitzfeld (BFA 1976 Illustration)
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Lisa E. Rettig-Falcone (BFA 1983 Advertising)
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Michael Ruffo (BFA 1991 Fine Arts)
Joseph M. Rutt (BFA 1985 Illustration)
Bruno Santini (BFA 1978 Graphic Design)
Jean A. Schapowal (BFA 1987 Cartooning)
Joel Scharf (BFA 1983 Graphic Design)
Celeste Mari Schepp (BFA 1981 Advertising)
Eileen Hedy Schultz (BFA 1977 Graphic Design)
Janet Schwerdt (E 1960 Graphic Design)
Gerald Sciscent (E)
Donna H. Sharrett (BFA 1984 Fine Arts)
Joanne Shaw-Schneider (BFA 1978 Media Arts)
Sarah B. Sher (BFA 1988 Film & Video)
Gary E. Sherman (MFA 1998 Fine Arts)
Daniel Shomron (1995 Fine Arts)
Laura A. Skolar (BFA 1978 Media Arts)
David J. Skora (MFA 1989 Fine Arts)
Rena Anderson Sokolow (BFA 1986
Graphic Design)
Skip Sorvino (BFA 1994 Graphic Design)
Daniel C. Staedler (BFA 1986 Film & Video)
Jean S. Stephenson (E 1979)

Linda Stillman (G 1972 Graphic Design)
Kevin Francis Sweeney (MFA 1999
Computer Art)
James M. Szczodrowski (BFA 1984 Cartooning)
Tony Tallarico (G 1954 Illustration)
Eugene J. Thompson (G 1957)
Joanne S. Ungar (BFA 1984 Fine Arts)
Barbara C. Vasquez (BFA 1998 Graphic Design)
Susan A. Vlamis (E 1968)
Kevin G. Wailgum (MFA 1991 Illustration)
Tom Wai-Shek (G 1970 Advertising)
Satoru Tetsu Watanabe (BFA 1989 Fine Arts)
Ann Watt (BFA 1974 Advertising)
Elaine N. Westerman (BFA 1983
Graphic Design)
Anna Zaderman (BFA 1999 Fine Arts)
Alan H. Zwiebel (G 1963 Advertising)

E denotes an evening program student

G denotes a graduate of the certificate program

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OF SVA WHO SUPPORTED THE ALUMNI SOCIETY.**

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Leilani Zutrau

Alumni Notes

1977

Laurence Gartel (BFA Graphic Design). Gartel created the commemorative poster for the 2004 Scottsdale International Film Festival and judged the festival's digital filmmaking competition. He made a special presentation on digital filmmaking and his 30-year career in the digital arts at the festival.

1978

Francis X. Duffy (BFA Media Arts). Duffy's firm, Duffy Barrett & Taggart, Inc., in cooperation with Long Island Cares, The Harry Chapin Food Bank, has created a collection of ceramic tiles called Celebrity Ceramics. Each 6" x 6" tile features a reproduction of a noted personality's artwork/doodle. Tiles are available for purchase at licares.org and a portion of the proceeds will benefit Long Island Cares' fight against hunger on Long Island, where both organizations are based.

1979

Amy Sillman (BFA Fine Arts). On October 27, 2004 Sillman gave a lecture on her work as part of the "Slide Show 3" series at Triple Candie, a gallery in NYC.

1981

Robert Murphy (BFA Fine Arts). Murphy's company, Maer-Murphy Inc. (www.maermurphy.com), completed interior finishes for a home — one of the largest in the U.S. — in Naples, FL. The firm has also worked on many residences in New York, and is helping to restore the Palace Theatre on Broadway. In December 2004, Murphy lectured on decorative finishes for the SVA Interior Design Department's enrichment series. In February 2005, his extensive 1980s art collection was exhibited in Fort Myers, Naples and Miami, FL. His daughter Katie is a junior at SVA and his daughter Colleen has applied to SVA and hopes to begin her studies in the fall.

Dominique Nahas (BFA Fine Arts). Nahas gave a lecture entitled "The Grotesque and (De)formations in Contemporary Art Practices" at Midtown West Art Associates' (M!WAA) New Art Center in New York in September.

Judy Stevens (BFA Fine Arts). Stevens' work can now be found at Matzo Files, a new artist-run, nonprofit collaborative project sponsored by the Artists Alliance, Inc. The gallery — which features works displayed in flat files — is located in the retail shop of Streit's Matzos, the oldest family-owned matzo bakery in New York City. It was launched in November 2004.

1982

Darice Polo (BFA Media Arts). In August 2004, Polo was appointed assistant professor of drawing in the School of Art at Kent State University in Ohio. She graduated from the State University of New York, Albany in 1999 with an MFA degree in painting and continues to exhibit her work.

Harris Savides (BFA Film and Video). Savides was director of photography on the movie *Birth*, starring Nicole Kidman. *The New York Times* cited his work on the film in its October 29, 2004 review.

Lorna Simpson (BFA Photography). Last September, Simpson discussed her work as part of an American Federation of Arts Art Talks lecture series.

1983

Andrea Fraser (Fine Arts). Fraser gave a lecture on sculptor Fred Sandback in October 2004 as part of the Dia Art Foundation's Artists on Artists lecture series.

1984

Donna Sharrett (BFA Fine Arts). Sharrett is now represented by the Pavel Zoubok Gallery. The gallery will present a solo exhibition of Sharrett's work in October 2005. To view images of her work, go to www.donnasharret.com.

1985

Frank Caruso (BFA Cartooning). Caruso was the executive producer on the first new Popeye cartoon in more than 15 years, *Popeye's Voyage: The Quest for Pappy*. The 3D, computer-generated animation special aired Friday, December 17, 2004 on the Fox channel. Caruso is currently the vice president of creative at King Features Syndicate.

1989

Brian Rutenberg (MFA Fine Arts). Rutenberg is a recipient of the 2004 New York Foundation for the Arts fellowship in painting. Yale University Gallery of Art in New Haven, CT; the Arkansas Art Center in Little Rock; the Ogden Museum of Art in New Orleans; and the Morris Museum of Art in Augusta, GA, have acquired his work.

