







INTRODUCTION

For the more than 50 years of its existence, the educational objective of the School of Visual Arts has been to take the raw wattage of artistic talent and amplify it. Private passions grow here into powerful voices that we help broadcast to a world hungry for creative excellence.

What began in the late 1940s as a few cartoonists and illustrators scribbling furiously at their drawing boards has become a multidisciplinary hothouse: Computer artists working with Dreamweaver; graphic designers editing in the AVID lab; interior designers rendering with CAD software; copywriters researching the Internet in the Writing Resource Center; fine artists mixing media with sculpture and video; and yes, they're still at it — cartoonists and illustrators using the classical keys of line, color and form to tell stories.

The goal of SVA is to nurture creativity in the context of the real world. Art, not for its own sake, but with something to give; part of a greater discourse, the vital culture at large. At SVA, we educate people who want to become professional artists — connected with and contributing to the world. Here, you join a society of unique talents who support each other's development. You learn to take advantage of the largest, most industry-renowned faculty of any arts college. These people are stars in their field who'll help you with a problem if you ask, even if you're not in their course. You study and live in the art and photography center of New York City — the capital of world culture, the marketplace you will be entering.

You arrive an introspective artist, and emerge a creative entrepreneur with something to offer that you wholeheartedly believe in — yourself.

As a visual artist, you will learn to think outside the paint box at SVA. You will see new perspectives. In the humanities and sciences you will picture life through the eyes of Chaucer, Shakespeare, James Joyce; in evolutionary biology you will see the hidden art of nature in the Sanskrit of genetic code.

Narrative development is a crucial part of many studio disciplines. You will write the stories behind your images and, using the other side of your brain, will improve your art.

SVA is a cliché-free zone. Our faculty is made up of innovators, not imitators, always in the vanguard of the newest ideas, methods and technologies. Tuition pays for chalkboards, chairs and the inspiration to leap into the realm of "not-knowing" where your creative possibility lives.

We offer you nothing less than the chance to be the very best artist you can be. Our undergraduate portfolios rival those of the best graduate art departments. They are full of the SVA "look," except in image after brilliant image, no SVA "look" is revealed.

Just creative excellence.





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ADVERTISING







JOHN VIGLIONE

NEDE

You Are the Creative Solution

Advertising is creative problem solving. For an ad to succeed, you have to do the strategic "math" first, to understand the marketing challenges the product faces. You have to know the product cold, and the mentality of the client.

But all that brainwork is wasted if no one reads your message. Good advertisements are communication bullets: The stronger the design, the better an ad's stopping power. A brilliant headline with dull art direction is a dud ad. Compelling design gives your work a fighting chance to be noticed, and then the message can break through.





ERVIN SERRANO



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SVA advertising undergraduates dominate the competition in the *Graphis* New Talent Design Annual, year after year. When the Art Directors Club hands out gold medals, SVA graduates win the lion's share. Why? Because our students design as powerfully as they think.

You will learn effective concept execution through typographic expertise, digital production skill and a mastery of color, line, scale and layout. You will study the work of the greats in the business, some of whom are teaching you (our faculty includes Jack Mariucci, who created the New York State Lotto "Hey, you never know" campaign, and Mike Campbell, who was responsible for the "Loudest taste on earth" campaign for Doritos), to see that memorable advertising satisfies both the client's agenda and the needs of the creator.

What gets noticed in this recycled world is utterly new ways of seeing, which entails conceptual inventiveness. Startling originality wakes people up, makes them wonder, "Why didn't I think of that"?

GUILHERME CHUEIRE



We can teach you to draw through traditional methods; teaching you to think is more elusive. An advertising education at SVA is the process of learning to fall back on your instincts. You have to forget all you've learned, and jump into the creative void — it's in nothingness that you find you have everything you need. Above all, you will discover that you can think your way to never-seen-before solutions, a portable skill that will carry you for a lifetime.

Uniqueness is literally at your fingertips (consider your fingerprints), and our job is to get you to take the risk of putting your mark on your work. The most beautiful imitation is lifeless beside signature creation.

Your voice, speaking out of and to contemporary culture, is the most persuasive tool you have. It's your talent — the rest is just draftsmanship. Doors open to talent. We nurture your talent and then show you those doors.





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JUSTIN GIGNAC



ANIMATION



JEN QUICK

The Second Golden Age of Animation

CYNTHEA MAZUR

The golden age of animation is marked by the great 1930s and '40s productions of *Snow White, Pinocchio, Fantasia* and *Bambi*. Since the huge success of *The Little Mermaid* in 1989 and later, *The Lion King*, animated feature films have roared back into popular culture, culminating in the banner year of 2002 when the Oscars finally designated a category for Best Animated Feature Film.

Students of the form could not be learning at a better time — the second golden age of animation. Technology is taking animators to creative places they could never go before, and SVA is in the forefront of offering best-of-breed, state-of-the-art technology to beginning animators.





We've recently built a new stop-motion studio, adding classes in techniques like claymation, and teaching miniature set construction and design. Students have access to the same equipment they'll use as working professionals, like Video Lunch Box, Pro Tools and related effects software. Each computer in our digital compositing lab has its own scanner, enabling our students to work independently.

Of course, we also have the best in "old" technology, keeping in mind that the classics of the genre were shot on film. We encourage you to do that here, and provide you with top-of-the-line Bolex and Oxberry cameras.



SVA is considered a primary source of animation talent for both coasts. Our graduates work at Disney, Pixar, Dreamworks SKG, Blue Sky Studio and Nickelodeon.

You'll learn from more than 30 directors, animation and special effects artists, character designers and writers. Legends and prominent animators like Ralph Bakshi (*Lord of the Rings, Fritz the Cat*), Bill Plympton (*Mutant Aliens, The Tune*) and Yvette Kaplan (*Beavis and Butthead Do America, Ice Age*) are here to give you instruction, feedback and to nurture your artistic vision. A recommendation from a faculty member can lead to an interview for a job; you take it from there.

The greatest gift an education at SVA gives you is the chance to find out who you are. By the third year you will have been immersed in every animation discipline. You may dream of becoming a director, but after trying your hand at editing, cinematography, storyboarding, lighting, editing, 3D modeling, sound and character design, another passion may catch fire.

Ten years down the line, you might change your mind and try directing again. By teaching you to be a total animator, a tech-savvy storyteller, we make sure you'll be ready.

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原书缺页

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