

CONTINUED



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



Sloan Leo

*Community
Design Leader*

by Keren Moscovitch

Sloan Leo's (they/he) energy is palpable, especially when they talk about community design. Their passion for hive thinking leaps off the screen, and you realize you don't need to be in the same room to collaborate on changing the world. Leo joined the SVA community in 2020 as Designer in Residence and faculty *continued on page 4 ▶*

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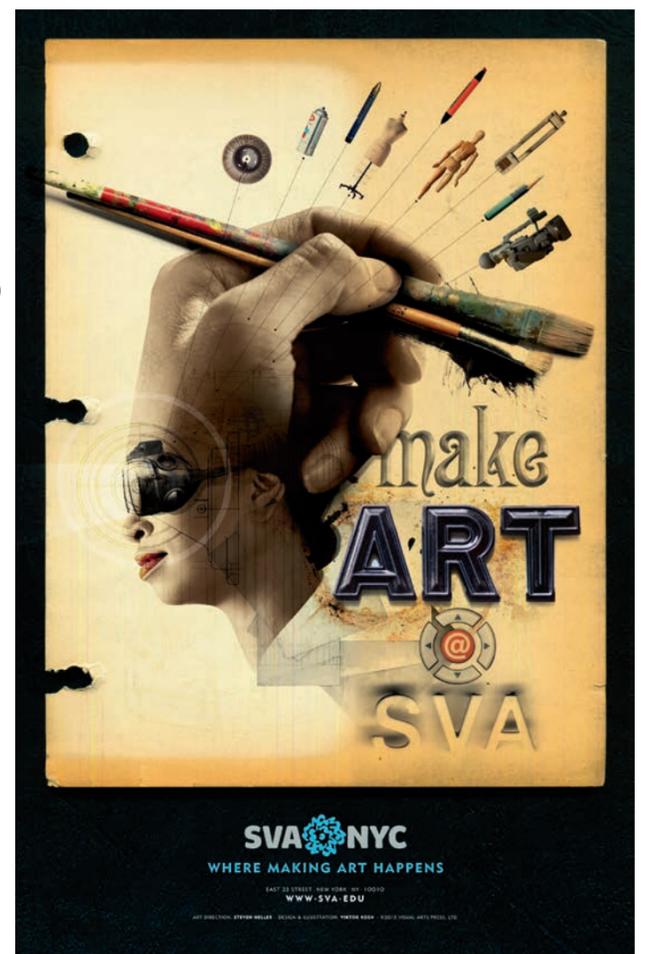
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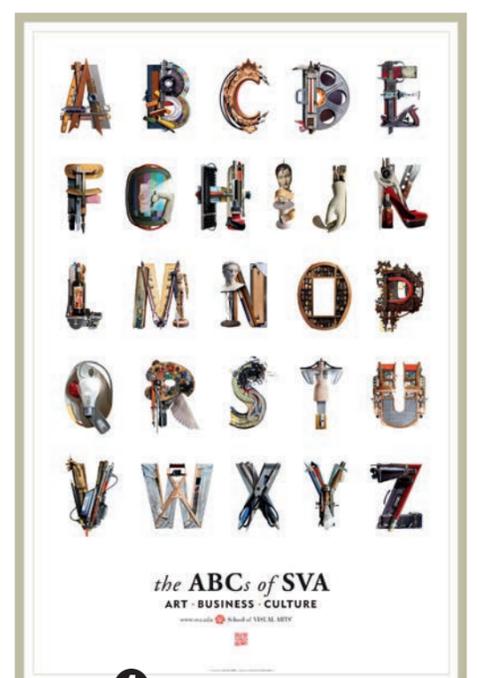
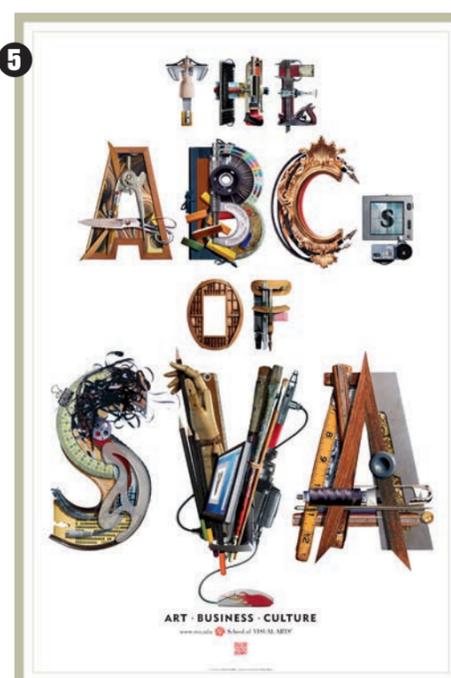
Award-winning artist and illustrator Viktor Koen appointed chair of BFA Cartooning and BFA Illustration departments at SVA



The Division of Continuing Education (SVACE) would like to congratulate longtime faculty member Viktor Koen. He has made immense contributions to SVACE, including lending his artwork numerous times for the cover art of our course listing, teaching illustration courses, founding the Summer Illustration Residency and facilitating SVACE's presence at Photoville, an NYC-based nonprofit organization that makes the art of photography accessible to all. Under Koen's tutelage, SVACE will again partner with Photoville at its tenth-anniversary festival, held September 18 to December 1, 2021, to offer our diverse community of visual artists the opportunity to exhibit in a Brooklyn public space.

SVACE is very excited to continue our collaboration with Koen, and we look forward to his continued success at SVA.

Clockwise from top left: Viktor Koen, 1) *Where Art is Made*, 2016, 2) *Make Art at SVA No. 1*, 2015, digital, 3) *Make Art at SVA No. 2*, 2015, digital, 4) *The ABC's of SVA No.2* (full alphabet), 2012, digital, 5) *The ABC's of SVA No. 1*, 2012, digital. Art direction for all posters: Steven Heller.



**CONTINUED
PROJECT SPACE
EXHIBITIONS**



Katie Deutsch

Much of Deutsch's work in the year 2020 documented the course of the COVID-19 pandemic in New York City. The subjects of her photographs are often isolated figures, protected by distance or enclosures.

