SVA RISOLAB

FALL COURSE BULLETIN

SVA NYC

2016 edition
INFORMATION SESSION
Thurs., Sept. 8
6:30 pm–8:30 pm
Open to the general public, free of charge

What is visual narrative? What is a Risograph? How do words manipulate images and vice versa? How do you self-publish comics, zines, photo and artist’s books? What do you need to begin creating your own original content as both an author and artist, regardless of medium? How is the delivery format of your story shaped by the content? Spend an evening with some of our continuing education visual narrative faculty, and see their work and their students’ work to find out.

NOTE: This information session will be held at 136 West 21st Street, 11th floor. Seating is given on a first-come, first-served basis.

Session begins promptly at 6:30 pm.

MODERATOR: PANAYIOTIS TERZIS, Risograph technician, RISOLAB
RSVP: mfavn_ce_info.eventbrite.com
The past few years have seen an explosion of zines and small publishing among artists, designers and photographers. Even the most digitally based creative professionals are embracing the zine as a vital tool for experimentation, collaboration and communication. The Risograph Duplicator has emerged as a medium of choice for zine publishing. This technology fuses analog and digital printing techniques, combining the vibrant colors of silkscreen printing with the speed and automation of digital and offset printing.

In this course students will be given a rigorous introduction to this medium and how to use it effectively as a tool for self-publishing. We will explore color, form, layout and pagination, and how to communicate ideas in book form. Class assignments will act as conceptual sparks to point students in new directions. In addition, collaborative projects among classmates will foster creative cross-pollination. Students will complete several zine editions, and discover that producing a simple pamphlet in an edition can be an empowering act—a way of multiplying one’s vision and spreading it out into the world.

NOTE: This course includes access to the RISOLAB only; access to the 5th floor printmaking facilities is not included.

PANAYIOTIS TERZIS, Risograph technician, RISOLAB, School of Visual Arts; owner, Mega Press. BFA, MFA, School of Visual Arts. One-person exhibitions include: Printed Matter, Inc.; AMP Works, Athens. Group exhibitions include: Robert Rauschenberg Foundation; Ed. Varie; Allegra LaViola Gallery; Endless Editions; Exit Art; Art Basel; Pera Museum, Istanbul; NADA Art Fair. Visual Arts Gallery. Collections include: Museum of Modern Art Library, Brooklyn Museum, New York Public Library, Stanford University Library. Illustration/design clients include: American Apparel; VICE; Threadless; Crudlabs. Publications include: Creeps Annual, Vision Zero, ZMAPP, Trapper Keeper, Spectrum Test, Cosmos Zine, Megalith, Zine Soup, Salt Hill Literary Anthology. The instructor’s work can be viewed at: pengoat.com.

RISO PRINTING: ZINE AND SMALL PUBLISHING
VNC-2239-A

Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs
$500; studio fee, $145

RISOGRAPH: DESIGN AND COLOR
VNC-2176-A

Tues., Sept. 20–Dec. 13
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs
$480; studio fee, $145

Risograph printing has seen a resurgence in the arts and graphic design as a vibrant and viable production press for artistic expression and self-publishing. Risograph duplicators integrate the speed and interface of a photocopier with the image quality of a highly detailed and tactile screen print. This course will detail the best prepress practices for both practical and creative color use. Students will collaborate on long-run editions as well as fabricate an individual project in an edition of over 100. Preproduction file design, on-press color experiments, how to properly utilize channels, spot color separation, and how to best reproduce and manipulate text for print will be covered. Students will gain a working production knowledge of CMYK color separations and file prep, digital book design, and advanced finishing systems and bookbinding that do not rely on adhesives.

Note: This course includes access to the RISOLAB only; access to the 5th floor printmaking facilities is not included.

