

CONTINUED



DIVISION OF CONTINUING EDUCATION · SCHOOL OF VISUAL ARTS
CREATE/CONNECT/COMMUNITY



Jessica Russo, *Block Island Windmill Infographic*, July 2019.
Block Island hosts the only off-shore wind farm in the U.S.

Jessica Russo

*Communicating
Complex Ideas
with Design*

by Isabel Reinhold



Jessica Russo, visual artist and well-versed continuing education student, has taken a wide range of courses from *After Effects* to *RisoLAB*. From experiences including working for Teach for America in Harlem and hitchhiking with documentarians in New Zealand, she grew to understand the importance of visualization.

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SPECIAL SECTION
Members of the SVA community address the climate crisis

ART & ACTIVISM



Nourishing Conscious Communities

➔ SVA's Division of Continuing Education is pleased to present its fourth annual Art & Activism event, which will be presented as a virtual symposium during Climate Week NYC. This symposium is dedicated to exploring the relationship between environmental and social injustices and how our talents and voices can organize to nourish conscious communities.

This virtual symposium will consist of presentations and interactive workshops. We will conclude the day's events with a panel discussion with presenters, moderated by media personality Valerie Smaldone. Panel participants will discuss how their visions address climate justice, provide an opportunity to galvanize community and forge a dedicated path into the future.

View event updates, the symposium schedule and register at sva.edu/artandactivism



Art & Activism is an official
Climate Week NYC event

Presenters & Special Guests



Dianne Smith
multidisciplinary
artist, cultural worker



John Cloud Kaiser
director of education
at Materials for
the Arts



Earl Thomason, Jr.
co-chair and executive
director of Foundation
of Freedom



**Michele
Washington**
design researcher,
design strategist,
climate designer



Pierre Thiam
chef, restaurateur,
award-winning
cookbook author
and entrepreneur



Valerie Smaldone
moderator,
media personality




Camille Zamora
co-founder and
co-executive director,
Sing for Hope



Bruno Estrada
bi-lingual and
environmental
educator, Solar One

CONTINUED
PROJECT SPACE
EXHIBITIONS



Olena Shmahalo

“As the art director of *Quanta Magazine*, I’m constantly challenged to visualize abstract, esoteric ideas.”

COURSE
CINEMA 4D and After Effects
Integration • SMC-3654-OL

FOLLOW OUR STUDENT EXHIBITIONS:
#SVACESTUDENT



CONTINUED
Fall 2020

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ContinuEd is published by the
Division of Continuing Education

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VOLUME XCVII • NUMBER 3

ContinuEd (USPS-004171), Copyright © 2020 by the Visual Arts Press, Ltd., is published quarterly by the School of Visual Arts, 209 East 23rd Street, New York, NY 10010. Call 212.592.2050 to subscribe. Periodicals postage is paid at New York, NY.
POSTMASTER: Send address changes to ContinuEd, 209 East 23rd Street, New York, NY 10010-3994.

FROM THE EXECUTIVE DIRECTOR



I can’t breathe.

This haunting phrase not only reminds us of the systemic racism that continues to permeate our communities, but it also recalls the words of SVA’s 2014 Commencement speaker and civil rights leader John Lewis. The revered Congressman warned: “When we take our air, waters and land for granted, when we show a simple lack of respect for nature and our environment, we unmake God’s good creation.” “I can’t breathe” is also a rallying cry to save our planet.

On November 4, the day after the 2020 election, the United States will leave the Paris Climate Agreement. Consider that in 2016, nearly 200 countries signed the agreement, exhibiting a collective response to the climate crisis.

The possible fate of our planet brings to mind the iconic poster designed by Milton Glaser, warning us about climate change and the Earth. Glaser’s prophetic words, “It’s Not Warming, It’s Dying,” demand that we safeguard the Earth for future generations. Sadly, the Trump Administration has chosen to withdraw our commitment of working toward this goal.

The 2020 election will be a referendum on racial justice, the climate crisis and so much more. Please make your voice heard. Our future depends on it.

—JOSEPH CIPRI, on behalf of the Division of Continuing Education

SVA’S VISIBLE
FUTURES LAB

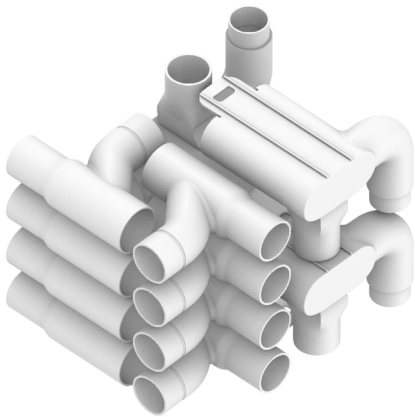
CHESTER DOLS:
MOBILIZED TO
HELP FRONT-LINE
WORKERS
DURING COVID

As the COVID-19 pandemic caused supply shortages around the world, governments and manufacturers struggled to produce more ventilators and safety gear for hospitals. Some civilians took it upon themselves to create DIY equipment for donation. In spring of 2020, staff members from SVA’s Visible Futures Lab (VFL) volunteered to produce ventilators and face masks to donate to hospitals. Chester Dols, VFL lab director, spoke about their efforts this March.

“Most of the DIY equipment being made for clinic/hospital use is not approved by the FDA or CDC, so when clinics/hospitals use donated equipment, they take a risk that the prototypes we make could be faulty or not as effective as approved devices,” says Dols. “Unfortunately, this dire situation has forced medical responders to take the risk of using DIY equipment after following the logic that some protection is better than no protection. In order to support efforts and streamline resources, lab staff at the VFL chose to

work with established organizations that had already made successful prototypes and had a developed network of institutions accepting DIY personal protective equipment.”

In Italy, engineers from Isinnova, an Italian research group, designed a valve that successfully converted scuba gear into a ventilator mask. Isinnova made the 3D printing files free so that anyone with a printer



Digital rendition of ventilator parts designed for 3D-printed DIY PPE for COVID-19 shortages and relief efforts.

could produce them. Dols was able to print and deliver valves that went into use at clinics in Italy.

