

# CONTINUED



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



## Bianca Dunn: Discovering Practice

by Stephanie  
McGovern

**W**hen we discuss reinvention within the Division of Continuing Education (SVACE), we are considering the ways artists are growing their practice to push the boundaries of artmaking, ideas and material. To pursue the arts is both courageous and a commitment to one's artistic abilities, and our program is built to foster the development of our student body base. In this issue, we are highlighting one of our stand-out students and active community members, Bianca Dunn, whose artistic trajectory exemplifies the joys of making and the importance of building a creative ecosystem to nurture one's practice.

Originally from Sacramento, California, Bianca obtained her undergraduate degree in Microbiology from UC Santa Barbara. In 2017 she made her move to New York City to work as a lab technician—but artmaking was also in the back of her mind. “I thought I wanted to do something in art, but I wasn’t sure what it looked like, I couldn’t imagine it,” said Bianca. “I just felt like it was happening in New York.” She began her creative journey in the City through illustration, which she explored in the evenings outside of her career. She then moved into freelance illustration work and eventually ended up taking on projects for the American Association for Cancer Research (AACR).

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# EXPLORING AN INTEGRATED ADVERTISING WORLD WITH JOHN REA

by Nivia Herron Hernandez

 John Rea has been teaching with SVACE for more than 20 years. His career began in design with his first job at *Rolling Stone*, hired by his then SVA professor, Bea Feitler. He migrated into advertising and is now the executive creative director of Digital Marketing at Havas Tonic. Like most SVACE instructors, John continues the tradition of hiring students out of the College.

**Nivia Hernandez (NH): Give a brief description of your course, Digital Practices for an Integrated Advertising World.**

John Rea (JR): My course teaches art directors, writers and designers the principles of creative thinking and how to apply them across multiple media channels, especially digital.

**NH: What has been your experience guiding students interested in a career change in advertising?**

JR: As marketing increases in our lives, so do the touch points. Many disciplines of communication now intersect in all ad agencies. Corporate identity, digital and interactive design, and social platforms. Advertising agencies are a great place to look toward reigniting or reinventing a career.

**NH: How do you help students develop ideas? What tips do you give them on how to step into advertising?**

JR: I tell students to take their interests and apply them to their ideation process. It's what most passionate bloggers and influencers do. And to create briefs that allow for choosing platforms that they wish to express their ideas in... social, video, even outdoor. A good example of this is a recent unbranded, multichannel campaign for ViiV Healthcare's new PrEP drug, created at Havas Tonic, a health and wellness agency in NYC.

**NH: Do you have a favorite assignment?**

JR: I read an article about how coconut water is the perfect hangover remedy. I turned that insight into an assignment for Zico. The work featured is from Nancy Mauro. I liked her thinking so much, I hired her. She's now an associate creative director at Havas Tonic.

**NH: What's your advice to students developing a portfolio?**

JR: The more diversified your portfolio, the better. Show you can think in many categories and show how those ideas interact. Make every class count. Your SVACE instructor is likely looking to hire creative people at their agency.







**1. John Rea and Students**

Pictured left to right: Liz Sadowski, John Rea and Nancy Mauro. All attended John's class and are now associate creative directors at Havas Tonic. (August 2022).

**2., 5. PrEP OOH**

This multichannel, unbranded effort to raise awareness for PrEP appeared in several cities, including San Francisco, Wash-

ington DC, Philadelphia and NYC. Including a bus wrap at the Pride Parade. (Pride month, June 2022).

**3., 4. Artwork by Nancy Mauro**

Nancy Mauro's work from John's assignment to turn Zico coconut water into a hangover remedy. (Fall semester, November, 2019).

**CONTINUED PROJECT SPACE EXHIBITIONS**



**Sarah Dineen**

Sarah Dineen is an NYC and Massachusetts-based artist whose work focuses on the physicality of painting and its capacity to echo the properties of sculpture and architecture. Her oeuvre depicts abstract forms referencing poetry, the human body, microphones and armor.

*Certain Dark Things Doorway #2*, acrylic on canvas, 50 x 40 inches.

**COURSE**

Art Therapy as a Career • PDC-1026-OL

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Winter 2023

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In the spring of 2020, her interests led her to the Division of Continuing Education, where she would begin taking illustration courses such as Illustration as Design as Illustration with Melanie Marder Parks, Children's Book Illustration with Monica Wellington, Careers in Illustration: A Drawing Workshop with Grant Shaffer, and Collage Improv with Stephen Byram. "I was beaming to be taking art classes with other people who enjoyed it," said Bianca.