1991

Luca Buvoli (MFA Fine Arts). Sculptor and filmmaker Buvoli conducted a five-day workshop last summer at the Santa Fe Art Institute, Santa Fe, NM. The workshop was part of Transmit Transform, an SFAI program that brings internationally renowned artists to Santa Fe for hands-on studio workshops in a wide variety of media.

John Stapleton (BFA Film and Video). Stapleton made several cameo appearances as a judge on Bravo TV's *Manhunt* during the 2004-05 season.

1992

René Carson (BFA Illustration). Carson — who develops Web sites through his company, www.byhandmedia.com — announced the launch of www.filmfetish.com, a site he and several collaborators created. The site includes industry resources and news.

Michael Wilke (BFA Communication Arts). Wilke, executive director and founder of the Commercial Closet Association, celebrated the nonprofit organization's third anniversary in November 2004. Through education, research and outreach, Commercial Closet seeks to improve the way the lesbian, gay, bisexual and transgender community is portrayed in mainstream advertising. www.commercialcloset.org

1994

John Ferry (MFA Illustration). Ferry, an artist and illustration studio manager at Hallmark Cards, married Mary Bertoldie on September 18, 2004. Ferry was included in the September 2004 issue of *New American Paintings*, a bimonthly juried exhibition-in-print published by Open Studios Press of Boston.

1995

Michael De Feo (BFA Graphic Design). DeFeo was one of 10 artists featured in the Sunday, October 3, 2004 *New York Times Magazine* article "Painting the Town (Again)" by Rob Walker. The article focused on New York City street artists and their work.

1996

Stephen Savage (MFA Illustration). Illustrator Savage and author Lauren Thompson participated in book signings to promote their new children's book, *Polar Bear Night*. The signings took place October 2-3, 2004 as part of the New York Is Book Country festival in Washington Square Park and on October 30, 2004 at Books of Wonder, a bookstore. *Polar Bear Night* was also chosen as one of the top 10 illustrated children's books of 2004 by the *New York Times Book Review*.



Stephen Savage, page from *Polar Bear Night*, 2004.

1997

Jeffrey Wasson (BFA Fine Arts). Wasson was selected by specialty retailer Neiman Marcus to create a custom-fit suit of armor as one of the "fantasy gifts" in the company's 2004 holiday catalog. The catalog offered 20 of the suits, priced at \$20,000 each; two sword-fighting lessons were included.

1998

Janice Caswell (BFA Fine Arts). Caswell was one of nine artists featured in "Art to Start With," an October 30, 2004 *New York Post* article about artwork new collectors might want to consider buying. The story ran in conjunction with the Affordable Art Fair, held on a Hudson River pier.

Janice Handleman (MFA Fine Arts). Handleman's work is included at Matzo Files, a new artist run, nonprofit collaborative project sponsored by the Artists Alliance, Inc.

Mark Willis (BFA Illustration). Willis is owner and studio director of New York Decorations, a home decorating company that specializes in hand-painted plates, food jars, oatmeal boxes and candy dishes. The company's designs and artistic approach are influenced by postimpressionism.

1999

Janelle Lynch (MFA Photography and Related Media). The New-York Historical Society acquired an image from Lynch's "River" photography series in 2004. Her new Web site is www.janellelynch.net.

2000

Alexander Krivosheiw (BFA Fine Arts). Krivosheiw completed Garcia's Dragon Doors a bronze door commission for a private New York City residence. The project, under way for nearly two years, was celebrated at an unveiling in October 2004. For images of Krivosheiw's work, go to www.alexandersculptures.com.

2002

Naoki Ga (BFA Advertising). Ga has been recognized for his work on posters, billboards and print ads for Nike and *The Economist*. In 2004, he was the recipient of numerous awards, including one silver and three bronze Adest awards; gold and silver One Show awards; and gold, silver and bronze Clios.

Eunjung Hwang (MFA Computer Art). Hwang received a Principal Prize at the 50th International Short Film Festival in Oberhausen, Germany. She is also a 2004 New York Foundation for the Arts Artist fellowship recipient in video.

Emma Wilcox (BFA Photography). Wilcox has co-founded Gallery Aferro, a new exhibition space in Newark, NJ. To learn more, go to www.aferro.org.

2003

Bayard Baudoin (BFA Illustration). Baudoin's work was published in *American Illustration 23*, an annual compilation of illustration work chosen by a jury of publishing industry professionals.

Fernanda Cohen (BFA Illustration). The Society of Illustrators of L.A. awarded Cohen the Joseph Morgan Henninger Best of Show Award at its Illustration West 43 exhibition. In 2004, her work was published in *3x3 Magazine Annual*, *American Illustration 23*, *STEP Inside Design 100 Annual*, *STEP Annual Design Review*, *Communication Arts Illustration Annual 45* and the London magazine *Diplo*.

Rachel Movitz (MFA Photography and Related Media). Movitz was awarded a Fulbright grant to India in photography for the 2004-05 academic year.

2004

Joseph Giannasio (MFA Fine Arts, BFA 1992 Fine Arts), **Saskia Jorda** (MFA Fine Arts). Giannasio's and Jorda's work can be found at Matzo Files, a new artist-run, nonprofit collaborative project sponsored by the Artists Alliance, Inc.

Correction: An Alumni Notes entry in the spring 2004 *Visual Arts Journal* stated that a documentary film on Nobel-prize winner John Nash was the work of Glen Mordeci (BFA 1987 Film & Video). While the movie was filmed in part by Mordeci, it was directed by Benita Raphan (BFA 1984 Graphic Design).

To submit an item for Alumni Notes, contact the Office of Development and Alumni Affairs at alumni@sva.edu or School of Visual Arts, 209 East 23 Street, New York, NY 10010-3994.