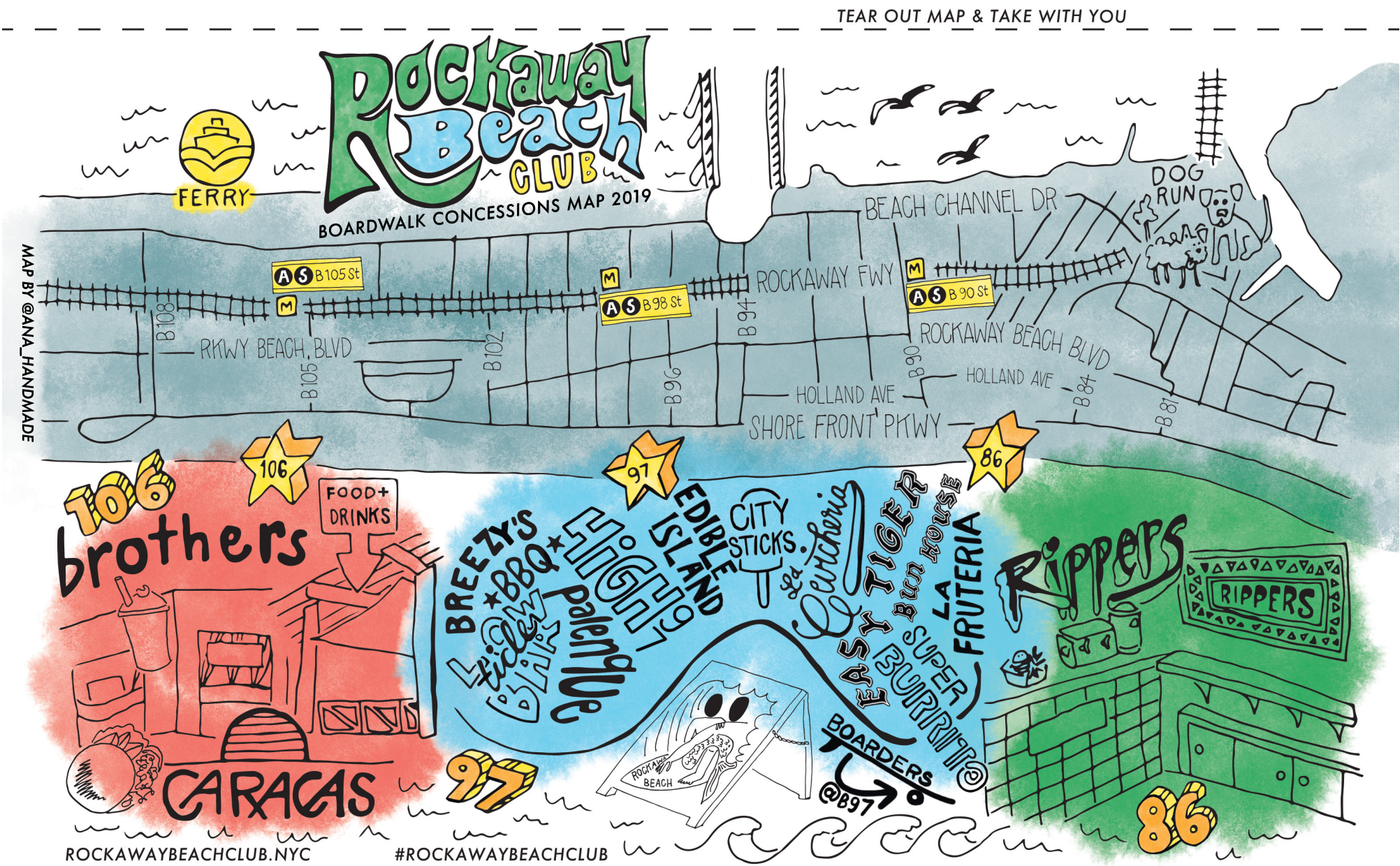


Italian company Isinnova demonstrating their 3D printed adapter converting snorkeling masks into ventilator masks. Photo courtesy of Isinnova.

Dols continues, “I have started to coordinate efforts with an alumni group out of New York University making 3D printed face shields. We delivered a few last week for 15 doctors to use. They are testing for comfort and effectiveness right now. When we hear back from the doctors about which shields they prefer, we will start producing larger batches for delivery to more clinics and hospitals.

“Additionally, a research group from the University of Pennsylvania’s medical school reached out to me about prototyping a new mechanism for UV light sterilization of one-time-use PPE equipment,” he says. “With the shortages in PPE, one approach is to think about recycling equipment that usually requires frequent disposal.”

Elizabeth Meiklejohn, VFL lab manager, also pitched in, sewing face masks for Stitchroom, a small upholstery company that coordinated a network of seamsters to provide hospitals with handmade face masks following CDC guidelines. *[Gabby Johnson]*



Above: Rockaway Beach Club Boardwalk Concessions Map, illustration, May 2019. Created for the Official Rockaway Beach Club .



She was inspired by her experiences—whether it was her students witnessing adults succeed at jobs they could aspire to do themselves or speaking to locals about land rights—to use her influence and voice to advocate for those not heard. She says that through these adventures, “I realized I could help to visually translate climate change impacts, relevant policies and other information using my art.”

Russo was first exposed to creating visuals professionally at a startup where she worked. Her company needed designs for a capsule collection and Russo volunteered to submit some

ideas. Her bosses loved them, and in response agreed to cover the costs for continuing education at the School of Visual Arts to expand her visual knowledge. One course that really stood out and influenced her work with infographics was *Editorial Design* with instructor Robert Best, which she says made her think differently over the duration of the semester. In Grant Shaffer’s *Exploring Career Opportunities for Illustrators: A Drawing Workshop*, she felt encouraged each day to improve upon her work. Russo felt compelled to take courses beyond design, too: “They help to broaden perspective, through knowledgeable instructors with real-world expertise who give great feedback.”

Russo began working with infographics as a program assistant at Natural Resources Defense Council (NRDC), where she would make sketches to follow along in meetings. These sketches turned into helpful visual presentations for the lawyers, scientists and advocates at NRDC to make their data more comprehensive. Making infographics then became her full-time work, and now she is in a position to execute her artistic and creative capabilities freely. She is also involved with several organizations including the Climate Museum, Hope House, Garden of Hope and Art Start. At Art Start, she volunteered teaching youths ranging from five to 14 years old who are experiencing homelessness in New York City. At the Climate Museum, Russo helped paint a mural at a Bronx school, and last summer she was hired to illustrate successful NYC projects on smart land use (Harlem

Grown), renewable energy (Solar at Brooklyn Navy Yards) and energy efficiency (Empire State Building) for their exhibit, “Taking Action.”

Currently, she is working on an infographic about the installation of a solar grid in Vieques, Puerto Rico. The location was chosen because it is a landmark on the island, well-known to locals as the home of Radio Vieques and an art history museum. In times of crisis, the solar grid system—30 panels plus two Tesla batteries—power the radio station and provide access to power for locals. It can also serve as a shelter. “When the information is

particularly concerning that there are minimal efforts being taken to increase energy efficiency. “Energy efficiency can get us halfway to the carbon emissions cuts, but we need to stay below the 1.5 degree Celsius warning,” she says, citing the Intergovernmental Panel on Climate Change report. Climate change is also a social issue, she believes. Disadvantaged communities are affected disproportionately more, and a just transition, which ensures worker’s livelihoods when making the change to sustainable production, is the only path towards a greener future. Russo

“When the information is complex, we start with: who is the audience, what do they know and what are they missing?”

—JESSICA RUSSO

complex, we start with: who is the audience, what do they know and what are they missing?” Russo says. Art has many different forms, and she believes that as an artist there is a social responsibility to help the community around her.

As a native New Yorker, Russo is constantly confronted with the effects of climate change on the city. It is

concludes: “I’m eager to talk about climate and communicate the work of my colleagues more clearly. I always feel like I’m only as good as the last thing I made or did, so I use that as motivation.” She feels we need to hold ourselves accountable for the health of our communities by taking steps in our lives to be more green, call out polluters and make our voices heard.

RELATED COURSES

Careers in Illustration:
A Drawing Workshop
ILC-3596-OL

Principles of Visual Language:
Form and Color
OLC-1018-A

For more information, visit sva.edu/ce



CLOCKWISE FROM TOP LEFT
Entanglement Effects, infographic, December 2019. Created for the NRDC Oceans Program to illustrate entanglement effects for the North Atlantic right whale.