It was Stephen's course that ignited a sleeping passion for collage, as Bianca showed an interest in the medium as a child through cutting up magazines

and dressing her bedroom walls with images. "I came into illustration because I love it, and because it was accessible," she said, "but collage has been present my whole life." Since her course, Bianca has expanded her skills and is now leading adult collage classes held at the National Arts Club through the organization Drawing America.

Bianca was slowly reinventing herself professionally as an artist and eventually left her position within the sciences to dedicate more time to her practice—though aesthetically, she still continues to engage with the subject matter. In her work you can find moments of joy, playfulness, color,

patterns and small moments of beauty that pull from her educational background. "I'm recognizing the influence [that science] has on my work—like fluidity, globular shapes, liquids, cells, different proteins," she said. "There is some overlap that I'm embracing." Bianca's work also draws on her experience of having a mixed identity—she is Mexican, Chinese, an artist, scientist, woman, descendent of immigrants—and explores the space created when they all converge.

During the summer of 2022 Bianca was accepted into SVA's two Fine Arts Artist Residency programs: Painting and Mixed Media and Contemporary



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...I want people to be able to touch [the work] and feel like they are an artist, a part of the art world.

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Practices. In her back-to-back sessions she departed from her typical work in 2D flat works and branched out to create two uniquely different installation-based projects. Her first space was a “sensory room,” a space designed with fabrics, lights, smells and a centralized mural meant to cradle viewers in a bed of pillows. “I don’t like how distant it can be at galleries, or how distant art can feel,” Bianca said. “So I want people to be able to touch [the work] and feel like they are an artist a part of the art world.”

During her second session, Bianca moved in the direction of bright color and connected her studio back into the

realm of science. As opposed to creating a unified room like in her previous installation, the space was split by two harmonious colors—pink and purple—and adorned with two large, hanging soft sculptures. Bianca had transformed the space into a visual representation of Gram staining, a method used to classify bacteria species into two large groups: Gram-positive bacteria and Gram-negative bacteria. Through this binary space, Bianca was inviting guests to not only engage with art but also with science: “While working in mobile vaccine clinics during the pandemic I was exposed to how little people know about science and how

much it affects their lives. So, I wanted to create a fun and immersive space where people would be inspired and curious to think about science.”

Bianca Dunn’s development as an artist is both a marvel to witness and a joy to experience. Her efforts to learn through play and education have enabled her to listen to her work and use it as a guide on her creative journey. We look forward to watching her grow as an artist, educator and future mover in the vibrant New York City art scene.

**1.** Bianca Dunn assembling the Gram positive bacteria sculpture, 2022. (Photo: Jingyao Huang)

**Cover, 3.** Bianca Dunn in pink and purple “bacteria” room; SVA Residency Session II; Fine Arts: Contemporary Practices, July 2022. (Photo: Jingyao Huang, Victoria Lau)

**2.** Bianca Dunn in black and white “drop” room; SVA Residency Session I; Fine Arts: Painting and Mixed Media, June 2022. (Photo: Nivia Herron Hernandez)





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## SVACE STAFF HIGHLIGHT: NIVIA HERRON HERNANDEZ

A Curiosity-Driven Photographer  
by Valerie Smaldone

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**N**ivia Herron Hernandez, SVACE course advisor, has always been fascinated with cameras and photography. When she was just

six years old, she was given a disposable camera. Nivia was excited to take photos of her family members and events where friends would gather. She even asked people to pose for her. At that young age, her passion for photography was ignited. She was especially delighted by the process of waiting for the film to be developed, something she still appreciates today.

While Nivia loved photography, she didn't consider it as an option for a profession. She studied business marketing at the College of Staten Island, moved into anthropology, and maintained a minor in photography. Little did she know that those three disciplines would come together throughout her life.

At the age of 19, Nivia returned to Guatemala, her country of origin, to learn more about her roots. There she met indigenous women, whom she was compelled to photograph and tell their stories. Through her lens, Nivia wanted to learn more about their lives and experiences—to provide a window for those who view her work. Thereafter, Nivia traveled to Guatemala annually

to further her relationships with the remarkable women she had met.

It was when she registered for a digital photography course with the Division of Continuing Education in 2017 that things shifted for Nivia. She began to gain confidence in herself and her work. Finally, she was able to declare that she was an artist, something she feels really good about today.

Recently, Nivia has expanded into curation. The idea came to her while walking in Sunset Park, Brooklyn. She noticed a coffee shop with great space but no art on the walls. She asked the owner if she could use their shop to exhibit photographs. Soon after, she approached other spaces, and she continues to curate art at local venues.

In the last few years, Nivia has been able to call on her business education, her anthropology studies and her love of photography. Today, she describes herself as a curious photographer who likes to bring an element of healing and empowerment to her subjects when she photographs them.

