

NESADSU GRAPHIC DESIGN STUDENTS: LEARNING TO MAKE A DIFFERENCE

WHAT CAN WE DO?

Here we all are in Boston leading privileged lives, when so many across the globe live in such desperate circumstances. What can you, as art students, do to influence the lives, for example, of the world's 40 million HIV-positive people? It seems like an impossible task; however, any small step you can take is worth the effort.

Since the spring of 2004, the students in Graphic

... a desire to have simple, impactful visuals that could be used to solicit discussion among health care clinicians. The issue? How can pre-natal clinicians engage men in caring for their children?

Design II (ADG S207) have been assigned projects dealing with sustainability, both environmental and

social. One project addressed the design of posters directed to partners of HIV-positive pregnant women in Namibia. This project was inspired by the work of a dear friend, Mary Jo O'Hara, who is an international AIDS educator. Her work takes her to India, China and sub-Saharan Africa, where 29 million of the world's 40 million HIV-positive people reside. She had expressed to me a desire to have simple, impactful visuals that could be used to solicit discussion among health care clinicians. The issue? How can pre-natal clinicians engage men in caring for their children?

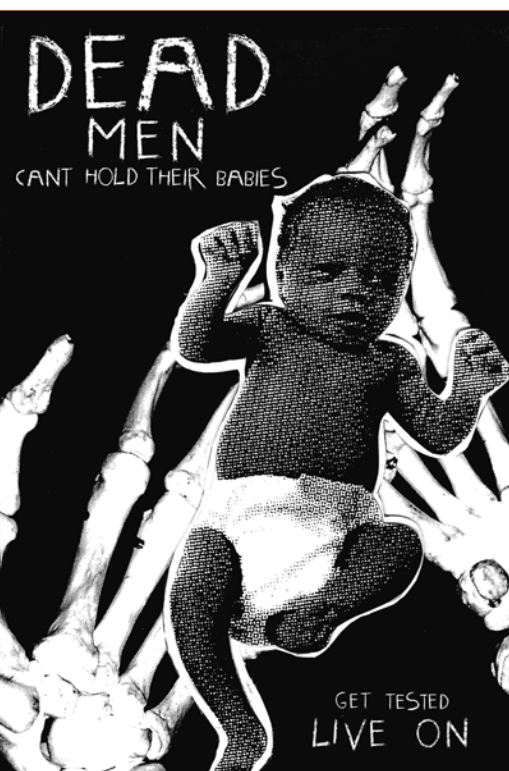
After intense research, my students, in teams of two, produced posters based on their own concept conclusions. PDF files of their work were sent to Mary Jo in Namibia, where she is working on a draft curriculum for nurses implementing programs to reduce HIV transmission to infants born to women with HIV. An important challenge for health care workers has been erasing the stigma of implementing HIV testing during pregnancy, as women are often perceived by the community as being responsible for the ongoing epidemic since they are the ones getting tested.

Mary Jo shared the students' work with colleagues who viewed and evaluated the images sent.

Tim Enright's and Gregory Mills' poster image was enthusiastically received by her Namibian colleagues as was a design done a year earlier by Kayla Hicks. Because the images portrayed men as being strong, powerful and engaged in family decision-making, it offered a different approach to the fear and recrimi-



Poster design by Kayla Hicks



Poster design by Tim Enright and Gregory Mills

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After two-and-a-half years of designing the NESADSU alumni magazine (I refuse to call it a "newsletter" anymore; it's become much more than that!), Kate McLean (Graphic Design 2004) is contributing this time in a second way. Kate is, as some of you know, many things besides an extraordinarily talented graphic designer. She is English, a perpetual traveler, a photographer, a snowboarder, a keen observer of the world and everyone and everything in it, a foodie and wine connoisseur, and one of the most inquisitive, open-to-experiences-of-all-kinds people it has ever been my pleasure to know. She is also married, to Mick, and that has taken her to Paris, where the two of them are comfortably ensconced in a balconied (the better to observe the city) apartment on rue Gounod in the 17th arrondissement.



Not content to spend her days exploring a city most of us would love the chance to see full-time, Kate has established herself as a practicing professional graphic designer in a new city and in a (fairly) new language, with all the attendant pleasures and pitfalls. With some months of work behind her, she thought it might be interesting to write about her experiences for "...And Then". A very quick "Go right ahead" from me and she was off on the first of a planned three articles for this and our next two issues. So, for spring 2007, we bring you "Working in a Foreign Language", to be followed in the fall by "Cultural Differences" and, next spring, "Know Your Country's Typography". All I'll say at this moment is that it's a whole different ballgame. Read and enjoy.

Sara

LOST ALUMNI

Does anyone know where I can find these NESADSU alumni? They're no longer at the addresses I had for them and I haven't been able to trace them. If you know, please email me at schadwic@suffolk.edu.

Many thanks, detectives!