Alumni Exhibitions

1949

Carl Molno, 1926–2000. Solo exhibitions, "Paintings by Carlo Molno," St. Peter's Church, NYC, 5/8–6/27/04; "A Retrospective, Carl Molno, An American Original," Flushing Town Hall, NYC, 10/30/03–2/1/04.

1960

Carol Caputo (G Graphic Design). Solo exhibition, "The Rhythm In Me," World Art Gallery, NYC, 10/7–10/30/04.

1963

Ellen Pliskin (G Fine Arts). Group exhibition, "Looking In/Looking Out," Paul Mellon Arts Center Gallery, Wallingford, CT, 9/8–11/5/04.

1967

Joseph Kosuth (G Fine Arts). Solo exhibition, Sean Kelly Gallery, NYC, 10/23–12/4/04; group exhibition, "Before the End (The Last Painting Show)," Swiss Institute, NYC, 9/14–10/23/04.

Anna Hartman Walter (G Graphic Design). Solo exhibition, New York Public Library, Muhlenberg Branch, NYC, 12/1–12/31/04.

1968

Billy Sullivan (Fine Arts). Solo exhibition, "Aspen Portrait," Baldwin Gallery, Aspen, CO, 7/31–9/7/04.

1973

Cara Croninger. Open studios, d.u.m.b.o. Art Under the Bridge Festival, NYC, 10/16–10/17/04.

1976

Willie Cole (BFA Media Arts). Group exhibition, "Provocations: Selections from the Permanent Collection," Bronx Museum of the Arts, NYC, 7/23–12/31/04.

Susan Cutter, Theresa DeSalvio, Robyn Ellenbogen (all BFA Fine Arts). Group exhibition, "At the Courthouse," Atrium Art Gallery, Morristown, NJ, 7/24–10/29/04.

Diane Edison (BFA Fine Arts). Group exhibition, "Bush-Whack," George Adams Gallery, NYC, 10/1–11/2/04.

1977

Laurence Gartel (BFA Graphic Design). Solo exhibition, Rokbar, Miami, September 2004.

Doug Leblang (BFA Graphic Design). Group exhibition, "Jazz," Queens Hospital Center Atrium, NYC, 7/22–8/26/04.

1978

Wolfgang Staehle (BFA Fine Arts). Solo exhibition, "2004," Postmasters Gallery, NYC, 9/10–10/16/04.

1982

Susan Leopold (BFA Fine Arts). Group exhibition, "A Small Look at Giganticism," Gigantic ArtSpace, NYC, 9/16–11/6/04.

Lorna Simpson (BFA Photography). Group exhibition, "Perspective @ 25: A Quarter Century of New Art in Houston," Contemporary Arts Museum, Houston, 10/16/04–1/9/05.

1983

Andrea Fraser (Fine Arts). Group exhibition, "Jamaica Flux: Workspaces and Windows," Jamaica Center for Arts and Learning, NYC, 10/16/04–1/8/05.

Daniel Hauben (BFA Fine Arts). Group exhibition, "Better Recognize: BRIO Visual Artists 2002-2004," Longwood Art Gallery at Hostos, NYC, 7/7–7/28/04.

Michelle Weinberg (BFA Fine Arts). Group exhibition, "Word," Bronx River Art Center, NYC, 10/30–12/4/04.

Ken Wenzel (BFA Photography). Group exhibition, "Bowery Gallery 2004 Annual Summer Show," Bowery Gallery, NYC, 7/27–8/14/04.

1984

Lorraine Williams (BFA Illustration). Group exhibition, "Pure Painting II," Tobey Fine Arts, NYC, 10/21–12/11/04.

1985

Francis Michael Palazzolo (BFA Fine Arts). Group exhibition, "The Presidency," Exit Art, NYC, 10/2–11/21/04.

John Zoller (BFA Fine Arts). Group exhibition, "One Nation Under God," Liquid Blue Gallery, Miami, 12/1/04–1/1/05.

1986

Tom Burr (BFA Fine Arts). Group exhibition, "When the Lights Go Out," Cohan and Leslie, NYC, 10/15–11/13/04.

Jackie Lipton (Fine Arts). Two-person exhibition, "Visual Dialogues," Gallery Boreas, NYC, 2/27–4/4/04.

Marianne Weil (MFA Fine Arts). Solo exhibitions, "Recent Bronze Sculpture & Monotypes," Icehouse Gallery, Greenport, NY, 8/7–8/28/04; "Recent Bronze Sculpture," Kouros Gallery, NYC, 4/22–5/22/04; two-person exhibition, "Visual Dialogues," Gallery Boreas, NYC, 2/27–4/4/04; group exhibition, "Ten," Arlene Bujese Gallery, Easthampton, NY, 6/19–7/15/04.

1987

Rob DeMar (BFA Fine Arts). Group exhibition, "The Sixth Annual Altoids Curiously Strong Collection," New Museum of Contemporary Art/Chelsea, NYC, 10/29–11/20/04.

Mamie Holst (MFA Fine Arts). Solo exhibition, Von Liebig Art Center, Naples, FL, 9/11–10/23/04; group exhibition, "Psychic Landscape," Yvon Lambert Gallery, NYC, 6/15–7/30/04.

Gary Petersen (MFA Fine Arts). Group exhibition, "Breathing Space," Metaphor Contemporary Art, NYC, 11/17–12/23/04.

1988

Catya Plate (Fine Arts). Group exhibition, "Close Up," Galerie Elten & Elten, Zurich, 10/12–11/19/04.

Linda Jean Fisher (BFA Fine Arts). Solo exhibitions, "Order and Chaos II," Maxwell Fine Arts, Peekskill, NY, 10/30–12/19/04; "Order and Chaos," Chappaqua Library Gallery, Chappaqua, NY, 10/9–12/4/04.



Linda Jean Fisher, 2004-12, 2004, acrylic on acid-free cover paper.

Alice Mackler (BFA Fine Arts). Two-person exhibition, "The Figure Interpreted," Elizabeth Kerr Gallery, Sussex, NJ, 7/11–8/11/04.