Working as a course advisor is a full-circle experience for Nivia. She said, "I am so grateful to have the opportunity to work at SVACE; a place that really helped me gain confidence as a photographer."

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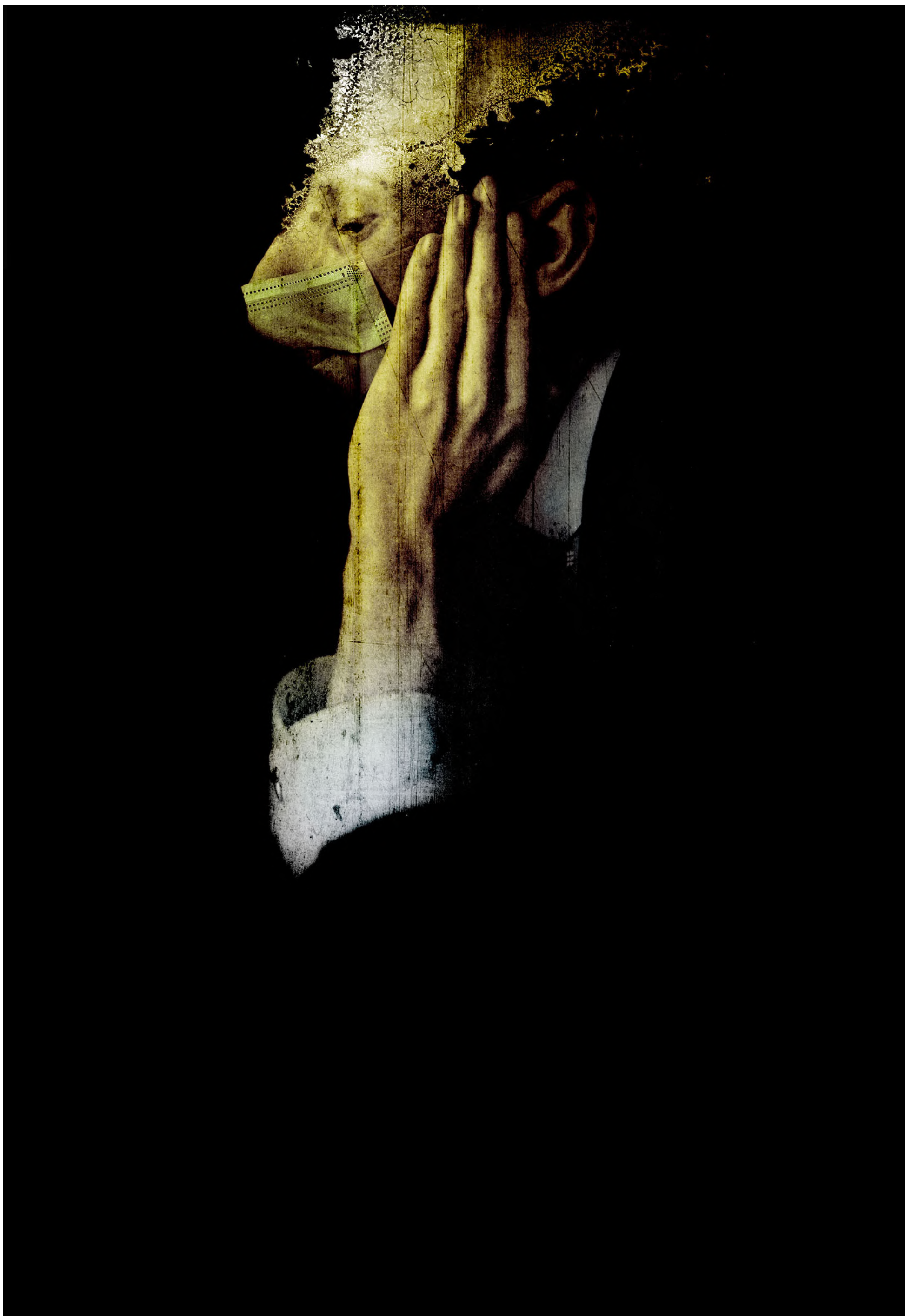
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- 1. Nivia Herron Hernandez.
- 2. El abrazo de Doña Florita.
- 3. Una luz en la Calle de Antigua.
- 4. Madre de Lanquin.
- 5. Esperanza en cada flor.









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1. *Looking Down*, 2022, pigment print on acrylic, part of the Greetings from Pandemic Island series, Benaki Museum in Athens, June 2022.

2. Poster for the exhibition "Phenotypes" at the Type Directors Club gallery, Winter 2018; Poster for the series SWITCH, Toska Films, August 2018; Poster for the exhibition "The Museum of Extraordinary Things," SVA Galleries, January 2022.