Ropeless Fishing, infographic, December 2019. Created for the NRDC Oceans Program to illustrate entanglement effects for the North Atlantic right whale.

Invisible Solar for Historic Homes, postcard, December 2019. Created for Brooklyn SolarWorks campaign to illustrate invisible solar for historic homes.



SVA's Bio Art Lab Pushes the Boundaries of Artmaking

by Gabby Johnson

SVA's Bio Art Lab is a center where biological scientific techniques and materials are used as a medium for artmaking. The lab is equipped with microscopes for photography and video, a BioBots 3D printer, an herbarium, an aquarium, a skeleton, specimen and slide collections, and a library. We spoke with Tarah Rhoda, Bio Art Lab manager, about ongoing projects, sustainability efforts and what it means to be a bio artist.

Can you tell me about the activities for the continuing education weekend workshops and the Summer Residency program?

At the beginning of the courses we host a series of workshops and demos that cover a range of bio art possibilities. We do everything from microscopic imaging, to DNA analysis, painting with bacteria and growing sculptures out of mushrooms. We also work with plants, including dissection and preservation, grafting, cloning and even a bit of genetic engineering. The continuing education classes are a bit of a crash course, whereas the extensive access of the Summer Residency Program allows for ambitious studio projects.

What are some Bio Art Lab projects that have to do with sustainability or are in response to climate change?

Our resources provide students the opportunity to learn more about the implications of climate change through research, hands-on experiences and speculative design projects. We work with bio-materials that can be grown from organic waste, but are comparable in form to materials like leather and Styrofoam. One student experimented with rendering a bacterial cellulose into something like Bubble Wrap by exposing it to different pH reactions that caused pockets of air to form. Some students participate in competitions like the BioDesign Challenge, where they present innovative solutions for sustainability. One project, called the MyoTomato, proposed tackling the protein crisis by creating a tomato that would produce myoglobin, a protein typically found in red meat.

A distinguishing factor of the SVA Bio Art Lab is that it's entirely run by artists. How has this shaped the Bio Art Lab, in contrast to a lab run by scientists?

While it's fair to say that our lab has a bit more visual appeal and vibrant ambiance than most research labs, I



1 SVA Bio Art Lab shot in 2018. Photograph by Jung Hee Mun.
2 MyoTomato conceptual sculpture, 2016. Photograph by Raúl Gómez Valverde.
3 Chemical Garden, 2018. Photograph by Raúl Gómez Valverde.



“It is essential to make the content accessible because we are primarily working with artists with little scientific background.”

TARAH RHODA

think accessibility is the core distinguishing factor. It is essential to make the content accessible because we are primarily working with artists with little scientific background. This often entails project-based learning, as we work backward to lay the technical groundwork and conduct understanding through visual and visceral applications.

I noticed the lab sometimes invites scientists as guest lecturers. It seems clear that the scientific process can influence artists' work, but how can artists influence scientists through their work in bio art?

Each semester we have a few visiting experts that host workshops or give lectures about their fields of study. The recurring inspiration for many of us was realizing just how strikingly similar, yet absolutely polar, certain aspects of our working methods are. While there is a significant tug between the objective standardization of science and the subjective sliding set of values in art, both are knowledge-making roles that ultimately boil down to extracting and staging a truth in a convincing way. One of the most difficult tasks for scientists is communicating their research. I certainly think they can be influenced by the ways artists navigate positioning their work and the different ways of knowing we use to connect with the viewer.



Collage by Dani DeLade depicting the ecological histories of the Earth.

Online Course Explores Art and Philosophy

by Stephanie McGovern

Online learning through SVA's Division of Continuing Education is a means for students to easily access educational resources and connect to creative communities spanning locally and internationally. One online course, *Artist as Philosopher: Artmaking at the Source of Ideas*, taught by instructor and SVACE associate director Keren Moscovitch, links students through SVA's online learning platform, Canvas, and provides students with an immense archive of philosophical texts. In response to the current global health crisis, we asked Moscovitch about how online learning can play a greater role in the future, and the ways in which philosophy unites artists in conversation.

Can you please give a brief description of your course?

Artist as Philosopher: Artmaking at the Source of Ideas is one of two six-week modules (the other is *Artist as Philosopher: Postmodernism in Practice*) that draw a narrative arc of histories and ideas in Western philosophy that have developed a dialogue with art, both contemporaneously and trans-historically. We explore transgression and obedience, beauty and the sublime, modernism and form, capitalism and resistance, psychoanalysis, and feminist and postcolonial/decolonial responses to these ideologies. Throughout, students are invited to engage these topics in discussion boards and by producing poetic responses to the material.

In a time where our energy has been redirected to a global health crisis, how do you see philosophy playing a role in contemporary art practice?

We are experiencing an unprecedented global event that is shaking our foundations to the core. Who are we if not consumers in a capitalist society? What is intimacy without physical contact? How

can we think ecologically when the environment has turned against us as a species? These questions have been addressed for millennia in different forms, and it helps us to learn from our own histories of thought, as we develop languages for our futures. We are not starting from scratch, but have a world of ideas beneath us, supporting us and available for us to dig through and rediscover.

What role do you see online learning playing in institutions currently and in the future?

I have been really inspired watching the SVA community pull together and pivot to a brand new way of working, teaching and learning—practically overnight! We are seeing how vulnerable we are, but also how powerful we can be when we develop collective responses to new realities. Online learning is a strategy and tool we have at our disposal, but it is neither perfect nor comprehensive. We still need to concern ourselves with equity and distribution of resources (just like in-person learning), and we still need each other in physical space.