COURSE

Street •
PHC-2157-OL

FOLLOW OUR STUDENT EXHIBITIONS:
#SVACESTUDENT

FROM THE EXECUTIVE DIRECTOR



The Division of Continuing Education (SVACE) has had strong connections to the Asian American and Pacific Islander (AAPI) community through its faculty, staff and students. We want to underscore that we have evolved so much with their vision and share gratitude for their talent and continued contributions. At the same time, we hold no tolerance for hate of any kind against AAPI or anyone. SVACE will always be home for people of all backgrounds, and it is imperative that we recognize how hate directly impacts the way we exist and thrive.

We offer mentorship, scholarship, resources and curricula to support anti-oppression, reflection and the care of the AAPI community. We must continue to build bridges through our actions to overcome hate and hold each other with dignity and respect. We ask you to be mindful of how you are engaging and consuming media that may be perpetuating discrimination of any kind.

We stand for racial equity and are committed to diversity, equity and inclusion in all things we offer and support internally and externally. We are a multicultural and multiracial community, co-creating and building together, and when members feel unsafe it directly affects our wellness and how we show up for ourselves and each other.

Join us in educating one another in intentional spaces and proceeding with thoughtfulness and kindness.

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

**SVA'S MPS DIGITAL PHOTOGRAPHY
Lecture Series i3 Celebrates
Tenth Anniversary**

by Marko Kovacevic



CONTINUED
Fall 2021

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Fall 2021 Digital Photography Masters Lecture Series schedule

The MPS Digital Photography Department's founding chair, Katrin Eismann, is guest-curating and hosting the tenth-anniversary season of the i3 lecture series. On September 14, she will welcome documentary photographer and SVA alumnus Jaime Permuth, a long-time curator and host of the series, to kick off the first lecture.

Permuth is also curating the department's exhibition in Brooklyn, from September 18 to December 1, as part of Photoville, the 10-year-old

visual arts festival held throughout public spaces in New York City. The exhibition will feature 17 photographers and past i3 lecturers, including Jon Henry, Jennifer McClure, Richard Renaldi, Pixy Liao and SVACE faculty member and the first i3 lecturer, Elinor Carucci. The theme is an exploration of family, love and interconnectedness—fitting, as many of the exhibitors have gone on to become part of the extended MPS Digital Photography family as faculty, guest critics and thesis advisors.

More than 160 lectures are available on YouTube and Vimeo, making them a tremendous resource for photography enthusiasts, educators and students worldwide. Says Department Chair Tom P. Ashe, "i3 stands for ideas, images and inspiration, and we have been fortunate to have all three in abundance over the past ten years."



member in SVA's MFA Design for Social Innovation Department (DSI). In the summer of 2021, they inaugurated the two-week intensive *Community Design for Leaders: Moving Beyond Diversity, Equity and Inclusion (DEI) — to Power, Belonging and Interdependence (PBI)*. This annual engagement helps fund an Equity in Design scholarship for SVA's DSI program. As founder and CEO of FLOX Studio Inc., a community design and strategy studio, Leo has been busy

cultivating responsible, innovative organizational models across the social sector in partnership with their dedicated team of thought leaders.

We sat down with Leo to discuss their vision for community design, building brave spaces and inspiring leaders in the 21st century.

What is community design?

I define community design as a framework, mindset and toolset that is about building community power and relocating decision-making. It is co-designing for collectives—organizational structure, strategy and communication. It's asking: What is going to make it possible for all of us to understand the same set of knowledge or insights, and then what are our options for how we act as a group? It's rooted in models of collective governance and cooperatives, and looking at their practices in terms of social technologies, different types of facilitation and different types of thinking.

How did you get started with community design?

It started with FLOX Labs. My best friend, Wesley, designed the posters for the first collective I joined in New York. That was the WOW Café Theatre on East 4th, which was founded by a group of lesbians in the '70s; now, 40 years later, you can join for sweat equity and put up a show in Manhat-

tan—for free—as a queer person. Fast forward 10 years and Wesley and I are like, “Are we the only people that think about the way design and culture could be good for the social sector?” So we asked the question: Who wants to be involved with how we generate sustainability and justice? We started holding community design lab dinners at my loft. In 2019, we held 11 dinners and one pop-up. We engaged about 230 people. Then, we began building the brand and figuring out the business viability and financial model for FLOX Studio Inc. We launched as a business entity in October 2020!

What kinds of clients does FLOX work with?

We work really well with collective bodies—for example, AIGA NY, BlackSpace or the National Institute for Reproductive Health—who are looking to work better with their communities.

How do you work with them?

A big part of it is shifting to more visual communication modalities. It's actually far easier to learn community design in practice in a virtual environment because you have many more controls and tools at your disposal.

Community design requires you to have a Spidey-sense about emergent

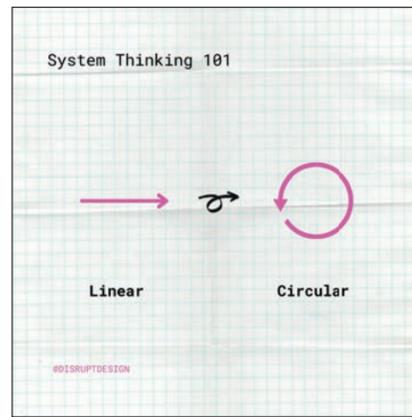
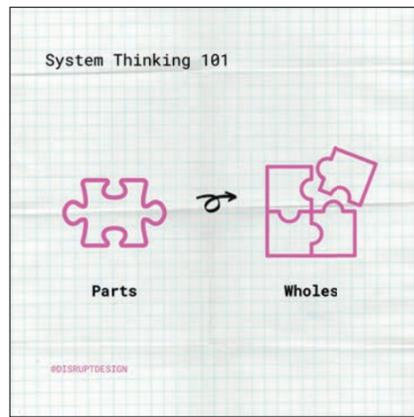
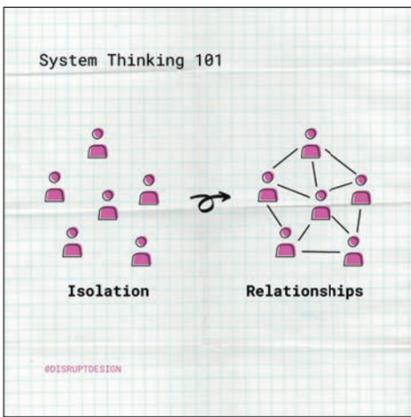
ideas, because emergent ideas are very delicate. For all new clients, we do a community design lab. It's our version of a design sprint. It's a really key tool for us because it means we can go to an organization that has zero space in the culture for innovation, risk and creativity, and help them generate new ideas. We use time boundaries to decrease the preciousness of new ideas. We also do a lot of accelerated strategic planning, and part of that is developing different types of visualizations.