Gary Simmons (BFA Fine Arts). Solo exhibition, "Criminal Slang," Metro Pictures, NYC, 9/9–10/23/04.

Lisa Zilker (BFA Fine Arts). Solo exhibition, "Conversations Between Blue and Red," National Arts Club, NYC, 9/10–9/20/04.

1989

Margaret Lanzetta (MFA Fine Arts). Group exhibition, "Queens International 2004," Queens Museum of Art, NYC, 11/7/04–2/06/05.

Brian Rutenberg (MFA Fine Arts). Solo exhibitions, "Brian Rutenberg, Carolina," Forum Gallery, NYC, 6/3/04–7/8/05; "Where Waters Rest," Jerald

Melberg Gallery, Charlotte, NC, 10/23–11/27/04; "Brian Rutenberg," Toomey-Tourell Gallery, San Francisco, May 2004; group exhibitions, Albright Knox Art Gallery, Buffalo, 2004; Forum Gallery, NYC, 2004; Arkansas Art Center, Little Rock, 2004.

1990

Christina Craigo (MFA Fine Arts). Solo exhibition, Fort Collins Museum of Contemporary Art, Fort Collins, CO, April 2005.

Marianne McCarthy (BFA Photography). Open studios, d.u.m.b.o. Art Under the Bridge Festival, NYC, 10/16–10/17/04.

Robert Melec (BFA Fine Arts). Group exhibition, "Adaptive Behavior," New Museum of Contemporary Art/Chelsea, NYC, 9/18–11/13/04.

1991

Theresa Chong (MFA Fine Arts). Group exhibition, "Green Light: Twenty Young Korean Artists in New York," Gallery Korea, NYC, 11/23/–12/23/04.

Gwendolyn Marcinek (BFA Illustration). Solo exhibition, "New Work," Brooklyn Brewery, NYC, 8/6–8/28/04.

1992

Andrea Aimi (BFA Fine Arts). Group exhibition, "Semi-Lucid," White Columns, NYC, 9/10–10/17/04.

Carol Fabricatore (MFA Illustration). Group exhibition, "Commissioned Non Commissioned," Chung-Cheng Art Gallery, NYC, 10/12–12/10/04.

Johan Grimonprez (MFA Fine Arts). Group exhibition, "Voice of Site: Tokyo-Chicago-New York," Tokyo National University of Fine Art and Music, Old Sakamoto Shogakko Elementary School and Gallery J-2, Tokyo, 9/24–10/17/04.

Jim Kempster (MFA Fine Arts). Solo exhibition, "Prime Beef," UZI NY Gallery, NYC, 11/20–12/18/04.

Anton Young (BFA Photography). Solo exhibition, "Rolling Stock," Capsule (Gallery 2), NYC, 9/9–10/2/04.

1993

Karen Ocker (BFA Graphic Design). Curator, "Bush Art Invades AIR GOP Convention Week," A.I.R. Gallery, NYC, 8/28–9/2/04.

Tim Okamura (MFA Illustration). Group exhibition, "Commissioned Non Commissioned," Chung-Cheng Art Gallery, NYC, 10/12–12/10/04.

Shigeharu Ono (BFA Fine Arts). Solo exhibition, "New Art Scene in Iwaki-Shigeharu Ono," Iwaki City Art Museum, Fukushima, Japan, 11/6–12/12/04.

Juana Valdes (MFA Fine Arts). Group exhibitions, "Jamaica Flux: Workspaces and Windows," Jamaica Center for Arts and Learning, NYC, 10/16/04–1/8/05; "All the Numbers I Know," Rotunda Gallery, NYC, 9/9–10/23/04.

1994

Joseph Adolphe (MFA Illustration). Curator, "Commissioned Non Commissioned," Chung-Cheng Art Gallery, NYC, 10/12–12/10/04.

Hector Cardenas (MFA Illustration). Group exhibition, "Bombshell," Chocolate Factory, NYC, 10/29–11/20/04; Long Island City Open Studios, NYC, 10/23–10/24/04.

Scott Carpenter (BFA Fine Arts). Solo exhibition, "American Triptych," Old Stone House of Brooklyn, NYC, 10/1–10/31/04.

Inka Essenhigh (MFA Fine Arts). Group exhibition, "Perspective @ 25: A Quarter Century of New Art in Houston," Contemporary Arts Museum, Houston, 10/16–1/9/05.

John Ferry (MFA Illustration). Group exhibition, "Commissioned Non Commissioned," Chung-Cheng Art Gallery, NYC, 10/12–12/10/04.

Toland Grinnell (BFA Fine Arts). Group exhibition, "The Dreamland Artist Club," presented by Creative Time, NYC, 6/12–9/6/04.

Steve Mumford (MFA Fine Arts). Group exhibition, "100% Acid Free," White Columns, NYC, 12/10/04–1/30/05.

Leemour Pelli (BFA Fine Arts). Solo exhibition, "From the Heart," Annina Nosei Gallery, NYC, May–June 2004.

Donna Sharrett (BFA Fine Arts). Group exhibition, "All the Numbers I Know," Rotunda Gallery, NYC, 9/9 – 10/23/04.

1995

Selina Alko (BFA Illustration), **Tom Nick Cocotos**, **Laurie Luczak** (both MFA Fine Arts). Group exhibition, curated by Tom Nick Cocotos, "Bombshell," Chocolate Factory, NYC, 10/29 – 11/20/04.

Marietta Davis (BFA Photography). Group exhibition, "The Wedding Project," 65 Hope Street Gallery, NYC, 9/11 – 11/7/04.

Giovanni Garcia-Fenech (MFA Fine Arts). Group exhibition, "Semi-Lucid," White Columns, NYC, 9/10 – 10/17/04.

Mette Tommerup (MFA Fine Arts). Group exhibition, "Me, Myself, & I," University Galleries, Florida Atlantic University, Boca Raton, 11/5 – 1/22/05.