1 Nancy Spero

7 Andrea Dezsö

3 Multiple Artists

24 Yoko Ono

16 Xenobia Bailey

50 Werner Klotz

51 Jenna Lucente

49 Michael Falco

William Wegman

31

20 Kristin Jones & Andrew Ginzel

15 Rafael Guastavino

2 Doug Starn and Mike Starn

29 Walter Martin and Paloma Muñoz

14 Milton Glaser

34 Bing Lee

Janet Zweig in collaboration with Edward del Rosario

46 Keith Godard

40 Jean Shin

25 Sol Lewitt

28 Matt Mullican

21 Roy Lichtenstein

6 Faith Ringgold

41 Vik Muniz

39 Stephen We

30 Ellen Harvey

33 Elizabeth Mu

9 José Ortega

12 Naomi Campbell

13 Candida Alvarez

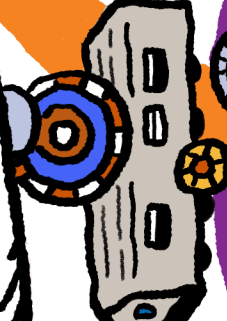
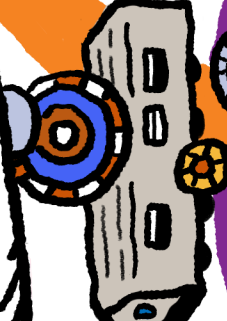
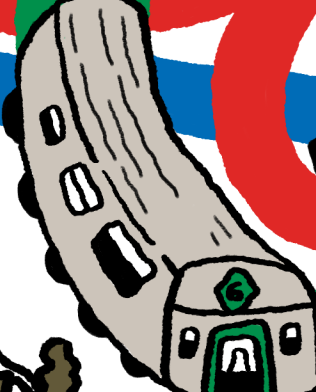
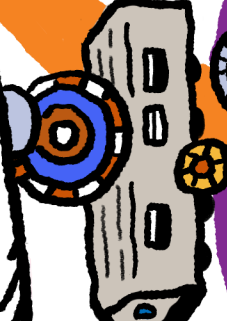
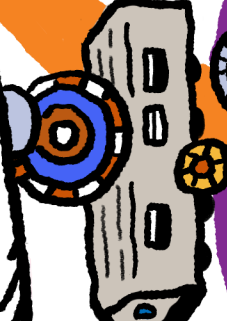
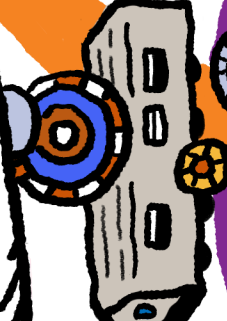
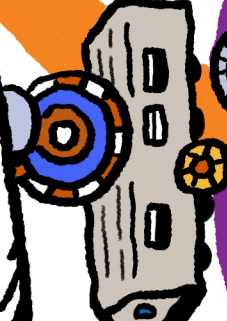
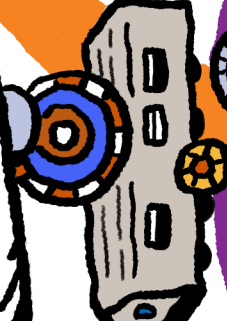
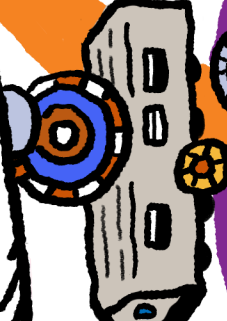
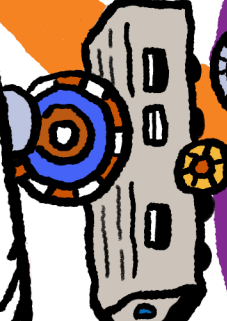
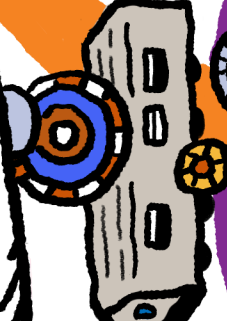
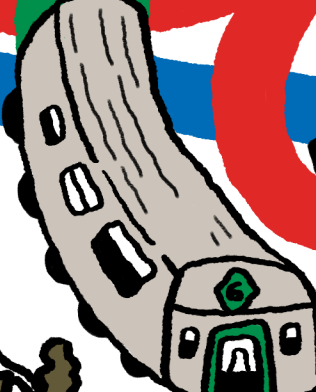
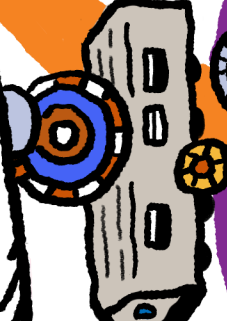
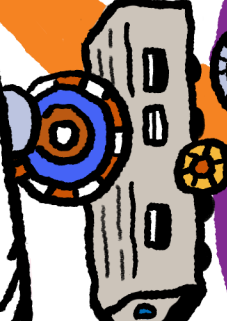
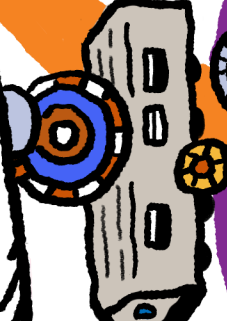
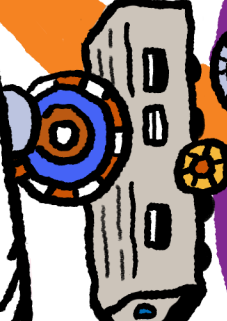
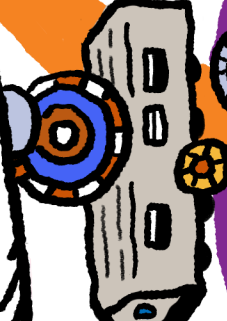
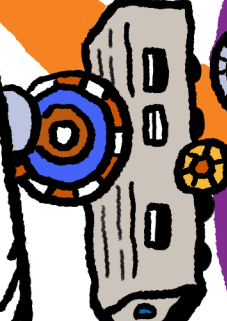
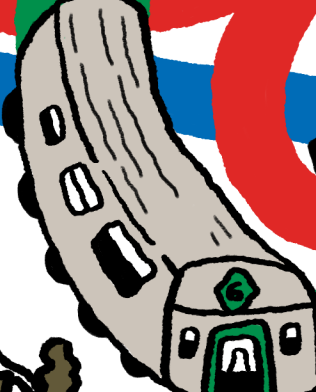
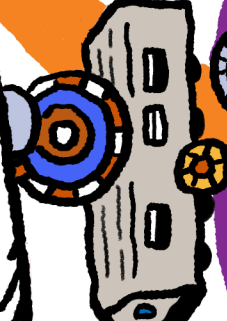
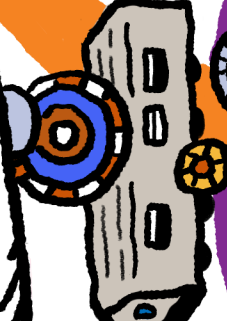
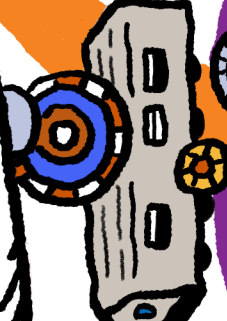
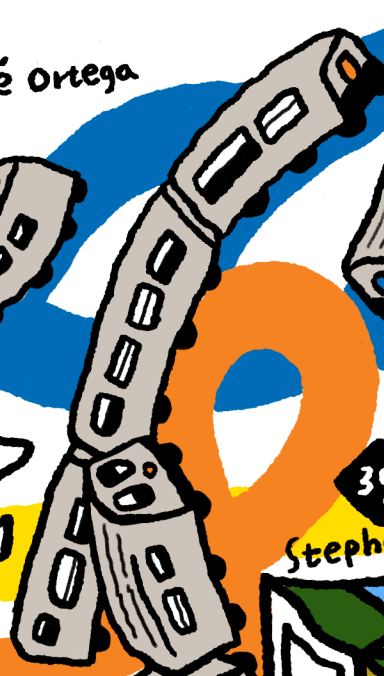
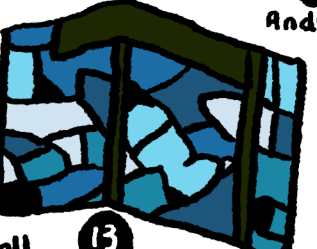
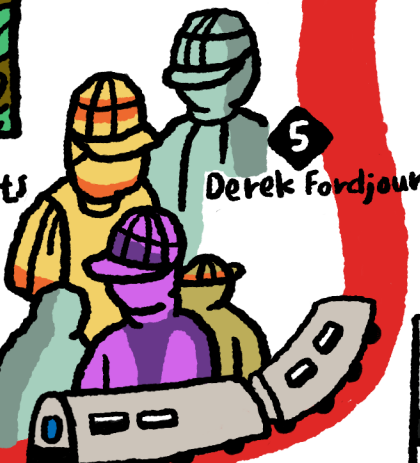
4 Felipe Galindo