Sara

| | | |
|------------------|----------------------|------|
| Christine Jellow | Interior Design | 1979 |
| Anne Noble | Interior Design | 1982 |
| Jean Kuntz | Graphic Design | 1982 |
| Jessica Huang | Fine Arts | 1996 |
| Ricardo Gonzalez | Fine Arts | 2000 |
| Josephine Place | Interior Design (MA) | 2001 |
| Bethia Haider | Graphic Design | 2001 |
| Darren Breault | Graphic Design | 2002 |
| Dan Meuleman | Graphic Design | 2002 |
| Sun Sun Ye | Fine Arts | 2003 |
| Lucy Beltran | Graphic Design | 2004 |
| Shawn Mullen | Interior Design | 2004 |

THE NEW ENGLAND SCHOOL OF ART & DESIGN AT SUFFOLK UNIVERSITY

ALUMNI NEWSLETTER, SPRING 2007 Issue # 12

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Send updated contact information, questions or requests to Sara Chadwick at schadwic@suffolk.edu or call (617) 994-4294 or use the new online form on the Alumni page of the website.

Please send your photographs and news for inclusion in the next issue. Send all photographs, slides, or digital files, with an accompanying caption that identifies who is in the picture and when and where it was taken. All photographs, slides and digital files should be 300 dpi at 5"x7" (1500 x 2100 pixels, total filesize four megabytes approximately), a high-resolution JPEG taken with at least a three-megapixel camera.

NESADSU GRAPHIC DESIGN STUDENTS: LEARNING TO MAKE A DIFFERENCE

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nation that are often seen in HIV prevention messages. The image, used as a “trigger” to generate discussion among healthcare providers, aims to find strategies to educate men as to the important role they can play in their babies’ health, and to raise awareness among them regarding HIV transmission to their partners and children.

The image was included in the draft curriculum being used to train nurses and midwives providing care to pregnant women throughout Namibia. After success there, the image was then added to the draft curriculum, regarding prevention of mother-to-child transmission, in the 56 nursing schools in Tanzania. Because student nurses, men and women both, are at risk for HIV, the image can be used for discussion within personal relationships, within the classroom, and within the community.

A success story? Yes. We as graphic designers have at our disposal a powerful means of communication. We need to realize our gift and use it to improve life as often as we can.

Rita Daly §

Many thanks to Mary Jo O’Hara for access to her photo archives.



A typical Namiibian village hut.



Mary Jo O’Hara (second from left) with the nursing team in Namibia



Namibian children (featured above and below) will benefit from the knowledge passed on by the AIDS awareness program..



Enormous sand dunes are one part of the varied landscape.

A NEW OPPORTUNITY FOR NESAD/D/SU ALUMS



View from the Downtown Harvard Club of Boston

As alums of Suffolk University – and this includes grads of NESAD and NESAD as well – you are all invited to become members with full privileges at the Downtown Harvard Club of Boston. Located on the 38th floor of One Federal Street in Boston, the club provides sweeping views of the city (and the Suffolk campus), as well as à la carte dining Monday through Friday for breakfast, lunch and dinner. In addition,

members can host or sponsor private functions or meetings and attend special member events. Membership in the Downtown Harvard Club also includes reciprocal privileges at over 130 national and international private clubs. Join alumni of Harvard, Babson, Bentley, Cornell, Dartmouth and Holy Cross and find out what the Club has to offer you. For information, visit www.harvardclub.com and click on “Become a

Member”. Then just follow the instructions for applying. And check the Suffolk website (www.suffolk.edu) for information on Suffolk events being held at the Club.

S.C. §



AN AFTERNOON OF TUSCAN SUNSHINE IN THE MIDDLE OF A NEW ENGLAND WINTER



Catherine Headen (left) with noted author Frances Mayes (right)

Noted author Frances Mayes, whose book *Under the Tuscan Sun* was an international best seller, spoke to Suffolk students, faculty and administrators on the afternoon of Thursday, February 1st, as part of Suffolk’s Centennial celebration. Through her words, Frances transported her audience to Tuscany, making them feel the sun’s mid-summer warmth and the breezes flowing through the swaying cypress trees, fluttering bowers of jasmine, and bobbing heads of roses found in her gardens at Bramasole in Cortona, Italy.

Suffolk, specifically NESADSU, has begun a wonderful relationship with Ms. Mayes. Last year, the students in Wallace Marosek’s 6-week Italian Journal program enjoyed a day of painting throughout Frances’ gardens. The students captured with watercolor the beauty that she has so deftly and poetically described with words.

Pictured (at left) is Frances Mayes with Catherine Headen, who presented the author with an original watercolor of Bramasole. Catherine is a graduate student in the MA program in Graphic Design who happily spent last summer in Italy along with 10 other students watercoloring a journal of her travels as part of the Italian Journal program. Italian Journal is offered each summer through the Graphic Design program at NESADSU to all University undergraduate and graduate students. For more information, contact Wallace Marosek at wmarosek@suffolk.edu.

Wallace Marosek §

NESADSU UNDERGOES REACCREDITATION PROCESS

Shortly after the merger with Suffolk University in 1996, NESADSU applied for and was granted accreditation by the National Association of Schools of Art and Design (NASAD). NASAD is composed of “schools and individuals representing the highest traditions and aims in the education of the artist and designer....NASAD is the only accrediting agency covering the whole field of art and design recognized by the U.S. Department of Education.” (*NASAD Handbook*).