1996

Susan Breen (MFA Fine Arts). Solo exhibition, "Where Light Rises, Shadows Fall," Woodward Gallery, NYC, 11/4 – 12/30/04.

Kelly Bush (MFA Fine Arts), **Celeste Fichter**, **Andrea Sanders** (both MFA Photography and Related Media). Open studios, d.u.m.b.o. Art Under the Bridge Festival, NYC, 10/15 – 10/17/04.

Hyungsun Ha (BFA Photography). Group exhibition, "Green Light: Twenty Young Korean Artists in New York," Gallery Korea, NYC, 11/23 – 12/23/04.

Simen Johan (BFA Photography). Solo exhibitions, Kunstneres Hus, Oslo, 10/15 – 11/26/04; Lumen Travo Gallery, Amsterdam, 9/8 – 10/2/04; group exhibitions, "Illusions of Innocence: The Child in Modern Photography," Frist Center for the Visual Arts, Nashville, TN, 9/24/04 – 1/2/05; "Changeling," Australian Centre for Photography, Sydney, 11/19 – 12/24/04.

Minshik Kim (MFA Fine Arts). Group exhibition, "Queens International 2004," Queens Museum of Art, NYC, 11/7/04 – 2/06/05.

Justine Kurland (BFA Photography). Solo exhibition, "Songs of Experience," Gorney Bravin & Lee, NYC, 9/10 – 10/9/04.

1997

Adam Ames (MFA Photography and Related Media) and collaborator Andrew Bordin (aka Type A). Exhibition, "Push," Sara Meltzer Gallery, NYC, 10/21 – 11/27/04.

Aileen Boyce (MFA Illustration), **George Townsend** (MFA Illustration, BFA 1990 Illustration). Two-person exhibition, "Portraits," Barbara Ann Levy Gallery, Cherry Grove, NY, 9/3 – 9/20/04.

Madeline Djerejian (MFA Photography and Related Media). Open studios, Elizabeth Foundation for the Arts Studio Center, NYC, 10/21 – 10/24/04.

Mayumi Hayashi (BFA Fine Arts). Group exhibition, "Goliath Collective," Goliath Visual Space, NYC, 11/13 – 12/12/04.

Raul Manzano (BFA Illustration). Open studios, Empire State College, NYC, 12/16/04.

Katie Murray (BFA Photography). Group exhibition, "Queens International 2004," Queens Museum of Art, NYC, 11/7/04 – 2/06/05.

1998

Malin Abrahamsson (BFA Fine Arts). Group exhibition, "Daydreaming, Slight Alienation, Cruel Kindness & Detached Sentimentality," Joymore, NYC, 9/10 – 10/3/04.

John Atura, **Eric Wood** (both MFA Fine Arts). Group exhibition, "2004 Pink Week Invitational Show," Cricket Engine Studio and Gallery, Oakland, CA, 11/6 – 11/21/04.

Jay Boucher (MFA Photography). Group exhibition, "White Matter," NURTUREart Gallery, NYC, 9/10 – 10/10/04.

Chris Bors (MFA Illustration). Group exhibition, "Jamaica Flux: Workspaces and Windows," Jamaica Center for Arts and Learning, NYC, 10/16/04 – 1/8/05.

Janice Caswell (BFA Fine Arts). Solo exhibition, "Small Towns," Schroeder Romero, NYC, 9/10 – 10/11/04; group exhibition, "Staccato," Jeffrey Coploff Fine Arts, NYC, 9/23 – 10/23/04.

Meredith Danluck, **Anna Sew Hoy** (both BFA Fine Arts). Group exhibition, "Phiilip, Divided by Lightning," Deitch Projects, NYC, 11/20 – 12/18/04.

Alejandro Dron (MFA Computer Art). Group exhibition, "Newburgh Sculpture Project," Newburgh, NY, 8/28 – 11/28/04.

Jeff Gilligan (BFA Graphic Design). Solo exhibition, "Urban Hymns," Micky's Blue Room, NYC, 9/9 – 10/9/04.

Banks Violette (BFA Fine Arts). Group exhibition, "Ice Age," Team Gallery, NYC, 11/11 – 12/23/04.

1999

Hema Bharadwaj (MFA Illustration). Solo exhibition, "Memories, Day-to-day Experiences and Current Observations," The Dancing Goat, South Orange, NJ, 9/19 – 11/13/04.

Matthew Bourbon, **Gioia Fonda**, **Wallace Mills** (all MFA Fine Arts). Group exhibition, "2004 Pink Week Invitational Show," Cricket Engine Studio and Gallery, Oakland, CA, 11/6 – 11/21/04.

Yevgeniy Fiks (MFA Computer Art). Group exhibitions, "Crude Oil Paintings," White Columns, NYC, 10/29 – 12/5/04; "The Presidency," Exit Art, NYC, 10/2 – 11/21/04.

Nils Karsten (BFA Fine Arts). Group exhibition, "Goliath Collective," Goliath Visual Space, NYC, 11/13 – 12/12/04.



Janelle Lynch, *Untitled 13*, 2003, digital C print.

Janelle Lynch (MFA Photography and Related Media). Solo exhibition, "House/Home," Thompson Gallery, Furman University, Greenville, SC, February 2005; group exhibition, "Town & Country: Contemporary Images of Landscape," Morehead State University Art Gallery, Morehead, KY, January 2005.

Mitchell Marco (BFA Fine Arts). Group exhibitions, "The Presidency," Exit Art, NYC, 10/2 – 11/21/04; "Bush-Whack," George Adams Gallery, NYC, 10/1 – 11/2/04.

Artem Mirolevich (BFA Illustration). Group exhibition, "The Funky Show," Galeria Galou, NYC, August 2004.

Lordy Rodriguez (BFA Fine Arts). Group exhibition, "Perspective @ 25: A Quarter Century of New Art in Houston," Contemporary Arts Museum, Houston, 10/16 – 1/9/05.