11 Michele Brody

10 Andrea

23 Helene Brandt

Vito Acconci



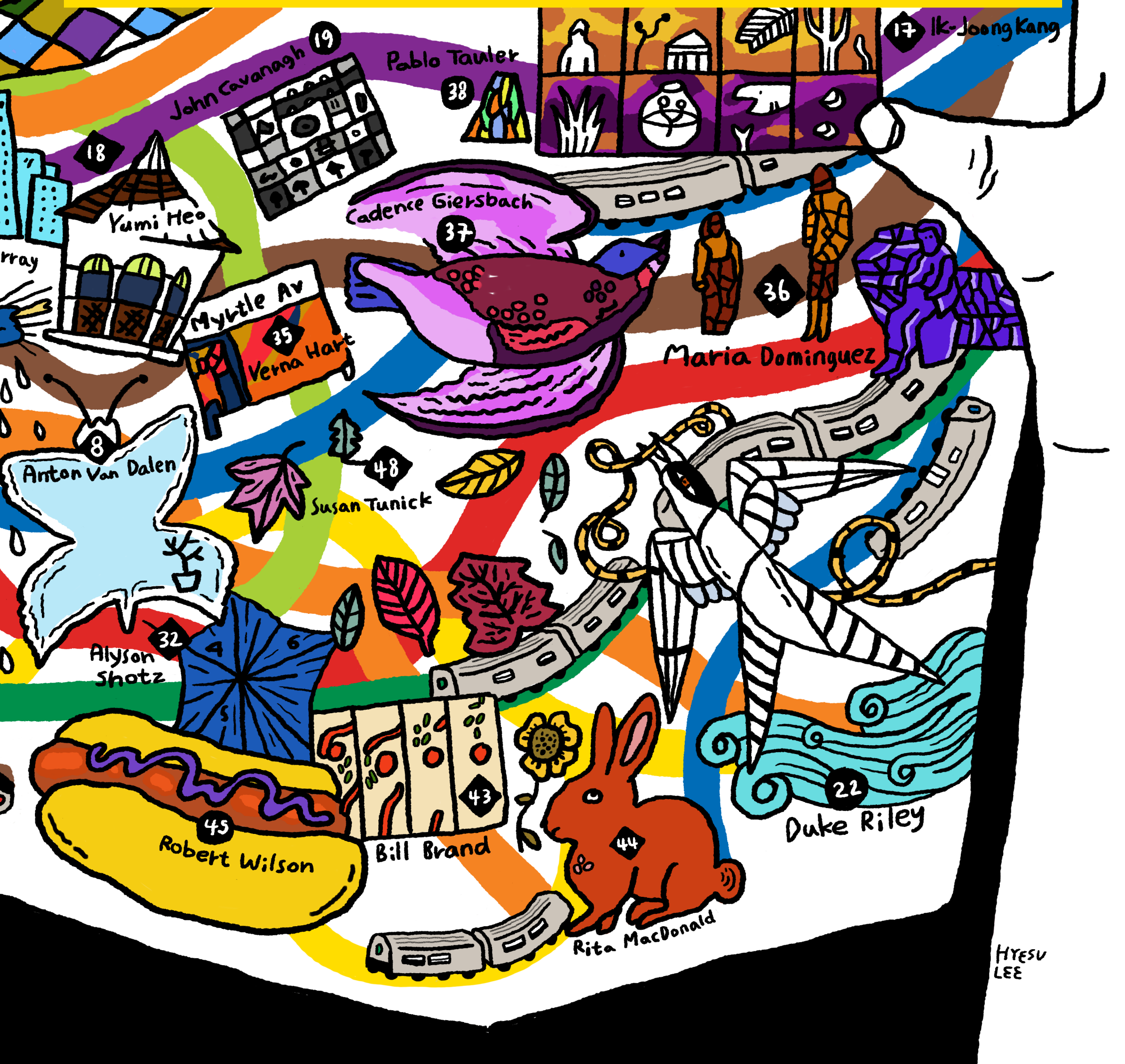
THE (MOSTLY)

Underground Art OF THE NYC Subway

SVA's Division of Continuing Education is proud to present our community with a new spin on our curated public art map! Use this illustrated representation of some of the most creative public art pieces centered at the core of our city—in the subway system. We encourage you to carry this with you and note the artworks that line the backgrounds of New Yorkers' commutes every day.

1 1. 66th Street—Lincoln Center ♦ 2. South Ferry ♦ 3. 191 Street Station Tunnel 4. 231st Street ♦	B 23. 86th Street ♦ C 24. 86th Street 25. 59th Street—Columbus Circle ♦	M 38. Woodhaven Boulevard N 39. 30th Avenue ♦
3 5. 145th Street ♦ 6. 125th Street	D 26. 161st Street—Yankee Stadium ♦ 27. 161st Street—Yankee Stadium ♦	Q 40. Lexington Avenue—63rd Street ♦ 41. Second Avenue—72nd Street ♦ 42. Second Avenue—96th Street ♦ 43. Subway tunnel—Visible in subway tunnel after DeKalb Avenue stop on Manhattan-bound train ♦ 44. Avenue M ♦ 45. Coney Island—Stillwell Avenue
4 7. Bedford Park Boulevard—Lehman College ♦	E 28. 50th Street ♦ 29. Canal Street ♦ 30. Queens Plaza ♦	R 46. 23rd Street ♦ 47. Prince Street ♦
5 8. Nevins Street ♦ 9. 3rd Avenue—149th Street ♦ 10. Gun Hill Road ♦ 11. Allerton Ave 12. West Farms Square—East Tremont Avenue ♦ 13. Bronx Park East	F 31. 23rd Street ♦ 32. Smith—9th Street ♦	S 48. Prospect Park ♦
6 14. Astor Place ♦ 15. Remain on train after Brooklyn Bridge—City Hall stop as train goes through abandoned station before turning uptown	G 33. 23rd Street—Ely Avenue/ Long Island City—Court Square ♦	STATEN ISLAND 49. St. George Ferry Terminal 50. St. George Ferry Terminal 51. Arthur Kill station, Staten Island Railroad 52. Richmond Valley station, Staten Island Railroad
7 16. 34th Street—Hudson Yards 17. Flushing—Main Street ♦ 18. 33rd Street—Rawson Street ♦ 19. 61st Street—Woodside	J 34. Canal Street ♦ 35. Myrtle Avenue ♦ 36. Chauncey Street ♦	
A 20. Chambers Street/Park Place ♦ 21. Times Square—42nd Street ♦ 22. Beach 98th Street	L 37. Myrtle-Wyckoff Avenues	

SVA Affiliated Artist= ♦



Checking in with Artist Dianne Smith

by William Patterson

FROM LEFT TO RIGHT
Juju II, 2017, “Twisted, Woven, Tied” exhibition, Materials for the Arts, Long Island City, NY. *Stuff*, 2017, “I Found God in Myself” exhibition, Houston Museum of African American Culture, Houston, TX.