Accreditation must be renewed on a regular basis and ours came due during the 2006-2007 academic year. The renewal process involves submission of a self-study, describing and assessing everything the school does, in terms of its mission and goals, the faculty and administration, programs and curricula, finances, facilities and equipment, the library, recruitment, admissions, record-keeping and advising, published materials, and much more. The self-study, written over the course of a year by Sara Chadwick, ran to 338 pages, not including faculty resumes and other appendices. Submitted to NASAD in January, the self-study was then reviewed by a two-member team of art and design school educators, who were then to visit the school to see whether all we had said was true.

The visiting team of Alan Barkley, Dean of the Lyme Academy College of Fine Arts (CT) and Anedith Nash, Provost of Columbus College of Art and Design, arrived on Sunday, March 25th and were here until Wednesday the 28th. They met with NESADSU Chairman Bill Davis and Sara, with the Suffolk Provost, Patricia Meservey, and the Dean of the College of Arts and Sciences, Ken Greenberg, as well as with undergraduate and graduate students, faculty members, program directors, alumni, and numerous members of the art school administration. The team also reviewed a comprehensive display of student work, covering nearly every available wall in the school. The visit ended with an exit interview on Wednesday morning.

While the decision to renew or deny reaccreditation will not be made until October, at the NASAD annual meeting in St. Louis, we were left with the impression that we had demonstrated to the team’s satisfaction that NESADSU is worthy of continuing recognition by NASAD, as a demonstrated leader in the field of arts education.

The reaccreditation process is long and exhausting and could never have been completed without the help of the entire NESADSU community. As the “driver”, I’d like to extend heartfelt thanks to all who participated. I’m very grateful.

S.C. §

“NEW ENGLAND’S FINEST”

While our pride in all our graduates’ accomplishments is evident, we wouldn’t want to be accused of exaggeration, so “New England’s Finest” isn’t necessarily a phrase we’d toss around freely. However, *Yankee* magazine thought it appropriate to describe the work of Paul and Lianne (Cortese) Stoddard (Graphic



Samples from “Swirly Designs” lauded by *Yankee Magazine*



Design 1992) in just that way. The December 2006 issue of the magazine highlighted several holiday items produced by New England designers, among them Paul and Lianne’s tree ornaments that sell under the name “Swirly Designs”. The painted polymer clay ornaments (for seasons other than Christmas as well) sell for between \$17.00 and \$24.50 and are worth every penny, as you can see. Their line of ornaments “presents a playful, contemporary take on snowmen, Santas, stars and so on....and each ornament has 3-D details – such as a bell that actually rings, ribbon, sparklers, and dangles – that capture the magic of the season” (*Yankee*). Check out their webpage at www.swirlydesigns.com. What the article doesn’t describe, however,

is how Paul, an illustrator, and Lianne, now in the Publications Department at the Museum of Science, can work full-time, raise son Gryffin, now nearly two, and still have time for their rapidly-growing ornament business. Sleep must be a luxury.

S.C. §



Lori in her Imperial Officer's uniform (with two friends from Detroit)

WE LOVE A PARADE

Careful readers of this magazine may remember that Lori Sartre (Graphic Design 1992) is a fan of the *Star Wars* movie series. An obsessed fan? We'll leave that to you to decide. But, in any case, she has an abiding love for the movies and more knowledge about *Star Wars* minutiae than anyone I can imagine. So it shouldn't have come as any surprise when, last December, I received an email from Lori saying that she had been selected, from the millions of fans all over the world, to march in costume in the 2007 Tournament of Roses Parade in tribute to George Lucas.

Apparently Lucasfilm had sent out word that they wanted to see videos from various 501st clubs (that's the Stormtrooper Legion) marching. A video audition, so to speak. So Lori and her group submitted one and 8 of their 25 members were chosen to march in the parade. It turns out, though, that they had something more in mind for Lori.

Not having been chosen with that group, Lori sent a note to a friend at Lucasfilm, offering her services in a different capacity, *any* capacity. After all, she had all the experience in the world: Drill Captain, member of the 501st for 5 years, Trooper of the Month in February 2006, coordinator of costumed characters for 30+ events at the Boston Museum of Science, and participant in two *Star Wars* Weekend parades at Disney's MGM Studios Park. She even volunteered to stick flower petals on the *Star Wars* float if that would get her to Pasadena!

Then, suddenly, an email from Lucasfilm offered her the chance to be part of the Elite Squad, a dozen members who would help with anything that could make the parade, or at least the *Star Wars* part of it, work.

So Lori flew to Pasadena, with Lucasfilm paying her airfare and hotel accommodations, to be a bus monitor, a make-up artist, and a pants hemmer, anything to support the marchers. She made sure everyone was where they were supposed to be, she painted, head-to-toe, alien women, starting at 2 in the morning, and she hemmed the pant legs of 175 Grambling State University marching band members. Who says show business isn't glamorous? But, more than that, she was one of a dozen Imperial Officers who made sure the *Star Wars* portion of the parade went off without a hitch.

More than 350 costumed characters, including Stormtroopers, Imperial Officers, Ewoks and Darth Vader entertained the nearly one million people who lined the parade route, and the millions more who watched on television.

George Lucas, who was the parade's Grand Marshall, sat in the stands until his *Star Wars* battalions passed by, then rode in a car for the remainder of the parade.