Aida Ruilova (MFA Photography and Related Media). Group exhibitions, "Me, Myself & I: Video Remix," The Living Room, Miami, 12/2/04 – 1/8/05; "Me, Myself, & I," University Galleries, Florida Atlantic University, Boca Raton, 11/5 – 1/22/05; "Phiilip, Divided by Lightning," Deitch Projects, NYC, 11/20 – 12/18/04; "The Sixth Annual Altoids Curiously Strong Collection," New Museum of Contemporary Art/Chelsea, NYC, 10/29 – 11/20/04.

2000

Alicia Ackerman (BFA Photography). Group exhibition, "A Prosthetic: Reach, Grasp, Manipulate," Gallery Aferro, Newark, NJ, 11/8 – 12/4/04.

Paul Amenta (MFA Fine Arts). Group exhibition, "Voice of Site: Tokyo-Chicago-New York," Tokyo National University of Fine Art and Music, Old Sakamoto Shogakko Elementary School and Gallery J-2, Tokyo, 9/24 – 10/17/04.

Todd Anderson (BFA Fine Arts). Solo exhibitions, "Tributes, Studies, Live Shows..." White Room at White Columns, NYC, 10/29-12/5/04; "Automotive Landscapes," Philosophybox Gallery, NYC, 5/04.

Gonzalo Fuenmayor (BFA Fine Arts). Long Island City open studios, NYC, 10/23 – 10/24/04.

Keith Haring (posthumous MFA Fine Arts, 1979 Fine Arts). Solo exhibition, "Keith Haring: New Wave Aztec," Guggenheim Museum, NYC, 10/22/04 – 2/6/05.

Eric Rhein (MFA Fine Arts, BFA 1985). Solo exhibition, "Anthropomorphosis," Bob Howard Real Estate, Fire Island Pines, NY, 8/20 – 9/9/04.

Hyungsub Shin (MFA Fine Arts). Group exhibition, "Green Light: Twenty Young Korean Artists in New York," Gallery Korea, NYC 11/23 – 12/23/04.

2001

Jose Carlos Casado (MFA Computer Art). Solo exhibition, "inBODY," Nabi Gallery, Seoul, 9/8/04 – 9/7/05; group exhibitions, "Bring in the Clones/Seeing Double," Vertex List Gallery, NYC, 1/15 – 2/15/05; "Digital Homo Ludens," Third Annual Seoul International Media Art Biennale, Seoul Museum of Art, Seoul, 12/15/04 – 2/6/05.

Bart de Koning Gans (BFA Fine Arts). Group exhibition, "Bush-Whack," George Adams Gallery, NYC, 10/1 – 11/2/04.

Amy Finkbeiner (MFA Fine Arts). Group exhibition, "There Is a Light that Never Goes Out," d.u.m.b.o. arts center, NYC, 10/15 – 11/21/04.

April Hannah, Amy Talluto (both MFA Fine Arts). Open studios, d.u.m.b.o. Art Under the Bridge Festival, NYC, 10/16 – 10/17/04.

Leslie Harding (MFA Fine Arts). Group exhibition, "Little Might Big," Cinders Gallery, NYC, 10/8 – 11/7/04.

Noah Landfield, Nick London (both BFA Fine Arts). Group exhibition, "Goliath Collective," Goliath Visual Space, NYC, 11/13 – 12/12/04.

Ulrike Heydenreich (MFA Fine Arts). Group exhibition, "Desired Lines," Fusebox, Washington, DC, 11/6 – 12/18/04.

Shih Chieh Huang (MFA Fine Arts). Group exhibitions, "Voice of Site: Tokyo-Chicago-New York," Tokyo National University of Fine Art and Music, Old Sakamoto Shogakko Elementary School and Gallery J-2, Tokyo, 9/24 – 10/17/04; "BananaRAM Art Festival 2004," Mole Vanvitelliana, Ancona, Italy, 7/6 – 7/11/04; "Summer Group Exhibition," DCKT Contemporary, NYC, 7/1 – 8/27/04; "The Panorama of the City of New York," Queens Museum of Art, NYC, 4/18 – 7/4/04.

Shin Il Kim (MFA Computer Art). Group exhibitions, "Me, Myself & I: Video Remix," The Living Room, Miami, 12/2/04 – 1/8/05; "Queens International 2004," Queens Museum of Art, NYC, 11/7/04 – 2/06/05; "Me, Myself, & I," University Galleries, Florida Atlantic University, Boca Raton, 11/5 – 1/22/05.

Michael Lancellotti (BFA Illustration). Group exhibition, "Frame: Art Between the Second and Third World Wars," Studio 7, Fort Tilden, Gateway National Recreation Area, NYC, 10/3 – 11/7/04.

Rita MacDonald (MFA Fine Arts). Group exhibition, "There Is a Light that Never Goes Out," d.u.m.b.o. arts center, NYC, 10/15 – 11/21/04; open studios, d.u.m.b.o. Art Under the Bridge Festival, NYC, 10/16 – 10/17/04.

Carlos Motta (BFA Photography). Open studios, Lower Manhattan Cultural Council/Workspace, NYC, 10/30 – 10/31/04.

Trisha O'Hara (BFA Photography). Group exhibition, "A Prosthetic: Reach, Grasp, Manipulate," Gallery Aferro, Newark, NJ, 11/8 – 12/4/04.

Mika Rottenburg (BFA Fine Arts). Group exhibition, "Always Already Passé," GBE at Passerby, NYC, October 2004.

Jeremiah Teipen (MFA Fine Arts). Group exhibition, "Voice of Site: Tokyo-Chicago-New York," Tokyo National University of Fine Art and Music, Old Sakamoto Shogakko Elementary School and Gallery J-2, Tokyo, 9/24 – 10/17/04.