We sat down with Dianne Smith, an artist and educator and an alumnus of the Summer Residency Program at SVA, to discuss her work, activism and the impact of the COVID-19 crisis on her and her community. Smith’s art spans a variety of mediums including painting, sculpture and installation, and her work often features repurposed and upcycled materials. She was an artist-in-residence with Materials for the Arts, New York City’s largest creative reuse center.



Within Shadows Cast, brown butcher paper, nails, dirt, cardboard staples, Piedmont Art Center, Martinsville, VA.

Tell me about your practice. How do you choose your materials and what do they mean to you?
I choose my materials based on what it is I want to articulate. I believe objects hold memories, so I often use my personal upcycled materials to articulate my voice.

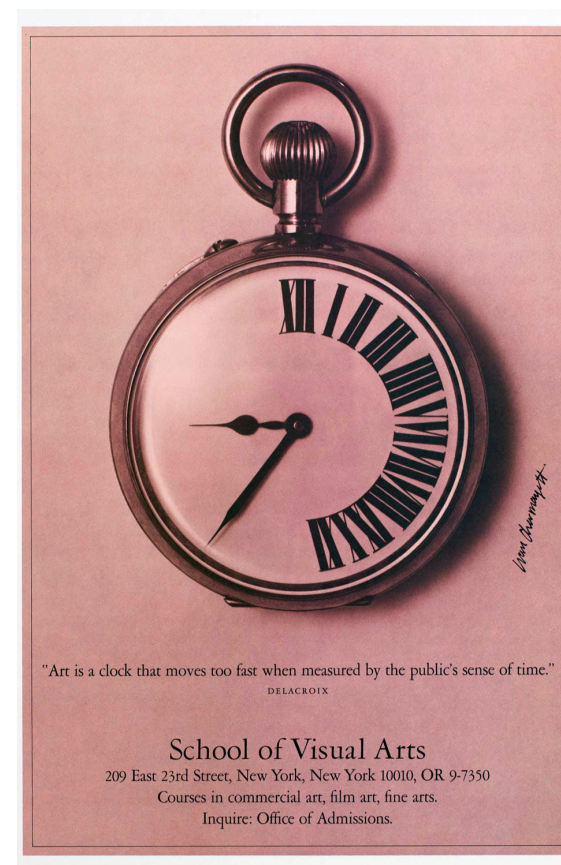
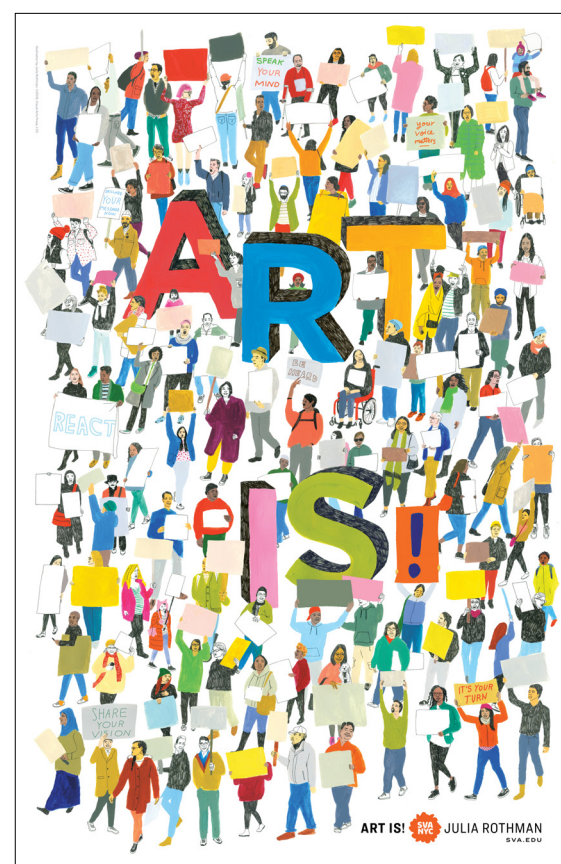
Your practice encompasses drawing, painting and installation. What unites these different ways of working?
My work incites the viewer’s emotions, which connects the multiple mediums I use. The lush palettes, expressive brushstrokes, texture, lines, fiber and form create provocative and meaningful imagery. In all mediums, I use imagery that challenges the viewer to see and consider pure color, movement and organic shapes. All of my work remains rooted in my African origins. I want my work to justly portray the essence of human existence, and thereby possibly

affecting the whole of humankind for the better.

In your view, what is the relationship between art and activism? Do you see your practice having a component of activism? If so, in what way?
I believe the making of art to be a revolutionary practice; as such, I consider all art made to be a form of activism. I create based on my lived experiences and what happens in the world around me socially, politically, economically, racially and historically. However, it is not up to me to determine that my work falls into the sphere of activism; I think that is up to the viewer.

How has the COVID-19 crisis affected your artmaking? As an artist and educator, what are you learning during this unprecedented time? How are you coping?
The initial impact of COVID-19 was the same for me as for all other artists

with the canceling of installations, commissions, etc. However, things changed for me once I was afflicted with the virus. I was fortunate to be in a place where I had all I needed to take care of myself, and thus fight back to a place of wellness. As a Black woman living in America, in my beloved Harlem community, I am acutely aware of the disparities in our healthcare system. I do not believe COVID-19 is the “great equalizer.” Black and Brown people are dying at an alarming rate because of policies/systems that were in place long before this virus. I’d caution us from outlining underlying conditions as the root cause, as it indirectly places blame on the marginalized and disenfranchised. When that happens, there’s little action taken going forward to rectify or make a change to meet the needs of those who are underserved in particular communities.



Above: *To Be Good Is Not Enough When You Dream...*, 1978, Paul Davis (illustrator), Paul Davis (designer), Dee Ito (copywriter), Silas H. Rhodes (art director); *Art Is!*, 2018, Julia Rothman (illustrator), Anthony P. Rhodes (creative director); *Art Is a Clock That Moves Too Fast When...*, 1965, Ivan Chermayeff (designer), Silas H. Rhodes (art director).

SVA Subway Poster Series

by Isabel Reinhold

The lasting impact of SVA founder Silas Rhodes' historic New York City subway posters resonates not only within the College's own collective memory but also has had a ripple effect in the New York art community. By using the MTA system as a stage, SVA artists are able to capitalize on its captive, diverse audience looking for diversions while waiting for the next train. According to Carla Tscherny, executive assistant of SVA's Chairman's Office (and whose father, George Tscherny, designed many SVA posters), before the introduction of the SVA posters in 1947, New York subway adverts were very technical, text-based and considered hard sells. This changed with the College's forward-thinking and provocative nature, which brought a fresh look to the scene. Geared toward grabbing the locals' attention and engaging them, the posters aimed to incorporate New Yorkers into the art scene. Additionally, the posters were used as recruiting tools for public schools throughout the five boroughs. High schools would display the posters in their art classrooms, exposing prospective young students to avenues where they could explore their dreams post-secondary school.

Silas Rhodes only had one criterion for the artists that were chosen to design a poster: make the College's name bigger. Due to the free reign that was given to the artists when envisioning their designs, the results were formidable masterpieces that allowed for the College's authenticity to radiate. Milton Glaser, the late esteemed designer of the "I ♥ NY" logo, was also responsible for many of the posters, starting all the way from 1965 up until 2017. (See insert for more of Glaser's work.)