How do visual strategies challenge traditional models?

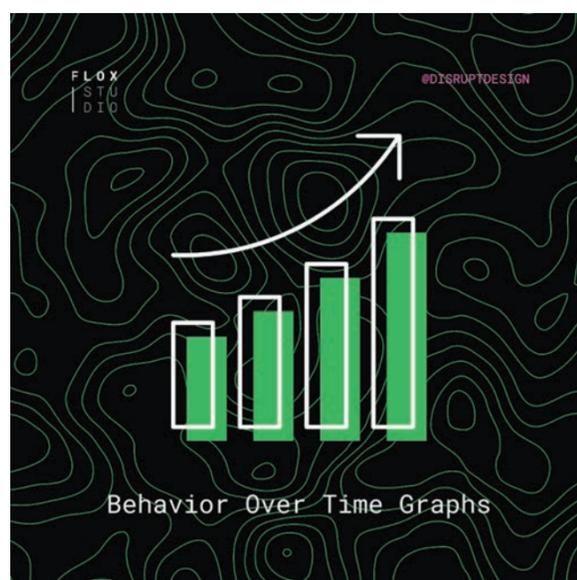
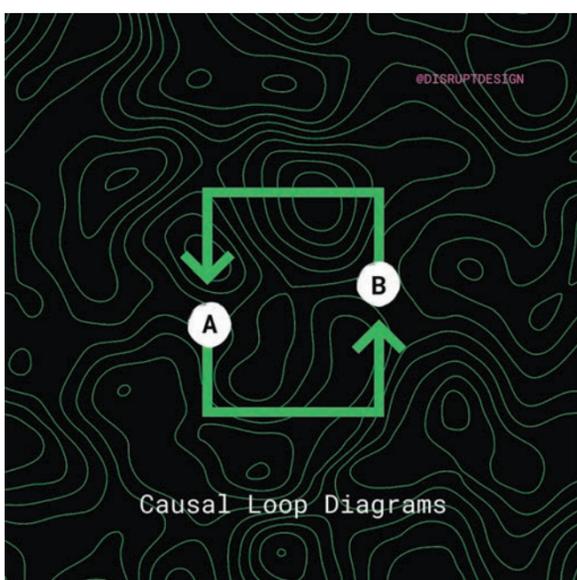
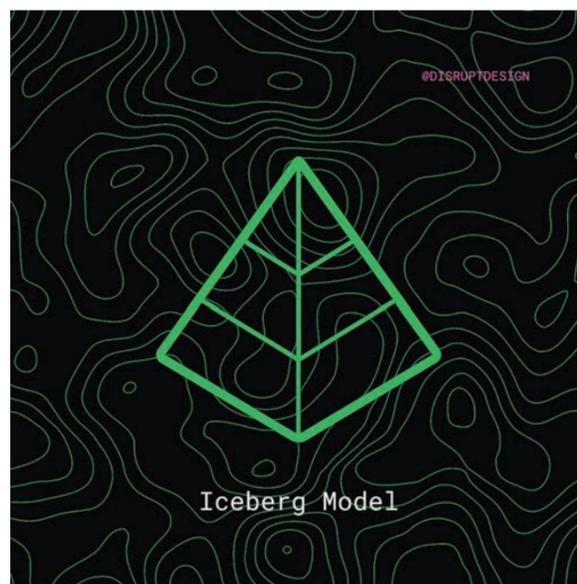
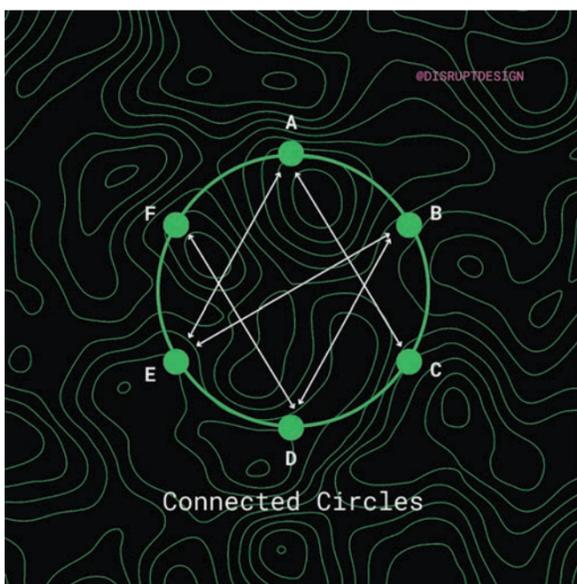
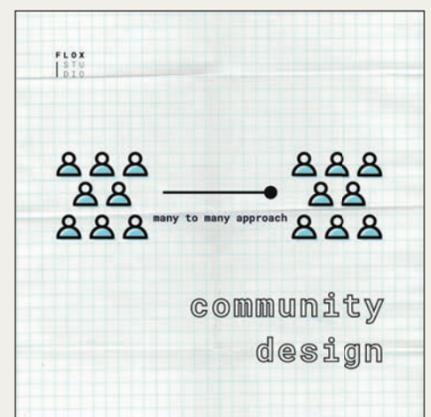
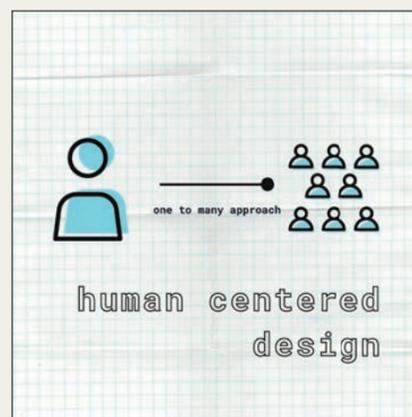
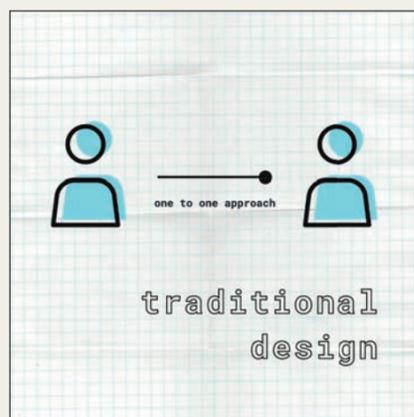
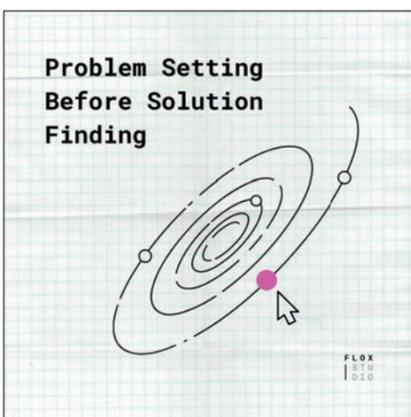
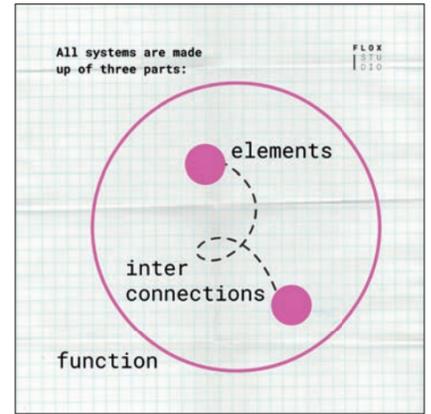
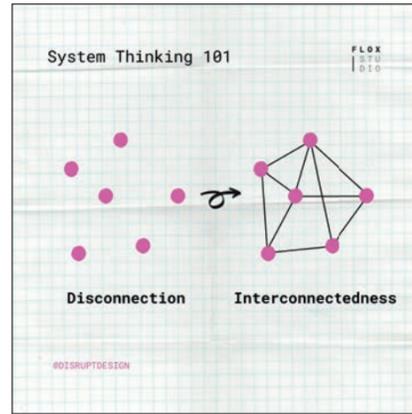
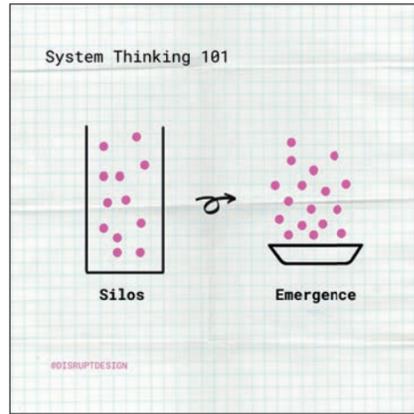
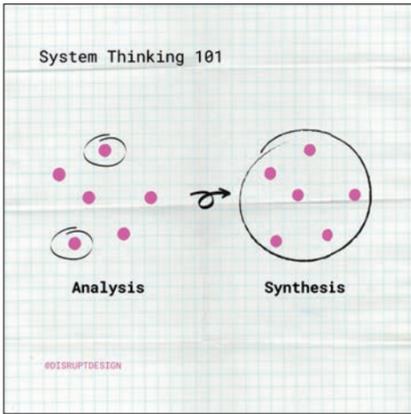
We put a lot of work into creating very simple visualizations. We want to help nonprofits and organizations that have a heart-driven mission get out of the text labyrinth.