3. Poster illustration for the 2013 BikeArt.gr exhibition, Greece.

4. Viktor Koen (Photo: Nivia Herron Hernandez)





## DEPARTMENT HIGHLIGHT:

# ILLUSTRATION & COMICS

by Tom Motley

**W**hen last year Tom Woodruff announced that he was stepping down after 20 years as chair of SVA's Illustration and Cartooning departments, it came as a shock to us teachers. Tom shepherded us through decades of awards and grand achievements, but the news that his replacement would be Viktor Koen was a welcomed relief. Viktor, already well established as the founder of SVACE's Illustration and Visual Storytelling: Art and Industry Summer Residency Program, is also a longtime core faculty member in the MFA Illustration as Visual Essay Department. While learning the ropes last year, he proved to be a good listener. He asked questions and was very interested in gathering information as well as synthesizing ideas from different people into something that is practical and functional. A high priority for him is providing an effective experience for the students.

Viktor's funny, self-effacing, approachable nature stands in relief against the intensity and drama of his work and the workaholic habits that drive it. His digital illustrations combine photography and graphic design to make powerful surrealist juxtapositions of high impact and marvelous complexity. His clients include most major magazine and book publishers, and he exhibits in galleries and muse-

ums around the world, from Athens to Japan.

Born in Thessaloniki, Greece, Viktor earned his undergraduate degree at the Bezalel Academy of Arts and Design in Jerusalem. He came to SVA for his MFA specifically to study under Marshall Arisman, with whom he became close. Viktor joined the faculty in 2004 and has been a dynamic contributor to the community ever since.

Foremost among Viktor's new initiatives is the introduction of the Senior Thesis class as well as a department name change. To distinguish us from animation and to stress the role of visual narrative, BFA Cartooning is now BFA Comics. New courses will focus on: comic book covers, gag cartooning, mural making, toy design and toy production. Meanwhile, greater emphasis will be given to comics and illustration-related courses in the humanities. "More and more, students are passionate about telling stories," Viktor said, "and their work is the vehicle to carry them."

As Viktor steps into his new role at the College, he said, "I'm very excited to be running these departments, and much of that excitement comes from working with such wonderful faculty and staff—I couldn't wish for a more passionate and professional team at the office." Viktor sees for himself on a "learning curve with no end in sight. I'm restless and this is the right place at the right time for me to be in."



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# AN ALTAR OR A SHRINE:



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by Rachel  
Gisela Cohen

I sat down with Israeli-based artist Lilac Madar to learn about her recent project, *Old Glory*, developed during her time in SVACE's Fine Arts Contemporary Practices Residency Program this past summer.

**Rachel Gisela Cohen (RC): Can you tell us a little about your artistic practice?**

Lilac Madar (LM): I work mainly with found objects. I collect knickknacks, plastic toys, flea market findings, old photographs and organic things. My reference is to the mass-produced, reproduced, recognizable, and mass culture imagery.

**RC: Can you tell us about your experience and recent time attending SVA's Fine Arts Residency program this past summer?**

LM: This whole experience, from

beginning to end, had good vibes. I loved the location, the team, the facility, the staff, the students and the residents. Everybody was nice and welcoming. I felt at home.

Coming from Tel Aviv, we have a complex relationship with America. It has a huge effect on our politics, society, culture and history. For my project, I originally planned to build an American dream temple—one of a series of shrines I had been working on previously. I went to a dollar store in Chelsea and asked for a flag. The guy looked at me as if I had requested something obscene. It was

just after the Supreme Court voted to overturn *Roe v. Wade* and to expand gun rights. Soon my American memorabilia altar I had planned to create became more of a "Wailing Wall," a place for mourning and a symbol of dark times.

I kept digging. I began asking people if they were proud to be Americans and if they would display the American flag in their homes. So many emotions arose over this issue, and it was clear that my focus needed to shift to the flag. I had to abandon my assemblage and reinvent the American Dream Temple.

My works, especially the shrines, are known for being detailed and intricate. It was a challenge for me to edit and simplify. This whole process was possible thanks to the intelligence, wisdom and sensitivity of the faculty members who visited me daily at my studio and encouraged me to push my boundaries, step out of my comfort zone, and think bigger and better.

**RC: How did your work transform during your time in the residency program?**

LM: In light of all I told you about my practice, the whole SVA experience concluded in a big, constructed, minimalist (or reductive), participatory and performative work of art. Somehow it was totally different than what I have done before, and at the same time, true to my aesthetics and essence. It was an incredible journey for me.