Since their conception, the SVA posters have been awarded many honors, most recently in 2020 with Pablo Delcan's *Art Is!* entry winning a Graphis Platinum award for typography. The exhibition "Underground Images," which contains approximately 60 posters from various decades, has toured in over 20 countries around the world. It toured Ireland and Turkey earlier this year and is now at Auburn University through January 2021. SVA Executive Vice President Anthony P. Rhodes has acted as creative director for the posters since 2007. The posters can be viewed online through the SVA Archives at <https://archives.sva.edu>.

The SVA Community Addresses the Climate Crisis

by Gabby Johnson

In the following pages, you will have the opportunity to explore projects by members of the SVA community that were inspired to address the ecological climate crisis. As developments changed in response to the pandemic this year, we have included work that was made in direct response to the COVID-19 outbreak.



HYBRID
DONNA TROY CLEARY MFA 2014 Fine Arts;
Summer Residency Program, 2010
@ donnaclearyartandherbalism

Donna Troy Cleary’s approach to art is through the lens of caregiver and the roles she has embodied during her life: artist, mother, nurse and herbalist. A descendant of Irish herbalists, Cleary reclaims herbal knowledge scrubbed from her familial consciousness, and her sculptures reflect on the ways of the ancient Irish healer. Delving deep into research, she trained as an herbalist for three years. Embodying this historically significant woman, she reclaims a powerful position in the community—a realm of the feminine once passed from mother to daughter. Her training and research involved learning more about human-plant and human-microorganism interdependence.

Cleary’s sculptures contemplate the Anthropocene. She stuffs her sculptures with upcycled plastic packaging and imagines a reversal in the hierarchy between the micro-organisms that live on and in our bodies. As more plastics enter our food chain and water supply, she imagines that our bodies become plasticized and the ratios of host/holobiont/microbe shifts. Susceptible, our collaborators thrive and take over, growing around and over our bodies. Cleary creates labor-intensive, crocheted forms that honor “women’s work”: the domestic, unpaid labor. The repetitive gestures of crochet contemplate perseverance, persistence and the unexpected that emerges from piecing together disparate elements.



1 Hybrid3, 2019, yarn, upcycled plastic shopping bags, 30 x 28 x 17 inches.
2 Enamel pins are the tentpole of the ROSE-ilience campaign.



She’s the Revolution, 18-minute single channel audiovisual piece on recycled TVs, from Amazon Inferno multimedia installation.



“The disastrous effects of environmental racism have become painfully clear.”

CARLOS ROSALES-SILVA
Alumnus, MFA Fine Arts



ROSE-ILIENCE
MIKAYLA BUTCHART MFA 2016 Illustration as Visual Essay; Summer Residency Program, 2012
@ mikaylabutchart

“In 2017, deadly wildfires raged through my hometown of Santa Rosa, California. I designed the ROSE-ilience image, celebrating the tenacity and regrowth of Santa Rosa’s namesake and illustrating the support I witnessed in the community,” explains Mikayla Butchart. “This image is the center of my viral fundraising campaign, which has raised over \$60,000 for fire relief from enamel pins and other merchandise sales. The mission of ROSE-ilience is twofold. First, to give those with small budgets a way to contribute: my goal was to create something that encourages people of similar budgets to contribute to relief efforts, and in return offered a badge of recognition. Wearing ROSE-ilience signals allegiance and equates to a tangible donation. And second, to give positivity a visual,

too. I wanted to create an image that transcended devastation and Santa Rosa’s city limits while being inspired by both. As an image and not words, ROSE-ilience is for everyone. And it does speak to people globally: The ROSE-ilience campaign boasts supporters from all 50 states and 10 countries so far.” “As wildfire has become a regular occurrence not just in California but the world over, the ROSE-ilience campaign endures to support wildfire recovery in Sonoma County and, hopefully, inspire climate change relief efforts globally,” she says. In June of 2020, Butchart released a new edition of the ROSE-ilience pin to focus on the support of Black lives and BIPOC causes. All proceeds went to the organizations Black Lives Matter, NAACP Legal Defense Fund and ACLU.



AMAZON INFERNO

CARLA MALDONADO MFA 2019 Photography, Video and Related Media

@ carlamaldonado

“My practice responds to socio-political events, the environmental crisis and the concept of eco-feminism, exploring my relationship to the struggles of progressive movements in my home country of Brazil post-Jair Bolsonaro’s elections, and my experience as a Latinx immigrant in the Trump era,” says Carla Maldonado. “I make work from photographs and videos I accumulate—documentation of environments I navigate and people I encounter throughout life, focusing on the rebels, the misfits, the revolutionaries.

“My camera documents my reaction to the anxiety produced by a new wave of fascism I arrange photographs and films from moments I wanted to eternalize (for its beauty or meaning). My installations are derived from a photograph or a video that inspires me to tell a story and reintegrates them with found materials: wood scraps and old televisions. Sometimes I show newspaper headlines that convey a sense of tragic defeat and videos of idyllic landscapes turning into sites of violence and deforestation. Other times I show photographs of defiant

protesters standing in solidarity, resisting. Once patriarchy rules the world, I will be making romantic work about lovers and nature. Meanwhile, I will be looking for a women-led revolution, to be a part of it and document it. I aim to equally create awareness and start conversations framing global warming, systemic patriarchy and equal rights. Our planet suffers from destruction and injustice, all fed off of the same power structure.”

Read more about Maldonado online: sva.edu/continued/carlamaldonado.



DEEP GREEN: CASCADE-SISKIYOU NATIONAL MONUMENT

MARK TRIBE chair, MFA Fine Arts Department

@ marktribe

“To me, every hour of the day and night is an unspeakably perfect miracle.” —Walt Whitman

Deep Green, the second piece in an ongoing series, is a 24-hour archival recording of wild landscapes, preserved in museum collections for future generations. Each recording is 24 hours long, captured in real time with a stationary digital cinema camera and multiple microphones, and exhibited as an ultra-high-definition film that is synchronized with the time of day (so, for example, at 11:00am one sees and hears what was recorded at 11:00am).

“Our planet is in the midst of an unprecedented ecological transition.

It goes by various names: climate change, mass extinction, the Anthropocene. As an artist who makes landscape pictures,” Tribe says, “I am struck by the fact that even the most carefully protected wilderness areas will, over the coming decades, be radically transformed. What will our few remaining wild places look and sound like a century from now? It was with this question in mind that I set out to make a series of archival landscape recordings that capture the preciousness and fragile beauty of nature on the brink and, equally important, preserve for future generations a kind of wilderness experience that is itself endangered.”



THE CLIMATE CRISIS AND COMMUNITIES OF COLOR

CARLOS ROSALES-SILVA MFA 2020 Fine Arts

“In these moments of crisis, when our systems are in utter disarray, I have found it crucial to reinvest in direct community support and care,” Carlos Rosales-Silva says. “Through the establishment of a mutual aid fund, SVA MFA Fine Arts students were able to create a safety net for financially precarious students. This fund is self-administered by students and can provide quick direct financial relief to students who will need it in the coming months. These kinds of funds and networks of care are being established throughout the world, and it is heartening to see communities create their own systems of support. These localized support networks have always existed in underserved communities and have always been templates for futures filled with care.”