Adding to her trove of *Star Wars*-related memories, Lori, who had met Lucas at the Museum of Science some months before, distinctly heard him say "Lookin' good, Lori" as she passed by during one dress rehearsal. Needless to say, that was the icing on the cake.

S.C. §

FINE ARTS STUDENTS SCORE!

Students from NESAD'S Fine Arts program have recently been included in several prestigious juried exhibitions.

Christina Watka and Kaitlyn Sullivan participated in the 18th annual Student Exhibition at Boston's Copley Society, a competition open to students in all Boston area schools. Christina's work was awarded the Johnson Paint Creativity Award.

Kaitlyn and Clara Wolverton were included in the BFA/BA exhibition at the University of South Florida. The juror was Dave Hickey, noted author and critic.

Juan Berrios, Bonnie Birge, Imonga Wells-Wingfield, Sam Spano, Shawna Lyons, and Silvi Naci exhibited their work in the Arches student show, part of the 60th Annual Boston Printmakers North American Biennial.

Additionally, Kaitlyn, Kimthy Nguyen, Christina Watka, Jazmin Brown, Alison Balcanoff, Mike Farley, Rachel Rickert, Mitsu Toda, and Richard Schum have installed their work in Suffolk's new Sawyer Library at 73 Tremont St. where it will be on view for the next year.

Randal Thurston§

OVERSEAS

correspondent



OVERSEAS CORRESPONDENT

ZORKING IN Q FOREIGN LQNGUQGE

Kate McLean, whom you all know as the designer of this magazine, graduated from NESADSU in 2004 and, in 2006, she relocated to Paris. After establishing herself there as a graphic designer, Kate has a unique perspective on the joys and pitfalls of the trans-cultural work experience. So, if you think you might like to try designing somewhere other than in the US, read on.

My first day at Jean-Louis' "boîte", as every office or studio is known as in Paris, was the first of many learning opportunities in working in a foreign language. The first question was about coffee; did I want it long or short? Long is about one fiftieth the size of your average Starbucks coffee and short is half the size of a long. I requested a "long". The next question concerned which language we would speak—we started in French, moved to English, and continued in *Franglais* (an ungrammatical combination of French and English). I realized that my French was not fully up to par for work as a designer in France and swiftly signed up for a semester of intensive classes at the Sorbonne.

My semester at the Sorbonne passed. I studied the rules of French grammar and the exceptions to the rules of French grammar (there are many more exceptions than rules) and simultaneously negotiated the tax office and the "Maison des Artistes". In order to work legally I had to complete whole dossiers of bureaucratic forms.

The second time I went to Jean-Louis' "boîte" I was ready to work. On his desk I spotted a brief from a famous historical site in the south of France, called the Pont du Gard. I asked if I could come up with some ideas and in return he asked how much it would cost him.

This project was in the form of a bid, or a competition (locally known as a "spéculation")—where you work for no fee. If the client selects your work, you are awarded the contract and are paid for the remainder of the work involved. Jean-Louis paid me, but we did not get the contract.

I then started working on my own freelance



The French keyboard—not QWERTY but AZERTY

projects at the boîte. There is a spare computer in the eaves with CS2 and Quark, which is now known as Kate's computer. I sat down, opened Illustrator and freaked. You see what I mean? Some of the menus are obvious, others rely on an instinctive knowledge of where the option is located in relation to the others, and the keyboard shortcuts thankfully keep their American keystrokes, so if you get stuck figuring out what "associer" means, you see the shortcut "apple" (called "pomme" here) and "G" and obviously it is the command to group a set of objects. My vocabulary for strange, design-specific words has thus expanded enormously. However, using these words in everyday conversation tends to result in people rolling about laughing.

The following paragraph is touch-typed on a French AZERTY keyboard: Qnd qs for the keyboqrd; let ,e introduce you to the %QWERTY% keyboqrd: Of course you hqve qll those chrqqrcters qccents to deql with first; so the nu,ber keys are forced into second plqce qs qc-cented vozels tqke pride of plqce on the 2nd roz 9under the function keys0: Since there are not enough qccents to fill the roz, some s,qrt cookie qdded in speciql sy,bols used in French typography that qre not used qnyzhere else. To type a nu,ber you have to hold down the shift key to get &; é;" ; (; \$; è; !; ç qnd à: The "Q" qnd "A" keys qre inverted qs qre the "Z" qnd "W", the ";" is seppqrtd fro, "N" it ,oves up & line and lives next door to "L" qnd zorse still to hit the period key; you hqve to hold down shift!! This ,qkes typing zeb qddresses qnd e)mqil qddresses with the 2 sign exceptionlly pqinful.

I know you are clever enough to figure out what it says.

My client-list currently comprises several multi-lingual small businesses. Thankfully the business language is English as I am still happiest discussing design concepts in my native language. When I first studied Graphic Design at NESADSU (having moved from England) Laura Golly liked my accent but "couldn't understand a word I said". In France equally, everyone appreciates my efforts and loves my accent but cannot always understand what I am trying to say. Plus ça change, plus c'est la meme chose!



Aaaah bon—Illustrator menus in French

Kate McLean §

QUIT to join...