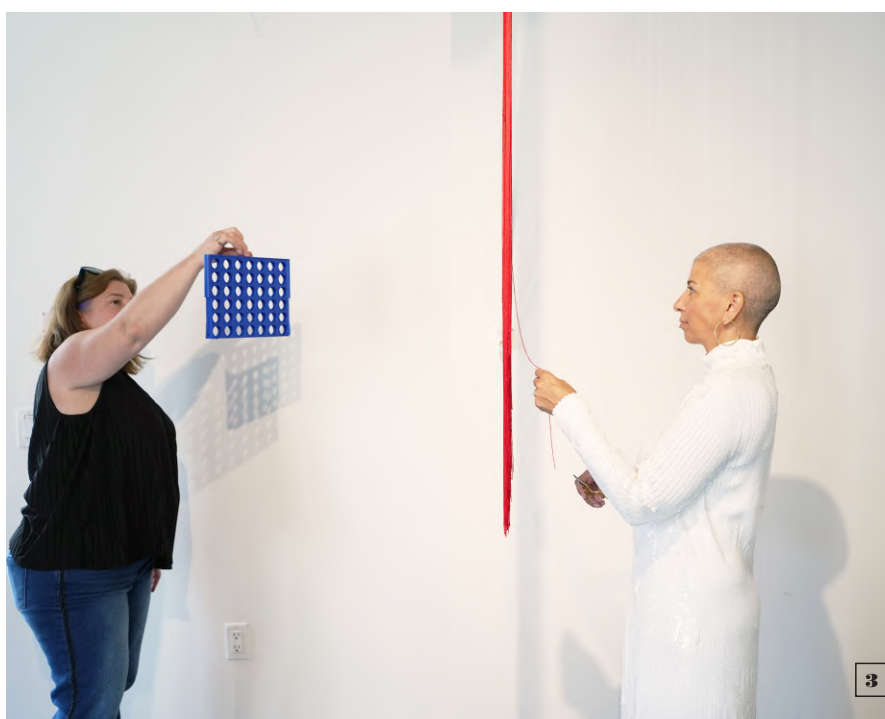


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# REIMAGINING THE AMERICAN DREAM



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**1.** *The American Dream Shrine*, 2022, mixed media assemblage installation at SVACE's Fine Arts Residency in Contemporary Practices, New York, NY. Dimensions variable.

**2.** *The Art Shrine*, 2020, found object assemblage installation from the exhibition "Spell" at Rishon LeZion Art Gallery, Rishon LeZion, 200 X 120 X 150 cm.

**3.** *Old Glory*, 2022, performance at SVACE's Fine Arts Residency in Contemporary Practices, New York, NY. Dimensions variable. Photo by Yonatan H. Mishal.

**4.** *God Save the Pink*, 2021, mixed media assemblage installation. From the exhibition: "Animalia," January 2021, Art Space TLV, Tel-Aviv., 30 x 30 x 20 cm.

**5.** *Open in case of*, 2022, American flag, red strings, and stickers, 60 x 30 cm.

**6.** *Lilac Madar, Old Glory*, 2022, performance at SVACE's Fine Arts Residency in Contemporary Practices, New York, NY. Dimensions variable. Photo by Yonatan H. Mishal.





# VIRGIL ABLOH:



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Virgil Abloh: *"Figures of Speech"*  
Brooklyn Museum  
July 1, 2022–January 29, 2023

by Giancarlo Cipri



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**B**orn in Rockford, Illinois, in 1980, Abloh was a visionary who saw no distinction between art and design. In just 41 years, he assumed a praiseworthy body of work, stemming from his modest upbringings outside of Chicago, where he was versed in disciplines from DJing and skateboarding to Jordans and architecture. 'Virgil Abloh: Figures of Speech,' an exhibition on view through January 29 at the Brooklyn Museum, showcases Abloh's work to the fullest extent — illustrating that he was in a league of his own, in the upper echelons of disciplines from fashion to philanthropy.

As does the show, my journey studying the work of Abloh began in 2012, at

the onset of his experimental project, Pyrex Vision. By screen printing *The Entombment of Christ* on a Champion sweatshirt, Abloh had a subculture of kids — including myself at 12 years old — arguing why Caravaggio was a great Renaissance artist. Ever tethering the tourist to the purist — a continual theme within the show — he created work that was referential for the veteran, yet refreshing for the novice. His vast knowledge uplifted the sensibilities of various niches, and it is seen in the collaborations displayed at the Museum.