“Through the direct actions of Black and POC activists, we have irrefutable evidence that climate and environmental issues disproportionately affect communities of color. This work has been outlined in texts like *The New Jim Crow* by Michelle Alexander, *The Color of Law* by Richard Rothstein, in the work of Audre Lorde, the poetry and stories of Jesmyn Ward, and many others. We are currently in a moment where the disastrous effects of environmental racism have become painfully clear. COVID-19 is ravaging New York City, disproportionately affecting communities of color in Queens, Brooklyn and the Bronx. Because of inequitable access to housing throughout New York City, working class communities are concentrated in parts of the city where rent is

affordable. Many of these workers—our family, neighbors, friends and fellow citizens—are now being called ‘essential workers,’ which is a radical shift that occurred practically overnight. Activists in New York State struggled for over a decade to get the minimum wage raised to \$15 an hour, a fight that was met with resistance at every level. It only passed in 2016, and was not immediate but a gradual increase over five years. Essential workers are now being forced to navigate an infected city without protective gear on packed public transportation that has been scaled back to save money. These sanitation, transportation, grocery, mail, delivery and food workers are finally being appreciated as foundational and irreplaceable members of our workforce, but are still being

underpaid for this hazardous labor. Worse, they are exposing their communities to COVID-19, the same communities that have been historically redlined or grouped because of inequitable access to housing. It is important to mention these inequities in a conversation about climate and environment because humans are not separate from nature. The binary of man versus nature is an invented colonial concept, one that has led us to this moment of global climate catastrophe.”



3 Morning Fog, Cascade-Siskiyou National Monument, Oregon, July 16, 2019.
4 MFA Brown art installation on Governors Island featuring work by (left to right): Josh Rios, Marisol Ruiz and Juan Bravo.



AMAZONIA

SIMONE COUTO MFA 2014 Art Practice; faculty, BFA Fine Arts

“In 2018, I traveled to the Amazon,” says Simone Couto. “I read to second graders at Escola Tiradentes, an elementary school at the Igarape da Camera do Rio Negro. Back in NYC, I created the performance *Amazonia—A Gestural Drawing Made of Chalk, Soil and Ashes*. One of the definitions of *unground* is what is ‘not reduced to fine particles by grinding.’ This is precisely what the work is about: my support to indigenous cultures of my home country, Brazil, to remain whole, preserving their land, culture and heritage despite governmental actions that are impacting the environment and attempting to reduce the indigenous population and habitat to dust.”

“The piece was conceived for the 13th Anarko Lab Performance Festival and re-created for ISCP (International Studio and Curatorial Practice). The festival was dedicated to the urgency of indigenous issues such as governmental land appropriation, community displacements, genocide and destruction of the Amazon forests. All funds raised

during the festival was directed to the Awaete Tribe, located in Altamira, Belém do Pará. In 2011, the Awaetes were one of the 11 ethnic groups directly impacted by the Belo Monte Dam, one of the largest hydro-electric plants in the world. Those communities were removed from their ancestral lands. It is crucial and urgent to support communities such as the Awaetes. They have developed a prototype for self-defense and preservation of its culture and language. The Tuyucas and the Awaetes managed to dismantle the Catholic-focused education at its local schools, adopting their languages in literacy and as a language of instruction in the various cycles. The performance includes video footage from my time in the Amazon when I visited the Indigenous Village Tuyuca. I filmed an enactment of the Urupari ritual, danced in celebration of the ripening of different tree fruit species.”



5, 6 *Amazonia—A Gestural Drawing Made of Chalk, Soil and Ashes*, Photos courtesy of On White Wall.
7 *Galaxy*, 2019, LED lights, DMX control board, computer, software, 10 x 10 feet, Arcadia Earth, NY.

5



GALAXY

CHIKA BFA Photography, alumnus; artist-in-residence, Visible Futures Lab, 2019; faculty, Visible Futures Lab, Division of Continuing Education
@_imagima

Arcadia Earth popped up in New York, August 2019, as an immersive, multimedia art exhibition focused on the ecological crisis. Viewers traveled through environmental-themed rooms using an augmented reality app. Artists used a variety of media including video projection, upcycled materials and virtual reality. CHIKA, an SVA BFA Photography alum and SVACE faculty for the Visible Futures Lab, was featured in the “Underwater” room with her piece *Galaxy*, an LED light installation suspended vertically above hanging VR headsets. It displayed a film by Underwater Earth of giant rays, dolphins and other sea creatures swimming. The blue light from *Galaxy* filled the room with an underwater ambiance akin to the quiet darkness of the deep sea.

“The VR was already a part of the exhibit when I joined the project,”

says CHIKA, “so the theme of the room was underwater. The hanging VR headsets looked like jellyfish so I came up with the idea of having the light installation floating above. It changed the space to look more vibrant and energetic. My job is to create the environment, drive people in and get them interested. The founder [of Arcadia Earth] said that he wanted to create it for his kids, and I really liked that because if that experience could change the way children deal with their environmental impact every day, that would be great. The kids are our future. But it’s not just for the kids; artwork can change somebody’s perspective—that’s my goal. The experience of the installation, environment, seeing things they haven’t seen, it makes them wonder, which turns into more questions and awareness of the environmental issues we have.”

Artist Eric Corriel on His Tiny Trump Project



Eric Corriel (second from left) and a group of SVA students took the Women’s March in January of 2019 in Washington, D.C. by storm, handing out 500 original-size *tiny trump* cutouts to fellow march-goers.

COMES IN TWO SIZES



“I could shoot someone on Fifth Avenue and not lose any supporters,’ is how it started.

“I’m a New Yorker. Naturally, I wondered who, exactly, would be on the receiving end of this hypothetical bullet? A fellow New Yorker is the answer of course, and that really pissed me off. A lot.

“Shortly thereafter, SVA faculty member Edel Rodriguez posted a sketch on his Instagram that featured a life-size cardboard cutout of a person with big hair, situated along Fifth Avenue, with an outstretched arm holding a gun pointed at passersby. I thought it was brilliant and it got me thinking about how I could use my art to speak to the current moment.

“It’s now three years later and *tiny trump* has become a symbol of resistance for people in 50 states.

Tiny trump is a crowdsourced art installation in which people all across the country inject symbols of resistance into their towns and cities.

“The idea is simple: take that person who seems overwhelmingly odious, annoyingly omnipresent, disgustingly powerful, and beyond all measure of one’s control, and minimize him. Just make him smaller, preferably so that he fits in the palm of your hand. I’ve found that three inches is a good size.

“The reception of this project has, predictably, been mixed. On the far ends of the spectrum, some see the figure and think, ‘This is brilliant!’ while on the other side people wonder which kindergarten art project generated something so childish. Wherever one falls on the spectrum, it does raise some interesting questions such as: What’s the value of art that preaches to the choir? Does this ultimately

do more harm than good by reinforcing the very image one seeks to protest? Why not create something positive that brings people together rather than further stoking division?

“I don’t have the luxury of answering those questions here, so I’ll offer my defense in the form of these final thoughts: In a time when many of us feel powerless, *tiny trump* aims to empower by giving everyone the means to push back against current political and cultural forces in a publicly visible and meaningful way. Given the times we live in, I cannot think of a more important job for art to do than that. I invite you to join the movement at maketrumptiny.com.”

Eric Corriel is digital strategy director of the Visual Arts Press and faculty at SVA.

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