PAUL JOHN, director, Endless Editions; printer, Robert Blackburn Printmaking Workshop. BA, University of Richmond; MFA, SUNY New Paltz. Group exhibitions include: Ljubljana Biennial, Slovenia; Disjecta Contemporary Arts Center, Portland, OR; Alfred University, NY; Eyebeam; Printed Matter. Clients include: Condé Nast; Columbus Museum of Art, OH; Outdoor Voices; Picture Room: McNally Jackson Store; Bruce High Quality Foundation University; Partnership for a Healthier America; Keap BK; Bon Appétit. Publications include: SPRTS; Attempt for Pure K; Trapper Keeper; Packet Biweekly. Awards and honors include: Sojourner Truth Fellowship, SUNY New Paltz; Transitional Artist Award, Kimmel Harding Nelson Center for the Arts; Printer Without Press Fellowship, Robert Blackburn Printmaking Workshop. The instructor’s work can be viewed at: endlesseditions.com.

register online: sva.edu/continuing-education/visual-narrative/courses
The goal of this course is to make comics from start to finish. Students will experiment with writing and drawing short narrative comics. We will analyze comics not only in terms of writing and drawing technique, but also by considering color, printing and book production. Printing and reproducing comics into a booklet with Risograph printing will be covered. By the end of the course, students will have completed several comic booklets, and an editioned, multicolor mini-comic with Risograph printing will be covered. By the end of the course, students will have completed several comic booklets, and an editioned, multicolor mini-comic.

NOTE: This course includes access to the RISOLAB only; access to the 5th floor printmaking facilities is not included.

PATRICK CROTTY, publisher, comic artist, Peow Studio AB. BS, University of Stockholm. Group exhibitions include: Tokyo Stop, Stockholm; Gallery 33, Amsterdam. Publications include: Devil’s Slice of Life, Internal Affairs, Time Capsule Anthology, Internal Affairs 2.

INFORMED BY STORY
VNC-2341-A

In this exciting time of print-on-demand, self-publishing, DIY and the immediacy of digital reproduction, the “book” and its traditional print production roots are in the midst of an evolutionary media renaissance. Readership and audience accessibility is only a push-button or click away, but what about the story contained within? How does this immediacy and the availability of contemporary distribution channels affect story? Can story affect it back? This course will ask new and aspiring storytellers the very simple questions: “What is a book?” and “How does story shape the page?” Students will address these questions and more through the exploration of traditional as well as experimental bookbinding techniques, and will be charged with the task of reconsidering just what a book can be. Utilizing the Risograph and traditional binding materials, students will explore new approaches to their own written stories and how their narratives might inform the finished book’s format. Every book will be judged by its cover! By the course’s conclusion, students will have constructed a series of books that explore traditional practices, experimental processes and sculptural media in the effort to best serve the stories they have created—ultimately, demonstrating what the word “book” means to them.

NOTE: This course includes access to the RISOLAB only; access to the 5th floor printmaking facilities is not included.

RYAN WEBER, illustrator, storyteller. MFA, School of Visual Arts. Group exhibitions include: Visual Arts Gallery; The College of New Jersey, Ewing Township; Crane Arts, Philadelphia. Anthologies include: Excuse Me, Ladies and Gentlemen; Survival Theories of a Counterpart Existence; Journal No. 034. The instructor’s work can be viewed at: ryanmatthewweber.com.

MINI-COMICS: FROM THE PAGE TO PRODUCTION
VNC-2262-A

Thurs., Sept. 22–Dec. 15
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs
$500; studio fee, $145

The goal of this course is to make comics from start to finish. Students will experiment with writing and drawing short narrative comics. We will analyze comics not only in terms of writing and drawing technique, but also by considering color, printing and book production. Printing and reproducing comics into a booklet with Risograph printing will be covered. By the end of the course, students will have completed several comic booklets, and an editioned, multicolor mini-comic.

NOTE: This course includes access to the RISOLAB only; access to the 5th floor printmaking facilities is not included.

PATRICK CROTTY, publisher, comic artist, Peow Studio AB. BS, University of Stockholm. Group exhibitions include: Tokyo Stop, Stockholm; Gallery 33, Amsterdam. Publications include: Devil’s Slice of Life, Internal Affairs, Time Capsule Anthology, Internal Affairs 2.