For example, a typical theory of change visual model uses lots of boxes, which is very hierarchical. One of our key mottos is: “Less Squares, More Circles.” Squares are always used to represent a stack of power that is compressed, whereas circles often lead to something more like a theory of impact.

We think of power-building as something like a sun, which has a core—a nucleus that creates momentum that spirals out. We think a lot about the power of a universe and try to open the aperture of our clients' understanding of how power is built and



- Elements are the non moving parts (think of a train station)
- Interconnections are the moving parts that connect the non-moving parts (that's the train and the tracks)
- The function is the intended outcome as a result of the exchange between the first two parts (public transportation).



who is part of that process of building power. It's about revealing known information versus unknown information—we call it “universe mapping.” If you're the CEO, you're actually the embodied connection between the past and the future, and the known and the unknown. And that's where you have a lot of room for unknown beautiful futures.

Why is it important to develop new approaches to organizational design?

People come to nonprofits because they have faith in the power of collectives to make change, and then the rigor they use to do that is mostly informed by the corporate sector and foundation guidelines, which are also run by corporate people. So we actually have to reclaim how we work in nonprofits. Community design offers generative pathways to work together much more effectively and meaningfully.

Bottom page 4: Questions community designers ask when in the process of community design

Top page 5: The purpose, process, and benefits of system thinking

Bottom page 5: Community design overview, including key questions, definition and models

Animating the Climate Crisis with SVACE

by Stephanie McGovern

This year, in response to the rising concerns surrounding climate change and the state of our local ecologies, the Division of Continuing Education at SVA teamed up with Solar One, a not-for-profit, green-energy education center, to put the ever-growing climate crisis into perspective. Through an open call, we enlisted 14 young adults to participate in *Animating the Climate Crisis*, a free course in which students learn from start to finish how to visually tell the story of climate change through animation. Our collaborative team of faculty members featured screenwriter Sherese Robinson Lee, who taught the students how to write an animated short screenplay; voice-over artist Valerie Smaldone, who offered support to the students in creating audio for their films; and animators Martin Abrahams and Courtney Vonada, who together guided students through the process of animating their stories. We touched base with our stellar team of faculty and students to gain insight into their experience.



1

Justin Lam Student

“From learning about the principles of animation to preproduction elements, I was fully intrigued by the informative lectures, demos and critiques. As a result of the course and the instructors’ thorough teaching, I was able to produce successful animations such as my GIF, *Factories*.”