Following his initial endeavor with Pyrex, Abloh moved to Off-White, his label that "defines the gray area between black and white." In Off-White,

he forever spoke metaphorically, encapsulating the zeitgeist of street culture — and all of its intricacies — by collaborating with artists such as Futura and Dondi as well as brands like Nike and Braun. In giving equal opportunity to all his inspirations at the highest level, Abloh became a boundless source of inspiration for those who grew up wearing Supreme Box logos and watching Michael Jordan dunk from the free-throw line. It was these inspirations, fused with fashion, design, art and multimedia that, in his own words, allowed him to do everything for the 17-year-old version of himself. This sentiment is emphasized through the video of his first Louis Vuitton show, where his words spoke for a generation:

"You can do it too."

Ultimately as artistic director of Menswear at Louis Vuitton, everything was "Figures of Speech," paying homage to his inspirations. He transcended the barriers and stereotypes inherent in the world. He was truly the Trojan Horse and we — the students, artists and designers of our era—owe it all to him.

"From my perspective, I'm trying to stand for a generation," said Abloh. "You know, each generation has designers who go along with it."

LONG LIVE V.





# FIGURES OF SPEECH



# SUNROOF OF THE TROJAN HORSE



**1., 4., 6.** Installation view, "Figures of Speech". Brooklyn Museum, July 1, 2022 - January 29, 2023. (Photo: Danny Perez, Brooklyn Museum)

**2.** Virgil Abloh

**3.** *A Team With No Sport*, 2012, "Figures of Speech". Brooklyn Museum, July 1, 2022 - January 29, 2023.

**5.** BraunVAWandanlage\_0048\_Highres\_EBV\_resize  
Virgil Abloh: "Figures of Speech". Brooklyn Museum, July 1, 2022 - January 29, 2023.





# William Patterson: Icons for Our Times

by Peter Hristoff

 William Patterson (b. 1991, New Jersey) is a painter living and working in Brooklyn, New York. I met Will when he was an undergraduate student in the Visual & Critical Studies Department at SVA, and I included a painting of his in a group show I curated when he was in SVA's MFA Fine Arts graduate program. I have

been closely following the development of his work on Instagram and was delighted to hear that he had recently left his administrative position to paint full time. I periodically curate and was excited to work with Will on presenting a solo exhibition of recent works at the VCS Flatiron Project Space last fall (The “Magician’s Breakfast, October 2022”). Will’s paintings, often referencing art history, combine ancient and modern narratives. The garden of Eden, tales of the Round Table, King Kong, Dinosaurs, St. Sebastian and Frankenstein—among others—all make an appearance. The paintings are poignant, humorous and contemplative. Icons for our times. Intrigued by the work, I recently asked the artist a few questions about his paintings and practice.

**Peter Hristoff (PH): What does it mean to be a “full-time artist,” and what determines what a “full-time” artist is?**

William Patterson (WP): It’s a commitment to pursuing your art, to not sweeping it under the rug when it’s inconvenient. It’s always there, in some form, and whether you have 40 hours a week to dedicate to it or two, there is no hiding from it.

**PH: What is the most difficult thing about being an artist? The easiest?**

WP: The most difficult thing about being an artist is getting rid of work you almost love. The best stuff always lies on the other side of that. It’s the ones where I gave up on my great idea, where I was surprised and it shows, that last. The easiest part of being an artist is staying interested in it. The act of painting—facing a canvas with a set of possibilities and trying to work toward something real—never gets old.

**PH: Why is painting important? What makes a painting work?**

WP: Very rarely painting does something nothing else can. It brings you into its force field in ways difficult to talk about. It seems implausible that anyone other than you could understand it—much less have made it. Painting is important because it holds that possibility open. Paintings work in a million different ways and that’s something else entirely. It seems silly to say, but a painting works when it (not the painter) seems to know what it is.

Read the full interview to learn more about Will’s practice and advice for students at [sva.edu/ce/willpatterson](http://sva.edu/ce/willpatterson)