RISOLAB: OPEN ACCESS

RISOLAB OPEN ACCESS FEES: For $250/semester, the RISOLAB facility is accessible to Undergraduate and Continuing Education students who have completed a RISOLAB Undergrad or CE Course. Graduate students, SVA staff and faculty can access the RISOLAB facility for $250/semester if they have already attended a RISOLAB CE Course or have successfully completed the official RISOLAB orientation, now available to all for an additional fee. Details and online registration at: risolab.sva.edu/access-reg

register online: sva.edu/continuing-education/visual-narrative/courses
EXPOSING STORIES

VNC-2347-A

Tue., Sept. 20–Dec. 13
Hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs
$480

This course will explore the art of storytelling and the art of photography as a collective means of communication. How do words affect an image? When encountering a photograph with a story, do we read first or look first? Through a wide range of in-class assignments and individual projects, students will be encouraged to both write creatively and make photographs or produce work in other visual mediums. Critiques will be given throughout the semester. The goal of the course is to explore the way that stories and photographs can intertwine, and for students to begin creating a thoughtful and cohesive body of work relating to those ideas.

STACY RENEE MORRISON, photographer. BA, Rutgers University; MA, New York University. One-person exhibitions include: Fine Arts Center Galleries, University of Rhode Island, Kingston; York Quay Art Centre, Toronto; Palazzetto Eucherio San Vitale, Parma. Group exhibitions include: Michael Mazzeo Gallery; San Francisco Camerawork; Center for Photography at Woodstock, NY; Gregory Lind Gallery, San Francisco; Sol Mednick Gallery, University of the Arts, Philadelphia. Publications include: Providence Journal, Westerly Sun, Mercury, Photography Quarterly, Mesh, Motif. Grant: Rhode Island Council for the Humanities. The instructor’s work can be viewed at: stacyreneemorrison.com.

WORKSHOP: BUILDING INTERACTIVE WORLDS ACROSS MEDIA

VNC-2438-A

Sat. & Sun., Dec. 3–Dec. 4
Hours: 10:00 am–4:00 pm
2 sessions; 1 CEUs
$375

Interactivity has become a large part of the storyteller’s toolbox. Whether through immersive virtual worlds, video games, non-digital board games or participatory theater, storytellers need to know how the settings, characters and events they create will work differently, or the same, in each. This workshop is an in-depth, media-agnostic course where students examine the ins and outs of dramatic interactivity. Topics include: how to take a simple concept verb and use it to cut right to the heart of story, character and action; how to build compelling, emotional worlds from this foundation, and how those worlds can as easily be a game, a comic, a movie or a painting.


MYTH IN MODERN MEDIA

VNC-2432-A

Tue., Sept. 20–Nov. 22
Hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs
$450

Understanding the role of myth in contemporary media—from comics to movies to video games to novels—is the focus of this course. At its core, it is a media studies and/or media literacy class, giving students an overview of textual analysis and media theory, and then guiding them through class discussions shaped around specific, contemporary texts. Student engagement in-in-class exercises will be rigorously encouraged.


SCRIPTWRITING WORKSHOP

OLC-2623-A WRITING FOR THE VISUAL ARTS ONLINE COURSE

Sept. 19–Dec. 17
Online Course
12 sessions; 3 CEUs
$480

In this fast-paced practicum course, beginners and intermediate students will come in with an idea for a new screenplay and will leave with a completed first draft of a script. Pages submitted each week in the booth will receive supportive and thoughtful critique from the instructor and fellow students. Along the way, lively, multimedia lectures on particular elements of the form and practical advice about the business will be given. Both new and experienced screenwriters are welcome. Let’s have a screenwriting blast together this semester.

NOTE: This course is fully online and asynchronous. Without a set meeting time each week, students can learn and participate on their own schedule. However, there are assignments that will be due by specific dates.