2

Martin Abrahams Faculty

“When I was approached to be part of *Animating the Climate Crisis* I was thrilled to be able to mentor and help give visualization to the voices of the next generation. The aim of this class, of course, is to learn animation but it’s also to help save the world! The animations the students are conceiving can change the way people think and change the way they do things to help make a better planet for their generation and future generations.”

Clockwise from top left: student work by Justin Lam (1, 2), Ugochukwu Onuorah (4) and Adriana Gonzalez (3, 5, 6, 7).



Ugochukwu Onuorah

Student

"I learned so much during the last few weeks of the program, along with getting to meet such wonderful people as my teachers and classmates. I look forward to hopefully finishing my film to show my dedication and care for the program, and what climate change means to me."

Sherese Robinson Lee

Faculty

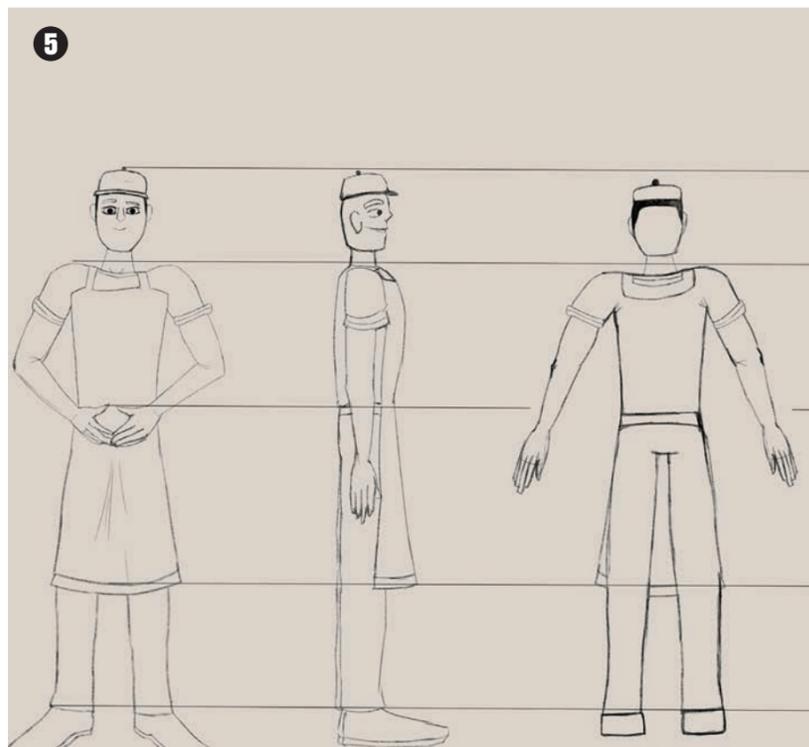
"My goal was to deepen my students' understanding of film and its significance in our lives, and possibly inspire their passion to create something original and personal. The students were wonderful and very passionate, caring and authentic about their worry for our environment."



Courtney Vonada

Faculty

"I wanted the students to walk away with a deeper love for animation and to continue on with their own work after this course is over. Hopefully, they will be able to see the change they inspire from their climate animations and continue to advocate for the world they live in."



Valerie Smaldone Faculty

"As a faculty member in the Division of Continuing Education, I generally work with adults. So teaching a younger population is an entirely new experience for me! I have enjoyed getting to know these incredibly talented artists, all of whom have created rich stories, whether complex or simple, for their animated drawings. Their imagination is quite boundless. What has been most rewarding is to see how truly passionate each participant is about the perils of the climate crisis and our damaged environment."





Catching Up with Community

by William Patterson



Dario Mohr is an interdisciplinary artist and community-arts leader based in New York City. He participated in The Artist Residency Project at SVA in fall 2020. We spoke with Mohr about his art practice and his work with AnkhLave Arts Alliance, the nonprofit that he founded dedicated to highlighting BIPOC (Black, Indigenous, People of Color) artists in gallery shows and fellowships.

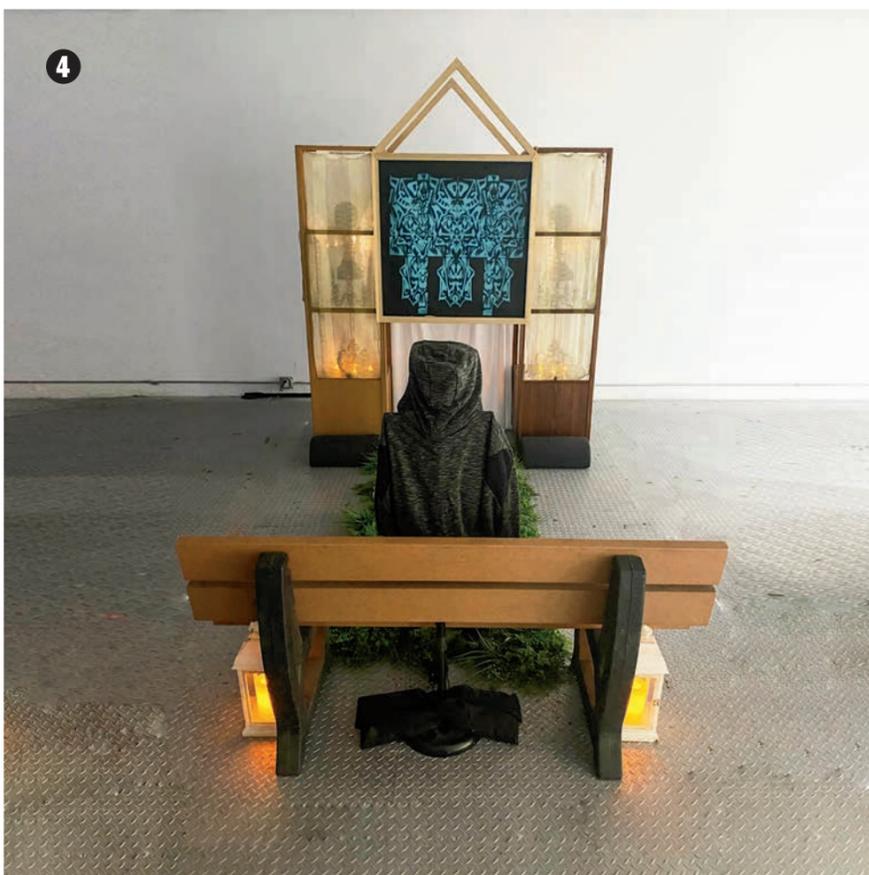
How do you define your art-making practice?