LIFE LESSONS IN ADVERTISING

On Tuesday, February 21st, I had a call from a 1970 NESAs alumna by the name of Rob Lopes. Rob, who lives in Connecticut and produces television commercials in New York, was planning to be in Boston the next day, on a round of college visits with his son, Giancarlo, and wanted to know if he could stop by NESADSU and see how things had changed in the intervening 37 years. Of course I said yes, as I always like to see alumni I've not met before. We had a wonderful chat and I gave them a tour of our facilities, which I think was an eye-opener to Rob, to say the least. The next day I received the following email, which I'd like to share with our current students and recent alums alike:

Dear Sara,

Can't express how wonderful the tour was—immensely nostalgic. Giancarlo, as well, was very impressed and now happily wants to include Suffolk in his list.

I [wanted to pass along my resume] from my fifteen years (1970-1985) as an art director before [I became] a commercial film director. Here it is. With hopes it won't bore you to tears and might serve as some encouragement to your students.

1970: Photo-Lettering (spacing type). *My very first job out of NESAs.*

Lesson # 1: Even if your first job is not optimum, in most cases take it anyway/get working. You'll make contacts, get a pay check and use it as a base to move on. It's always easier to get a job if you already have one. Employers need permission to believe. Your former employer tacitly gives that permission. **Quit to join...**

1970: Lois Weiss Advertising (mechanical man in the bullpen). *Was laid off when they lost their biggest account, Cunard Lines.*

Lesson # 2: Don't let setbacks bring you down - they're inevitable. Wasn't it Nietzsche who said, "What doesn't kill you will make you stronger"?

1971: Alexander and Associates (mechanical man/bullpen, some designing). *This was a tiny, rinky-dink ad house in Brooklyn.*

Lesson # 3: From bad comes good. Even if the place is horrible, and this one was, there's always something good coming out of it. I met my best friend of 36 years there. **Quit to join...**

May of 1971-1975: Marvin and Jesse Levine (mechanical man/bullpen, some designing). *This was a smallish, agency with primarily fashion accounts in Manhattan. It was there that my career really took off. The future Advertising Hall of Fame team of Allen Beaver (advertising) and Larry Plapler (writer) were hired as creative directors and under their considerable talent transformed this smallish fashion house into a medium-sized, all-around agency. It was renamed Levine, Huntley, Schmidt. After about six months Allen Beaver made me his assistant and after a year I became a full-fledged art director. In the early and middle 70's, the five most creative shops in New York were Ally,*

Gargano; Doyle, Dane, Bernbach; Scali, McCabe, Sloves; Della Femina; and Levine, Huntley, Schmidt. Levine was by far the smallest and yet it, pound for pound, would win more Andy and One Show awards than any of the rest. In those years I won many awards and, at the end of my stay, I was made a senior AD.

Lesson # 4: When a good opportunity comes, be open and savvy enough to recognize it. Milk it for all it's worth. If you're lucky enough to land in a phenomenal creative shop that's the equivalent of, say, Microsoft in the tech world, and if they recognize your talent, reward you with promotions and raises on a timely basis, then don't be stupid - stay. However, keep in the back of your mind such places and opportunities are far and few between. **Quit to join...**

1975: Kurtz and Simon. *Ostensibly came to get more TV commercial work as opposed to just print.*

Lesson # 5: Don't be afraid to move on when it's obvious a place is going to be limiting. Don't feel you have to stay in any one place forever, even if it was your creative womb. Move on.com is generally a good philosophy—doing so broadens your contact base. At least in my day, the creative world was not like the corporate world where you get points for longevity. Creative directors loved to hire young hot shots who they knew were in demand elsewhere. **Quit to join...**

1975: Burson-Marsteller Advertising. *Came here with the idea of getting more TV. I won't say I was laid off. I was out and out fired, largely because I didn't care for Marsteller's level of creativity and was naïve enough to say so openly.*

Lesson # 6: Learn to curb your tongue and bide your time. If a place is beneath your creative standards, make your ultimate comment by quitting to join a better place. Never bitch from inside. Remember: most ad agencies, design firms, etc. [tell] themselves that their creative environment is just tip-top. And again resurrecting lesson # 3—from bad comes good. This firing turned out to be a great turning point.

1976: Wells, Rich, Greene. *After a great summer off, I was hired at WRG to work in the late, great Bob Wilvers' group (another Hall of Fame inductee and even more legendary a personage than my two earlier mentors). This man taught me that a television commercial need not*



All photos from Rob Lopes' personal archives.

be a still-life. At that time the great majority of AD's clung to their print background and were either too afraid or too unschooled to move the camera. Film should move.

Lesson # 7: Always seek out mentors who can elevate you, challenge you. Although Wilvers was tough as nails, he brought me up to another level. Without his influence, I probably wouldn't have become in later years a director. Bob became not only a great mentor but a great friend all the way up to his untimely death. **Adjunct to Lesson # 7: Don't smoke (he was a chain smoker). Quit to join...**

1976: Ally, Gargano. There I met and I worked with the late, great Pat Kelly (Advertising Hall of Fame-- considered one the ten greatest writers in advertising history. He came up with the famous and much copied Federal Express commercials of the 70's and 80's). Pat also became a dear friend. And it was he who encouraged me to follow in his footsteps and leave the agency side to become a commercial film director as he had done.