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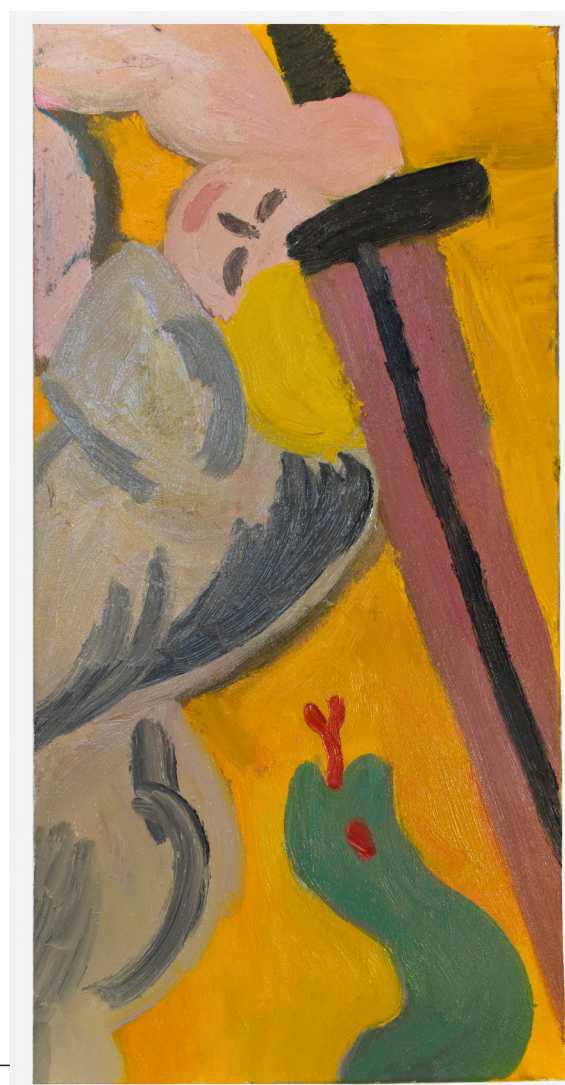


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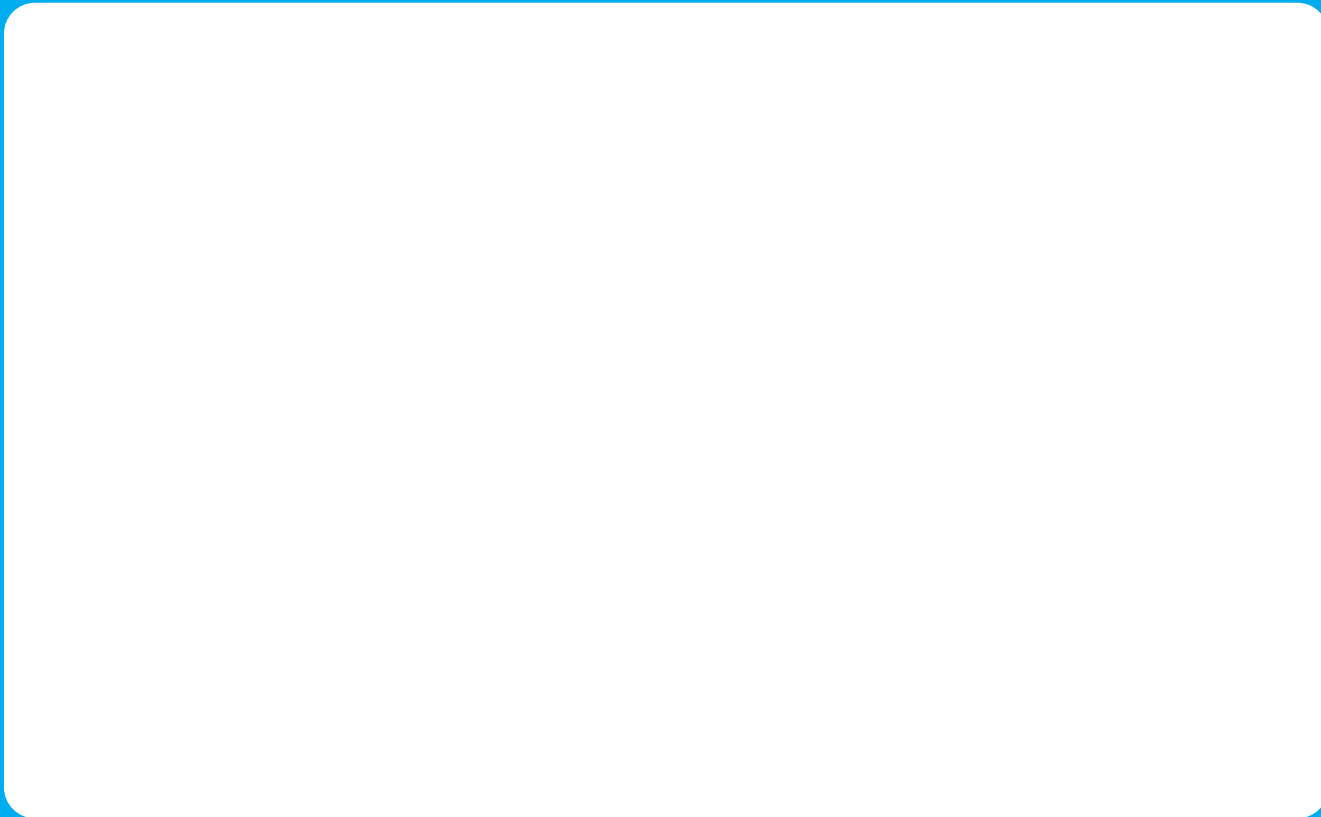
1. Photo of the artist's studio
2. St. George and the Dragon 1, 12"x24", Oil on Canvas.
3. Descent from the Cross, 12"x16", Oil on Canvas.
4. Abraham and Isaac on the way to Moriah, 12"x16," Oil on Canvas.
5. Death of Mordred, 16"x20", Oil on Canvas.
6. St. George and the Dragon 2, 30"x30", Oil on Canvas.