ED VALENTINE, writer. BA, Boston College; MFA, New York University. Television credits include: Sesame Street; The Fairly OddParents; Doc McStuffins; Marvel’s Ultimate Spider-Man; Marvel’s Avengers Assemble; My Little Pony: Friendship is Magic; Transformers: RescueBots; Bubble Guppies. Plays include: Lizzie, or; Hatchet Hour; Betsy Ross LIES!; Bunyan’s Body; 27 Pigs; The Turk; AmericaLand Scout’s Honor! (Sneipe Hunt and Becky’s Beaver); A Brightness Over New Jersey; Women Behind the Bush. Awards and honors include: Daytime Emmy Award; Tisch School of the Arts Writing Award, New York University; Kennedy Center Award; Zarkower Award, Hunter College; Playwriting Award, American Globe Theater. The instructor’s work can be viewed at: edvalentine.com.

register online: sva.edu/continuing-education/visual-narrative/courses
SVA offers a low-residency MFA program in Visual Narrative, with two years online and three summers in NYC. This groundbreaking program places equal emphasis on the art of creative writing and the craft of visual arts, fostering a truly revolutionary methodology of storytelling through the education of the "Artist as Author."

The SVA RISOLAB was founded in the fall of 2015 by SVA MFA Visual Narrative Chair Nathan Fox as an interdisciplinary space for printing, publishing and production of Risograph based printed works. In addition to several Continuing Education courses, this fall we offer our first Undergraduate course taught by Panayiotis Terzis. Our mission is to become a hub of small scale and experimental printing and publishing activity. The RISOLAB aims to bring together artists of all backgrounds and disciplines to encourage dialogue across different creative worlds and foster discussion about the role of print media as a vehicle for art and culture, and a way to work out creative ideas to lead to unexpected results that would not be possible with a sole reliance on today's digital tools.

For more information about the Lab, contact our Lead Technician Panayiotis Terzis at pterzis@sva.edu, or send a note to our general RISOLAB email account at risolab@sva.edu

### WRITING FOR COMICS

**OLC-2619-A WRITING FOR THE VISUAL ARTS ONLINE COURSE**

Sept. 19–Dec. 17
Online Course
12 sessions; 3.5 CEUs
$480

From The Walking Dead to The Avengers, comics have gone from a niche medium to one that is an indelible part of popular culture. Yet, very few people understand the unique narrative possibilities of comics, the role of a comics writer (we don’t just write word balloons) and how to write sequential narratives. This course will be an in-depth, practical exploration of the art of creating and the business of selling comics, with students learning from the instructor’s long professional experience as well as that of highly accomplished guest lecturers. This is a basic-level course and is open to all students. It will focus on learning by doing, with students writing full comics scripts.

NOTE: This course is fully online and asynchronous. Without a set meeting time each week, students can learn and participate on their own schedule. However, there are assignments that will be due by specific dates.

**MARK SABLE**, writer for comics, film, live-action television, animation and theater. BA, cum laude, Duke University; MFA, New York University; MBA, University of California, Los Angeles; JD, University of Southern California. Clients include: Marvel; DC Comics; Image Comics; Boom! Studios; Fox Television; NBC Universal; Warner Bros.; Cartoon Network. Publications include: Graveyard of Empires; Fearless; Hazed; Grounded; Popgun; 24seven; Comic Book Tattoo Tales Inspired by Tori Amos; What If? Spider-Man; Marvel Super Heroes: The Fantastic Four; Batman: Two Face Year One; Teen Titans Spotlight: Cyborg; Teen Titans: Cold Case; Supergirl; Unthinkable; Cthulhu Tales. Webcomic: Heroes Online Graphic Novel. Awards and honors include: Reynolds Price Scriptwriting Award, Duke University; Graduate Award in Screenwriting, Tisch School of Arts. The instructor’s work can be viewed at: http://marksable.tumblr.com.

**TECHNICAL REQUIREMENTS FOR ONLINE COURSES**

The School of Visual Arts online courses are hosted in Canvas, our College-wide learning system. Most computers (5 years old or newer recommended) can access these online courses without a problem. The courses work with Windows (Windows XP, SP3 and newer), Macintosh (Mac OSX 10.6 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 1024x600 (the average size of a netbook) and good broadband Internet connection to participate in the online courses.

Register for courses online: sva.edu/continuing-education/visual-narrative/courses