Lesson # 8: Even if you're hired into the holy of holies, as Ally was considered in those days, you have to take a very critical look at the political and structural landscape of any place you join. It was clear that the creative director (AD) was hogging all the choice work and it would have taken me years to get around that. People thought I was crazy to quit an agency that hundreds of AD's would have killed their twin to get into. But it was the right move. Milton's Lucifer was right, at least in our industry..." Better to rule in hell then serve in heaven." **Quit to go back to...**

1977-1979: Wells Rich, Greene. Back again for more TV. Then around 1980, I quit to follow a dream. One which, sadly for me, I've yet to accomplish; i.e. write and direct original screenplays. People thought I had taken leave of my senses to leave Wells, in that I just bought a house.

Lesson # 9: There comes a time in your life when, even if it's financial lunacy, you have to chase the muse. If you don't she'll turn on you and devour your spiritual guts.

1980 - 1983: Wrote screenplays (never sold any) and, in between, took freelance jobs to pay the bills.

1984: Wells, Rich, Greene. When Wells asked me to come back for the third time to be a VPI Group Head I drove a hard bargain. Following Pat Kelly's advice (he had already made a successful transition from celebrated writer to director), I asked to do the same; i.e. to direct any and all commercials and campaigns I came up with. Amazingly they went for it. Over the next eighteen months, I built a reel of ten spots, most notably the HEFTY-WIMPY campaign for Hefty Garbage Bags.

Lesson # 10: When the time is right, don't be afraid to ask for the juice. All they can say is no. If you want to build a following of believers, the first person you must start with is yourself. P.S. At the time the prevailing wisdom coming from the big time sales reps and executive producers that I polled was that I was insane to leave my post as an established AD to become a fledgling director. They told me that, "the pond was glutted"; said "I'd be eaten by all the big fish". They were right about the pond being glutted but what they failed to mention was that was only true at the bottom and middle. At the very top there's plenty of swimming room!

1985: Started Pfeifer-Lopes Pictures. In the year that I left Wells to form my company with my partner Chuck Pfeifer, I was named the East Coast Director of the Year by Ad Week Magazine.

Lesson # 11: Don't always listen to the prevailing wisdom.

1992: The Lopes Picture Company. After seven years with my partner Pfeifer we decided to part company and the outfit was renamed. Over the years we've had close to twenty directors shoot through our company; however never more than five at a time and usually averaging about three at any given time. As a side note my dear old friend Pat Kelly also shot through us until his sad and untimely death. In total we've been shooting commercials for the past eighteen years. During that time I've garnered many an award, including an Emmy for HBO featuring the world champion boxer George Foreman. At this point I'm probably being redundant since some of these notes should be covered in the website, but I've shot Henry Kissinger, Jesse Jackson, and Rush Limbaugh for the New York Times, Michael Jordan for Hanes, supermodels like Rachael Hunter to Saturday Night Live comics like Dana Carvey and Jon Lovitz for American Express. After 37 years in the business, my career is starting to wind down, happily. Now I can spend time with my kids. But it's been a terrific ride and it's largely due to my fabulous and state-wide honored high school art teacher, Pauline Hopkins, and the wonderfully nurturing environment of NESAD. Back in 1967 I couldn't have either academically or financially gotten into RISD, the Art Institute of Chicago, Pratt, the Museum School in Boston or any of the top LA schools. But if I had a five spot for every time, over these past thirty-seven years, that... grads from those schools have had to run around and fetch me a decaf latte, I could take this year's NESAD graduating class out to a banquet at the best restaurant in Boston.

Lesson # 12: NESAD will give you all the tools you need to kick ass and take names out there in the commercial art world. Don't let anyone tell you differently.

Hope this proves of some help and encouragement to the kids. If not, I apologize for the long windedness of it all.

Best Regards, Rob Lopes

CLASSnotes

1969 – Coral (Moon) Lewis (Advertising Design) recently contacted the school with an update on her life since NESAs. After graduation, she worked for seven years as a graphic designer for The Arizona Bank, before moving to State Farm Insurance, where she was communications coordinator, designer, editor and photographer for 26 years. Having taken early retirement, she is now a fine artist. Coral and husband John live outside Phoenix, AZ where she can be reached at clewis06@cox.net.

1972 – Ed Mitchell (Graphic Design) has recently changed jobs, moving from Quinn Printing to Pond-Ekberg. It's a business Ed knows well, so, if you have printing needs, get in touch at Imitch@comcast.net.

1980 – Christine (Lahiff) Slatas (Interior Design) is currently working in international admissions at Bentley College, while doing freelance design work on the side. Chris' daughter has just applied to Suffolk, where she hopes to study communications while taking art classes on the side. You can reach Chris at cslatas@bentley.edu.

cally Marlborough, MA. She's a Senior Art Director for the TJX Companies, owners of TJMaxx, Marshalls, Home Goods, and other great places to shop. Karen and Nancy Mouat (see above) are planning an Eastern reunion sometime in 2007, having stayed in touch since graduation. You can reach Karen at karen_neskey@yahoo.com.