2002

On Akiyoshi (MFA Fine Arts). Group exhibitions, "Voice of Site: Tokyo-Chicago-New York," Tokyo National University of Fine Art and Music, Old Sakamoto Shogakko Elementary School and Gallery J-2, Tokyo, 9/24 – 10/17/04; "Fiction Love," Museum of Contemporary Art, Taipei, 8/21 – 10/31/04; "Reviewed Artists, vol. 4," Artspace Rashinban, Tokyo, 7/12 – 7/17/04; "Summer Group Exhibition," DCKT Contemporary, NYC, 7/1 – 8/27/04.

George Boorujy (MFA Illustration). Open studios, d.u.m.b.o. Art Under the Bridge Festival, NYC, 10/16 – 10/17/04.

Diane Carr (MFA Fine Arts). Group exhibition, "White Matter," NURTUREart Gallery, NYC, 9/10 – 10/10/04.

Michelle Cheiken (MFA Photography & Related Media). Group exhibition, "Queens International 2004," Queens Museum of Art, NYC, 11/7/04 – 2/06/05.

Elaine Chow (MFA Fine Arts). Group exhibitions, "Housebound," Sabina Lee Gallery, Los Angeles, 12/11/04 – 1/12/05; "Home on the Edge," Spaces, Cleveland, 11/19/04 – 1/7/05.

Boyce Cummings (MFA Fine Arts, BFA 1999). Long Island City Open Studios, NYC, 10/23 – 10/24/04; group exhibition, "Graphic," Fredericks Freiser Gallery, NYC, 7/9 – 8/6/04.

Zena El-Khalil (MFA Fine Arts). Solo exhibition, "Wahad Areese, Please! (A Husband, Please!)," Laboratory space, Espace SD, Beirut, 10/13 – 11/6/04; group exhibition, "The Wedding Project," 65 Hope Street Gallery, NYC, 9/11 – 11/7/04.

Joe Fig (MFA Fine Arts, BFA 1991). Solo exhibition, "Paintings," Richard Heller Gallery, Santa Monica, 10/12 – 11/10/04; group exhibition, "The Sixth Annual Altoids Curiously Strong Collection," New Museum of Contemporary Art/Chelsea, NYC, 10/29 – 11/20/04.

Brian Friedman (MFA Fine Arts). Group exhibition, "Breathing Space," Metaphor Contemporary Art, NYC, 11/17 – 12/23/04.

Mariam Ghani (MFA Photography and Related Media). Group exhibition, "Democracy Was Fun," White Box, NYC, 11/19 – 12/11/04; Collaboration with Chitra Ganesh, "Six Feet Under: Make Nice," White Box, NYC, 7/28 – 7/31/04; collaboration with Qasim Naqvi, Edward J. Potter and Zohra Saed, "Permanent Transit: net.remix," www.artwurl.org, summer 2004.

Kate Gilmore (MFA Fine Arts). Solo exhibition, "If My Shoes Matched My Dress, I Could Destroy You," Plus Ultra Gallery, NYC, 10/15 – 11/15/04; group exhibition, "Voice of Site: Tokyo-Chicago-New York," Tokyo National University of Fine Art and Music, Old Sakamoto Shogakko Elementary School and Gallery J-2, Tokyo, 9/24 – 10/17/04.

Eunjung Hwang (MFA Computer Art), **Jihyun Park** (MFA Fine Arts). Open studios, Lower Manhattan Cultural Council/Workspace, NYC, 10/30 – 10/31/04.

Jennifer Paul (MFA Fine Arts). Group exhibition, "ReCycles of Life," Le Petit Versailles, NYC, 10/9 – 10/31/04.

Diana Shpungin and Nicole Engelmann (both MFA Fine Arts). Solo exhibition, "Flash Back," Daniel Azoulay Gallery, in conjunction with the Frisbee Art Fair, Miami, 12/1 – 12/5/04; Group exhibitions, "Me, Myself & I: Video Remix," The Living Room, Miami, 12/2/04 – 1/8/05; "Me, Myself, & I," University Galleries, Florida Atlantic University, Boca Raton, 11/5 – 1/22/05; "Second Generation Ego," Central Gallery, Wheeler House, Amherst, MA, 9/16 – 10/14/04.

Cara Timko, Emma Wilcox (both BFA Photography). Group exhibition, "A Prosthetic: Reach, Grasp, Manipulate," Gallery Aferro, Newark, NJ, 11/8 – 12/4/04.

Phoebe Washburn (MFA Fine Arts). Solo exhibition, "Nothing's Cutie," Zach Feuer Gallery (LFL), NYC, 9/1 – 10/1/04.

2003

Thordis Adalsteinsdottir (MFA Fine Arts). Solo exhibition, "New Paintings," Stefan Stux Gallery, NYC, 11/11 – 1/8/05.

Kim Badawi (BFA Fine Arts). Solo exhibition, "Stoned," Xanadu, NYC, 9/27 – 10/30/04.

Christopher Caccamise (MFA Fine Arts). Group exhibitions, "Word," Bronx River Art Center, NYC, 10/30 – 12/4/04; "In Practice," Sculpture Center, NYC, 9/12 – 11/29/04.

Jason Woei-Ping Cheng (BFA Photography). Group exhibition, "A Prosthetic: Reach, Grasp, Manipulate," Gallery Aferro, Newark, NJ, 11/8 – 12/4/04.

Fernanda Cohen (BFA Illustration). Solo exhibition, "Food Affair Series," A Taste of Art, NYC, 11/17 – 12/13/04.

Penelope Deyhle (BFA Fine Arts). Solo exhibitions, Paper, Rock, Scissors, Baltimore, March 2005; "Going Up For Air," Beauregard Fine Art Gallery, Rumson, NJ, February 2004; group exhibitions, Royal Academy of Art, London, summer 2005; Paper, Rock, Scissors, Baltimore, October 2004; Main Street Gallery, Annapolis, MD, November 2004, Evergreen Gallery, Spring Lake, NJ, June 2004.

Christopher Dunbrack (MFA Fine Arts). Open studios, d.u.m.b.o. Art Under the Bridge Festival, NYC, 10/16 – 10/17/04.