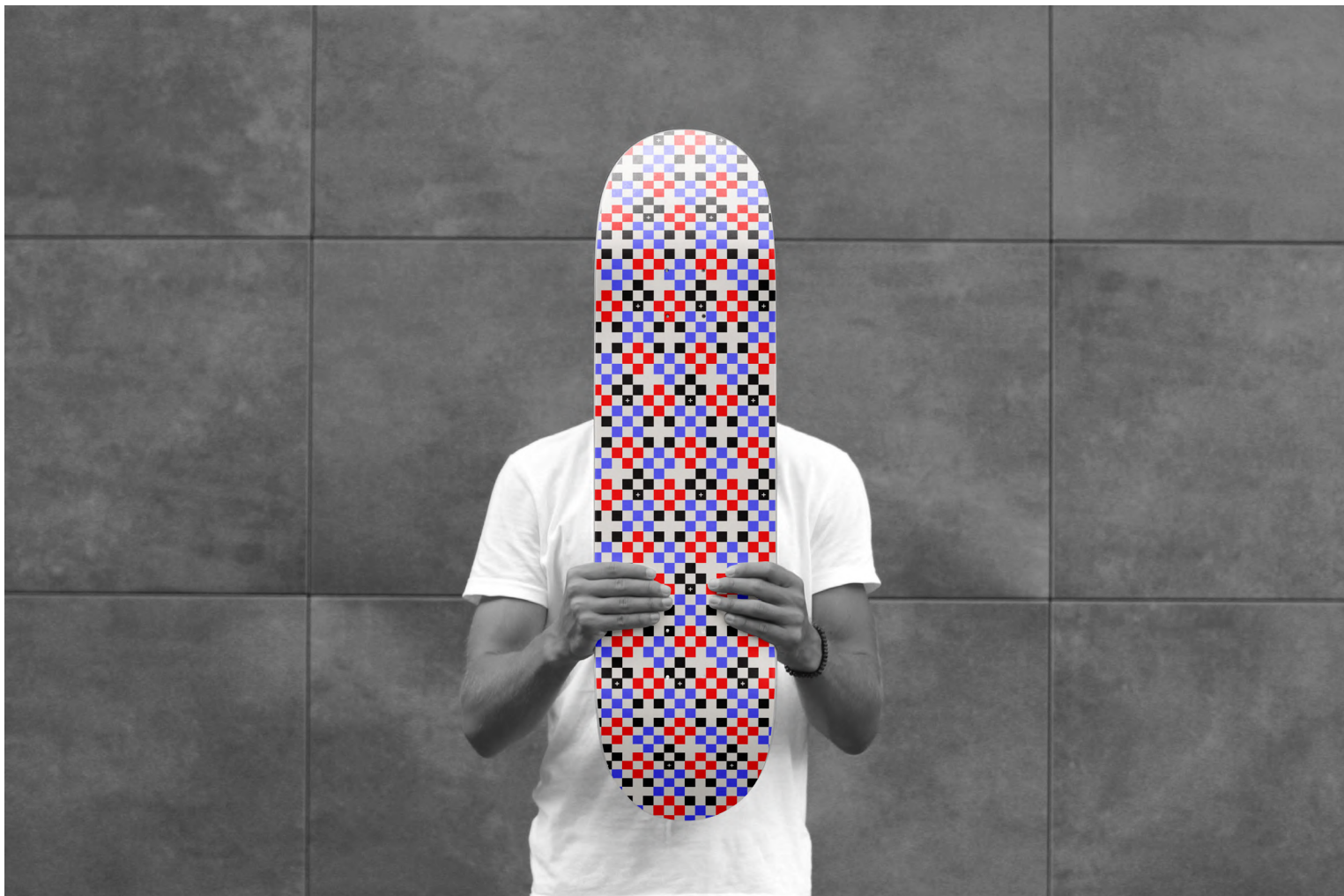
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*Student  
Gallery*

Skateboard for Across+Down, crossword  
museum concept, digital, Summer 2022

ARTIST  
Emma Morgan

COURSE  
Brand Identity—Creating an Image  
DSC-2243-OL

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