1982 – Nancy (Khoury) Flosdorf (Fashion Illustration) recently got in touch with us to update us on her activities since graduation. After 25 or so years as a graphic designer, she stopped working when she decided she was missing out on watching her son, now 8, grow up. Now she's working part-time and trying to motivate herself to get back into drawing and painting. Though she misses the graphic design field, the thought of becoming comfortable with the computer is daunting, so, for the time being, she'll stay with non-design work. You can reach Nancy at gfloz@comcast.net.

1982 – James Kraus (Graphic Design) and Art Guy Studios had a great 2006. Jim launched a new website (www.artguy.com) and continued to do a weekly Boston Globe piece (examples of which are added to the website on a regular basis). In addition, he was asked to provide artwork for the premier issue of Harvard's new magazine, 02138, "designed by the folks at Pluto Media, owned and run by Patrick Mitchell, the original designer of Fast Company magazine"). In addition, James does a weekly radio show called "In With the Old" on WZBC 90.3 FM. "If you love independent and alternative music with a nod to the past, check it out." You can also stream the freshest show and the past two weeks' worth by checking out <http://www.artguy.com/radio/index.html>. In March he also appeared on Boston cable's BNN-TV, on a show called It's All About Arts, which focuses on local artists, writers and musicians. He tells us he gave NESASDU a big rave, for which we thank him! To keep up, email James at jfk@artguy.com.

1982 – Paula Whalen (Fine Arts) is currently working on a series of paintings of Hull's last open spaces with a grant she received from the Hull Cultural Council, a local offshoot of the Massachusetts Cultural Council. In addition to painting, Paula has a freelance apparel design company,

Whalen Studio, as which she designs for such companies as TJMaxx, Marshalls, Chadwick's of Boston, Fresh Produce, and Telluride Clothing Company, to name a few. She and a



partner also recently started Two-Studios.com, which designs websites for small businesses. When not busy with any of these enterprises, Paula works with her husband, James Hardison, restoring carousel horses. She

and James also have a nine-year-old daughter, Louise and a house in Hull, very near the ocean ("...which was a lifelong dream of mine".) Email Paula at whalenstudios@cs.com.

1986 – Brida (DaSilva) Moreno is currently living in Madrid and is working for Euroamykasa, and architecture and interior design firm doing residential and commercial projects in Spain, France, Britain, Saudi Arabia, Morocco, and the Dominican Republic. Check their website at www.euroamykasa.com and contact Brida at dasilvabrida@yahoo.com.

1986 – Juan Lucero (Graphic Design) has landed a job with the Newbury Street design firm, Kaminsky Strategik Design, whose client list includes Cabot Corporation, Gillette, Mass. General Hospital, and Palmer & Dodge. Check them out at www.ksd-boston.com and email Juan at chanoc455@hotmail.com.

1991 (BFA Suffolk 1993)– Kathryn (Mahoney) Hehir (Graphic Design) is living in Douglas, MA and has been teaching art in the Sutton public schools for 12 years. Happily married, also for 12 years, Kathy has four children: Emily, Isabelle, Thomas and Molly. Her eldest daughter, Emily (11) is interested in art, from fashion to sculpture and drawing so let's see if she ends up at NESASDU! You can contact Kathy at kathy-hehir@charternet.net.

1992 – James Schenck (Graphic Design) is working as a Park Ranger at the Grand Canyon and has managed to design himself the perfect job. "I, unlike many others,

Please be sure to send your updated information to Sara Chadwick at schadwic@suffolk.edu (for our database and/or for publication) and also, if you wish, to classnotes@suffolk.edu for the Suffolk Alumni Magazine.

1980 – Nancy Mouat (Graphic Design) has moved to Monterey, CA, after some years in Santa Barbara, where she and two partners are co-owners of the East Village Coffee Lounge. (You can Google her to read the shop's reviews.) Nancy's been in the restaurant business for a number of years, up and down the California coast, but loves Monterey, where she lives just above the Monterey Bay Aquarium. (Editor's note: I visited the aquarium two years ago for the first time. It's an amazing place and absolutely worth the trip if you're in the neighborhood.) Email Nancy at nlynm@hotmail.com.

1980 – Karen Neskey (Graphic Design) has given up Texas ("land of the big hair") to return to New England, specifi-

got into the permanent side of the Park Service very quickly and for that I am very fortunate and thankful. It seems that in my attempts to change careers a few years ago, to get out of the office and as far away from cubicles and 20-hour days, I somehow created a unique job for myself where I can still pursue my heart's creative needs, the artistic side of my brain, my love of people, teaching, and being outdoors most of the day... My responsibilities include researching, writing and producing interpretive programs for a wide audience ranging from 10 to hundreds of visitors each day. I patrol trails, helping hikers. I work with a team of historians designing and producing a large exhibit for the 75th anniversary of the CCC (Civilian Conservation Corps) in 2008 here at the park. I am responsible for producing all promotional signage for programs, events and advertisements. And, during any given day, I work at the visitors center desk answering questions from the 4.5 million visitors that move through here every year... I am very glad that I can finally say with honesty... I love what I do and do what I love." Isn't that what it's all about? Contact James at jschenck2007@yahoo.com.