I am a New York City–based interdisciplinary artist who creates interactive sanctuary experiences. In addition to work created in paint, sculpture or digitally made, I include assembled objects to build immersive sacred spaces. These often exist in unexpected places using mundane objects. Because

these things are endowed with significance that the viewer blesses them with, my work provides space for divergent perspectives and interpretations. Recycling old work is fundamental to my practice. You will see previously created paintings and sculptures, and the reuse of objects, textiles, cushions and other elements in future works. Sometimes a used item provides the perfect juxtaposition to enhance or add depth to new explorations. In addition to my art practice, I am also the founder and director of AnkhLave Arts Alliance.

Can you tell us more about AnkhLave?

I was around 17 when I started exhibiting my work in Buffalo, NY. It was a small art scene, and I was more than a decade younger than the other artists



Clockwise from top left: Dario Mohr 1) *Black Relic*, 2021. 2) *Black Altar*, 2021. 3) *Black Icon*, 2021. 4) *Black Chapel*, 2021 5) The logo for AnkhLave Arts Alliance, the nonprofit organization dedicated to highlighting BIPOC artists.

y Arts Leader Dario Mohr

and the only Black person exhibiting in most of the shows. I decided to hold an open mic night for one of my solo shows at a Black-owned juice bar/gallery for the opening. A lot of the underground Black music artists from the Buffalo scene came out and performed. There was a huge attendance—the owner made a killing that night in sales and gained a lot of loyal customers. She decided to keep my work up as a permanent exhibit while I facilitated monthly open mics for her.

I had been disconnected from my art community in Buffalo for so long and wanted to continue providing that creative space. I felt that facilitating and curating events was a way to diversify the art scene there. In 2014, at the age of 24, I moved back to New York City and started facilitating AnkhLave shows, specifically highlighting BIPOC artists in gallery

spaces. We became a nonprofit, 501(c)(3) organization in 2018, and have since developed the AnkhLave Garden Project Fellowship, where six BIPOC artists create and present work at the Queens Botanical Garden. I chose this space because I went to elementary school in Flushing, Queens, and used to go to the gardens on field trips. I also see community garden spaces as the ultimate inclusive space. With AnkhLave, we hope to not only expand the contemporary art conversation to include more BIPOC artists but also bring that art to BIPOC communities and in spaces that exist beyond the European tradition.

Has your practice developed or changed throughout the pandemic?

I was lucky to have a few residencies throughout the pandemic. In addition to SVA's, I had a residency at Visual Muze on Governors Island and Materials for the Arts (MFTA). Currently, I am an artist-in-residence at Flux Factory. I am very fortunate to have

had such varied studio spaces to create new bodies of work. Each one pushed me to consider new ideas and create something consistent and cohesive for that space.

I received a lot of great feedback and critique on the work I was creating on Governors Island at that time. Accra Shepp, one of the faculty members I worked with at SVA, also helped inspire the ritual performance video for my Materials for the Arts solo show, *Archetypes: A Visual Soundtrack*. I was beginning that residency right after SVA, and in the final week, he asked me to consider how I could activate the work for the audience who would not be able to engage with it themselves, as MFTA was not open to the public. That feedback helped inspire the *Archetype Activation Ritual* performance that I carried out on video, which is the first of a continuing activation ritual I plan to perform for future series.

ON VIDEO *by Gabby Johnson*

WITH WILLIAM LAMSON



Starting in the summer 2021 semester, SVACE introduced video to its photography curriculum with the addition of two courses taught by interdisciplinary artist William Lamson. We discussed why video has merged with photography and the role video plays in his work.

Unlike film, which has a long history, video is a relatively new medium undergoing rapid technological shifts. As Lamson puts it, “Filmmaking is rooted in protocols. Video started as an inexpensive, informal and experimental alternative to working with film.” Video has become an important medium for photography professionals to add to their repertoire. “Simply put,” he continues, “the equipment used to make high-resolution photographic images

is the same equipment used to shoot HD video, and in the professional world there is an expanding set of expectations for photographers to create video content.”

Lamson frequently uses video and photography to capture his designed environmental concepts, which produce a chemical reaction over time. One example is *Mineralogy*, a multiyear installation piece in which a former WWII armament building in Utah was converted into a bedroom in which hundreds of vessels of saltwater evaporated to leave behind thick salt encrustations on the walls and objects in the room. There is a time-lapse video showing this process but the piece can be understood as sculpture or through still images.

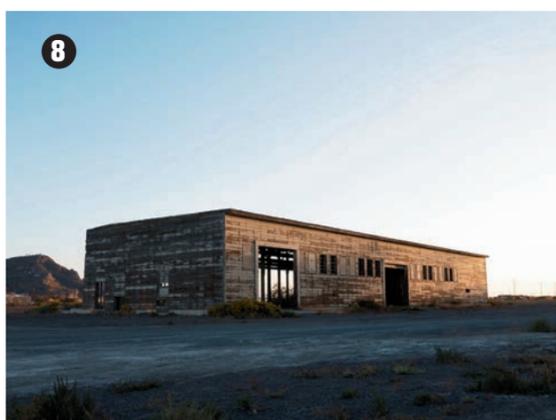
Lamson has also made works where video is the central focus, meant to be watched beginning to

end. *A Line Describing the Sun* is a 13-minute-long, two-channel video of a daylong performance in the Mojave Desert in which Lamson burned the path of the sun into the ground using a huge magnifying glass mounted on a rolling apparatus. The video is highly sensory: the sound of burning is amplified, the sun moves across the sky through a night vision lens and a birds-eye view of the desert shows the giant line being painted by the sun. Lamson explains: “What I’m hoping to achieve with some of these performative documents is to create an experience for the viewer that represents a durational quality of the work—but with consideration to editing so that it keeps them interested in what’s happening while portraying a sense of time and slowness of this process.” Through video, we are briefly transported to a desert or a river to meditate on the poetry of nature.