Gregory Edwards (BFA Fine Arts). Group exhibition, "Sugar and Stress," Fredericks Freiser Gallery, NYC, 12/11/04 – 2/5/05.

Erik Guzman (MFA Fine Arts, BFA 1996 Fine Arts), **Amy Stienbarger**, **Jessie Tong**, **Nicolas Touron** (all MFA Fine Arts), **Nagisa Wada** (BFA Fine Arts). Group exhibition, "Goliath Collective," Goliath Visual Space, NYC, 11/13 – 12/12/04.

Taeseong Kim (MFA Fine Arts), **Chong Sung Lee** (BFA Fine Arts), **Moriah Ray** (MFA Illustration). Long Island City Open Studios, NYC, 10/23 – 10/24/04.

Jasmine Shwufen Lee (MFA Photography and Related Media), **Jessie Tong** (MFA Fine Arts). Group exhibition, "Butternut Ink: The 14th Annual Exhibition," Asian American Arts Centre, NYC, 9/24 – 11/5/04.

Jo Mikals-Adachi (MFA Fine Arts). Group exhibition, "Queens International 2004," Queens Museum of Art, NYC, 11/7/04 – 2/06/05.

Doug Morris (MFA Fine Arts). Group exhibition, "All the Numbers I Know," Rotunda Gallery, NYC, 9/9 – 10/23/04.

Manuela Paz (BFA Photography). Group exhibitions, "Babes," Holland Tunnel Gallery, 2/12 – 3/6/05; "Affordable Art for the Holidays," Gallery 402, NYC, 12/8 – 12/23/04; "Arts for People with Cancer, 9" x 12" Show and Sale," The Creative Center, NYC, 12/3/04 – 1/7/05.

2004

Neo Afan, **Christopher Di Fiore**, **Maya Anderson** and **Hung Kit Ma**, **Wayne Huang**, **Song Eung Grace Hwang**, **Woo-Yong Jung**, **Allison Kocar** and **Jun Zee Myers**, **Jane Lee**, **Christopher Mauch** and **Eugene Sasu**, **Sam Ouk**, **Raymond Ross**, **Leonard Salgado**, **Andrea Shear**, **Ruel Smith** (all BFA Computer Art). Group exhibition, "MetroCAF 2004: NYC Metropolitan Area College Computer Animation Festival," New York University, Skirball Center for Performing Arts, NYC, 9/21/04.

Tim Maxell (MFA Fine Arts). Group exhibition, "100% Acid Free," White Columns, NYC, 12/10/04 – 1/30/05.

Wonjung Choi (MFA Fine Arts). Group exhibitions, "Green Light: Twenty Young Korean Artists in New

York," Gallery Korea, NYC, 11/23/ – 12/23/04; "XS, The Mini Works Exhibition," Tattfoo Gallery, NYC, 11/14 – 12/19/04; "The 2004 Starving Artists Ball," Angel Orensanz Foundation, NYC, 10/7/04.

Soyeon Cho, **Satoru Eguchi**, **Pamela Hadfield** (all MFA Fine Arts). Group exhibition, "Micro Universe," Lab Gallery, NYC, February 2004.

Margarida Correia (MFA Photography, Video & Related Media). Group exhibitions, "Emerging NYC," Pool Art Center, Drury University, Springfield, MO, 12/3/04 – 1/31/05; "Art on Paper," Weatherspoon Art Museum, Greensboro, NC, 11/14/04 – 1/23/05.

Justin Craun, **Miyeon Lee** (both BFA Fine Arts). Group exhibition, "Sugar and Stress," Frederick Freiser Gallery, NYC, 12/11/04 – 2/5/05.

Maggie Doyle (MFA Fine Arts). Group exhibition, "EAT ART 7," Asian American Women Artists Alliance, NYC, 12/4/04.

Maggie Doyle, **Pamela Hadfield**, **Kyung Sook Min** (all MFA Fine Arts). Group exhibition, "Food for Thought," Islip Art Museum, East Islip, NY, 12/1/04 – 1/23/05.

Marya Kazoun (MFA Fine Arts). Solo exhibition, "Tonight Is a Full Moon; trapeze artists crash and break their necks," Xanadu, NYC, 12/5/04 – 1/7/05.

Kurt Lightner (MFA Fine Arts). Solo exhibition, "A View Almost Picturesque," Clementine Gallery, NYC, 10/14 – 11/13/04; group exhibition, "Queens International 2004," Queens Museum of Art, NYC, 11/7/04 – 2/06/05.

Vivian Massry (MFA Fine Arts). Group exhibitions, "The Space Between Words," James Howe Gallery, Union, NJ, 10/11 – 11/13/04; "Imaginative Photography," Shanghai Young Artists Exchange, Shanghai, August 2004.

Reuben Negron (MFA Illustration). Group exhibition, "Happy Art for a Sad World," Spike Gallery, NYC, 6/10 – 8/7/04.


Dae Seung Seo (MFA Photography, Video & Related Media). Group exhibition, "Green Light: Twenty Young Korean Artists in New York," Gallery Korea, NYC, 11/23/ – 12/23/04.

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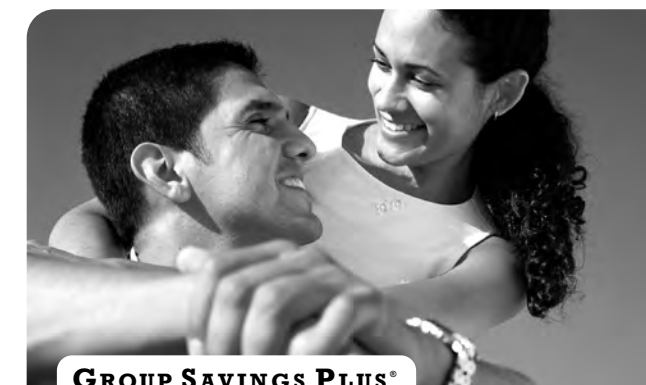
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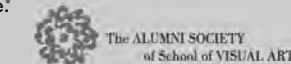


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