Clockwise from top left: (4, 5, 6) *Mineralogy* (detail), 2017–2020, mixed media, dimensions variable. Site-specific installation at the Center for Land Use Interpretation, Wendover, Utah.

Clockwise from page 10: (1,2) Still from *A Line Describing the Sun*, 2010. (3) *Mineralogy*, 2017–2020, mixed media, dimensions variable. Site-specific installation at the Center for Land Use Interpretation, Wendover, Utah.



(7, 8) Exterior view of The Center for Land Use Interpretation, Wendover, Utah, the site that housed *Mineralogy*. (9) Still from *A Line Describing the Sun*, 2010.

Portfolio

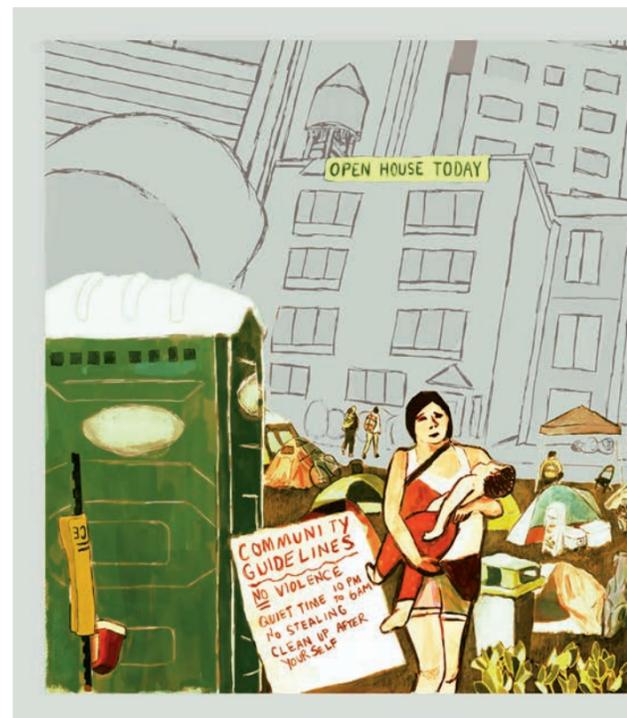
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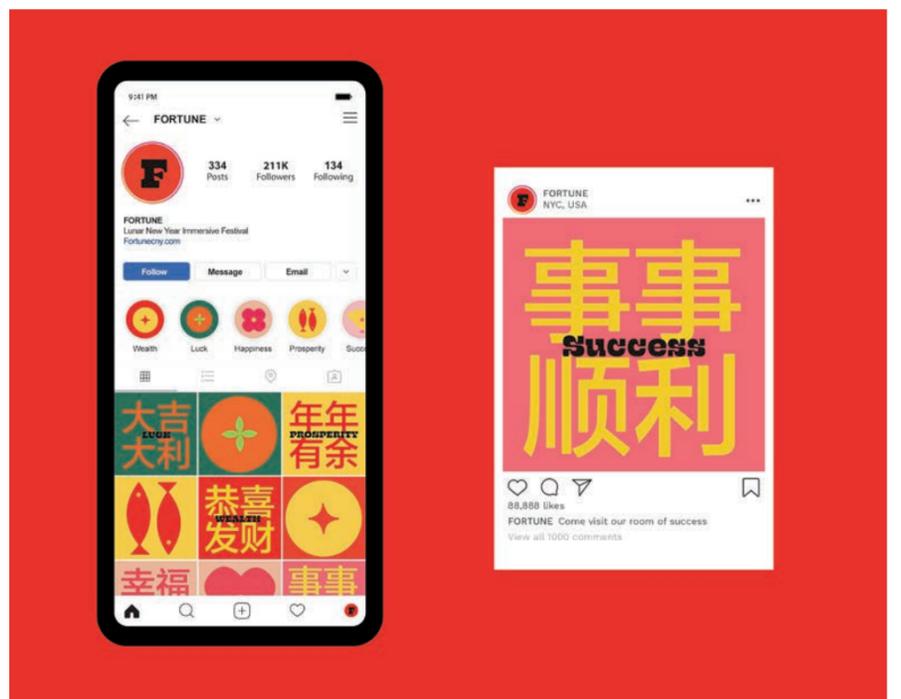


“This was my first continuing education class with SVA. It offered me professional career insight that I did not receive from my college program, an understanding of how the illustration industry continues to evolve, a more versatile portfolio and confidence to explore creative avenues and styles.”
—Chris Ams



10

9



Artwork Created During the Pandemic by the SVACE Community

SVACE is proud to continue providing instruction to its community throughout the pandemic. We honor just a sample of the works here.

1. DAPHNE BOXILL

Swing 3, 2021
COURSE: PHC-2548-OL,
Photographing Place

“Faculty member Saul Robbins is an excellent and supportive instructor.”
—Daphne Boxill

2. JADE CHEN

Spa Set, 2020
COURSE: DSC-2243-OL,
Brand Identity: Creating
an Image

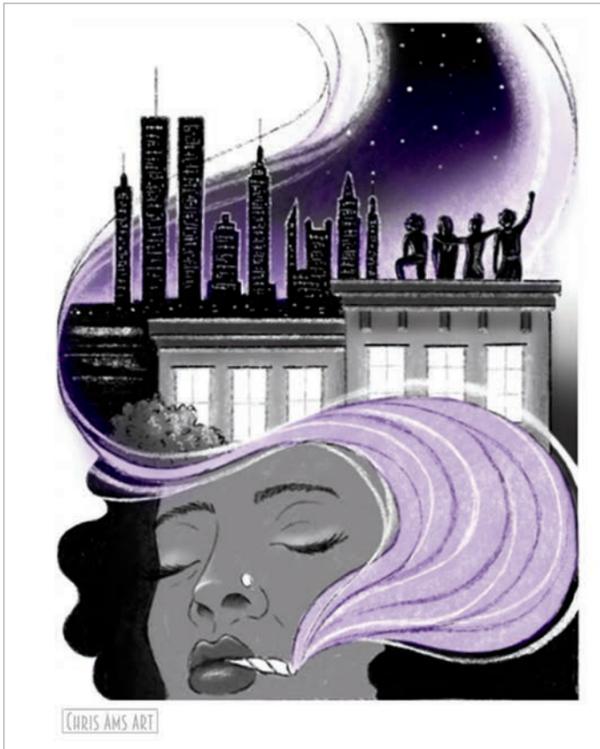
3. CHRIS AMS

Love to Love You, Baby, 2020
COURSE: ILC-3596-OL,
Careers in Illustration: A
Drawing Workshop

4. ALI MOTAMEDI

The Oyster Bar Ramps, Grand Central Terminal, Manhattan, New York, March 31, 2020
COURSE: PHC-3017-OL,
Articulating Your Vision:
The Art of Portfolio Creation

“I started getting to know myself better since taking courses at SVACE. I am so grateful.”
—Ali Motamed



3. CHRIS AMS

Letting Go, 2020, digital, single page comic illustration

COURSE: ILC-3596-OL,

Careers in Illustration:

A Drawing Workshop

6. NICK RINDO

Homeless in Minneapolis, 2020, digital

COURSE: ILC-2308-OL,

Pow! The Art of Illustration

“Faculty member Steve Brodner’s accessibility was unexpected and was truly remarkable.”
—Nick Rindo

7. BIANCA DUNN

Self Portrait, April 2021, paper collage. 18x24”

COURSE: ILC-3422-OL,

Collage Improv

“Everyone that comes to SVACE really wants to be there, and it creates a positive, intentional environment.”
—Bianca Dunn

8. ANNALISA AVOGADRI

Astrome, 2020

COURSE: DSC-3243-OL,

Experiencing Brands

Through Interaction Design

9. JOEY CHEN

Fortune Social Media, 2020

COURSE: DSC-3243-OL,

Experiencing Brands

Through Interaction Design

10. ALEX ANGEL

The Way, 2021, ink on illustration board, 17x13”

COURSE: VCC-2658-OL,

Artist as Philosopher:

Artmaking at the Source of Ideas

“The teachers were great. They are experts in their subject matter.”
—Alex Angel

MUSEUM ROUNDUP



Amy Sherald,
*First Lady
Michelle Obama*,
2018. © National
Portrait Gallery.

Picturing American Politics

by Michael Bilborough

T

he Obama legacy continues to animate American politics. President Joseph R. Biden filled his cabinet and administration with several alumni of the Obama teams; his health care policy is built on Obama's Affordable Care Act; and the pandemic stimulus spending echoes Obama's response to the 2008 financial crisis. Thus, President Biden, through policy and practice, carries the torch of the Obama years. So it is timely that the official Obama portraits will go on tour across the United States—something of a victory lap.

Originally unveiled in February 2018 at the Smithsonian's National Portrait Gallery, the two paintings were the culmination of a presidential tradition, through which the White House Historical Association

commissions the portraits, while the subjects, the former President and First Lady, select the artists. Kehinde Wiley painted President Obama and Amy Sherald painted Michelle Obama.

The portraits have inspired popular acclaim. The internet gushed over a photo of two-year-old Parker Curry gazing upward at Michelle Obama's portrait. The National Portrait Gallery reported a surge in visits once the paintings went on view. "With lines out the door, guests waited as long as 90 minutes for their chance to see Wiley's painting," according to *ArtNews*.

More recently, *Black Art: In the Absence of Light*, the recent documentary directed by SVA alumnus and faculty member Sam Pollard, featured the Obama portraits and the artists, including the

opening reception of Sherald's debut exhibition, "the heart of the matter..." at the New York City branch of global powerhouse gallery Hauser & Wirth.

Beginning in June, The Obama Portraits Tour will travel to five museums, beginning at the Art Institute of Chicago; then on to the Brooklyn Museum; the Los Angeles County Museum of Art; the High Museum of Art in Atlanta; and the Museum of Fine Arts, Houston.

Refreshed by coast-to-coast exposure, these larger-than-life likenesses will reach new audiences. So how many more Parker Currys will they inspire? Who will pick up the Obama torch?

See "The Obama Portraits Tour" at the Brooklyn Museum August 27–October 24, 2021.



Reflections on KAWS, the Prolific and Influential Artist and SVA Alumnus

by Giancarlo Cipri

Installation view, KAWS: WHAT PARTY, Brooklyn Museum, February 26, 2021 - September 5, 2021. (Photo: Michael Biondo)



Since graduating from SVA, KAWS' (Brian Donnelly) influence can be seen in the landscapes of streetwear and collectibles as well as public and high art—and he continues to be a pioneer breaking boundaries. Luckily, I was introduced to his work at a young age, from his Nike Air Max 90s to numerous Bape and Medicom OriginalFake collaborations. KAWS' work has always been intriguing, whimsical and cool. Furthermore, my interest in his work was sparked in 2016, at the Brooklyn Museum exhibit *The Rise of Sneaker Culture*, where his two 18-foot wooden Companion figures were installed in the lobby. From there, I began to examine his works and was fortunate to attend his recent exhibit at the Brooklyn Museum, *KAWS: WHAT PARTY*. The exhibit features more than 100 diverse works, from his graffiti drawings and notebooks, to altered advertisements, paintings, sculptures, furniture and installations of his Companion figures. The exhibit animates his work and makes it larger than life, which is unbelievable as it usually takes the form of collectibles or augmented-reality art.

KAWS' work nods to the history of SVA itself, as he has put his character Bendy around images of Keith Haring. At the exhibit, a trivia question was posed, "What do KAWS and Keith Haring have in common?" Funnily enough, there are many answers to that question, but the most obvious is SVA—something in common with and comforting for me, too.

SVA has a storied history, and the gravity of everyone's work cannot be overlooked. Art keeps the world moving through activism and can speak for a generation. KAWS' work is inspiring for the underground street culture that has risen in popularity over the last decade. As collaborations drive the ever-adapting world through storytelling, I recommend an analysis of KAWS' past collaborations. Each has its own theme, which follows his work at the time of production. However, he has maintained continuity in one project over the last 20 years — his collaborations with Supreme. KAWS, if you are reading this, let me know why.



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