1995 – Carroll Conquest (Graphic Design) has been accepted to graduate school at Tufts University/The School of the Museum of Fine Arts, beginning in late May, where she will be working on an MAT in Art Education. Carroll has her own graphic design firm, Conquest Design Inc. in Arlington and teaches in the Graphic Design program at NESADSU as well. You can get in touch with her at c.conquest@conquestdesigninc.com.

1995 – Matt Ohnemus (Graphic Design), Creative Director for FOX-5 and MY-9 in New York, was married in September of 2006 to Phyllis Silverman, a writer/producer for WNBC. Send your congratulations to Matt and Phyllis at matohnemus@mac.com.

1998 – Del Hawbaker (Graphic Design) was married on June 17, 2006 to Edith Gutierrez, the Art Editor of Business Week's SmallBIZ magazine. Del is still with Tommy Hilfiger as the Design Manager in men's sportswear, doing the graphics for t-shirts, hats, knits, etc. You can send congratulations to Del at delhawbaker@mac.com.

1998 – Charleen Hilton (Interior Design) keeps in regular touch regarding her classmates, as the Secretary for the class of 1998, but recently filled me in on her own doings since graduation. From 1998 to 2000 she worked in Washington, DC for interior designer Lisa Vandenburg Ltd., for whom she had worked part time while at NESAD. "I was a design assistant to Lisa and was so fortunate to have this experience. My favorite clients and homes...were on Embassy Row and Nantucket Island. I was even fortunate enough to live in a client's guest house for 8 months to see the completion of one project." Then, from 2000 to 2001, Charleen fulfilled a life-long desire to do floral design, working for KaBloom on the South Shore. In 2001 she went out on her own, as Charleen Marie Designs (CMD), consulting, in partnership with several contractors, for clients on the Cape and South Shore. Now she's also an independent consultant for Arbonne International products ("pure Swiss skin-care") as well. Charleen would love to find classmates, Kavi Kittani and Chris Bordence, so if anyone knows their whereabouts, please email Charleen at charleenmd@yahoo.com. Other classmates too: please get in touch with Charleen and give her an update!

1998 - Melissa Horvath (Graphic Design) has left Boston to return to the New York area, where she's a full-time freelance at Pearson Education/Prentice Hall, designing high school literature textbooks. She's also freelancing at the same time for Maxim and Stuff magazines. Though she's hoping to find a full-time position in New York in the near future, the freelance work provides flexibility as Melissa plans for her November 9, 2007 wedding to Ron Plyman, an Associate Art Director at Business Week magazine. Our congratulations to Melissa and Ron! Send yours to her at melissa@melissahorvath.com.

2000 – Mary Ellen Stefanides (Graphic Design) is in her fourth year with Wilkins Management in Cambridge, doing both design and musicians' management for this entertainment company. "Over the last year, I have helped my boss design pieces related to post-Katrina fundraising, specifically for the Habitat for Humanity Musicians' Village." Mary Ellen, who married John Fortin in August of 2003, is expecting her first child this summer. Send your congratulations to her at omaryellen@hotmail.com.

2000 – Anna Valleser (Graphic Design) is now working for Kovel-Fuller, a full-service advertising agency in Culver City, CA, as a production artist. She is also in her second year as a Navy Reservist and has recently been promoted to Petty Officer Third Class. As she says, "I am not yet deployable but I will be within six months." Anna has also applied for the Officer's Program, with a special interest in public affairs, where her design skills will be put to good use. You can email Anna at anna_valleser@hotmail.com.

2000 – Jose Miguel Zulategui (Graphic Design) has, in partnership with a friend who has a two-branch advertising agency, with offices in Madrid and Pamplona, opened a third in Marbella, Spain. While the three offices are independent, they work in concert on special projects or for special clients. The agency, Gap's Comunicacion Costa Del Sol, does all kinds of advertising (TV, radio, print), as well as graphic design and event planning. Check out Miguel's website at www.gaps-costadelsol.com or the other two agencies at www.gaps.es or www.gapsamplona.com, and email Miguel at jmzulategui@hotmail.com.

CLASSnotes

2001 - Laura Granlund (Fine Arts)

took part in a show called Soft Sell: A Plush Exhibition at DVA Gallery in Chicago in December. Get in touch with her at intimidation@hotmail.com.



2001 - Malena Luongo (Graphic Design) has taken a job as a graphic designer in the in-house design department of the Milken Family Foundation in Santa Monica, CA. The Foundation's mission is to "discover and advance inventive and effective ways of helping people help themselves and those around them lead productive and satisfying lives...primarily through its work in education and medical research...".

You can email Malena at malenaluongo@hotmail.com.

Boston, where his manager is Catherine Pipes (Electronic Graphic Design 2002). Check out Nick's website at www.nickheigelmann.com and contact him at nheigelmann@gmail.com.

2002 - Joyce Parent (MA in Interior Design) has moved from Oak Point Associates to JSA Architects/Interiors/Planners in Portsmouth, NH, where she joins two-year veteran Chris Carver (Interior Design 2004). You can reach Joyce at jpjm@gwi.net.

2003 - Vy Horwood (Interior Design) has moved to Washington, DC and, since October of 2005, has been working for Gensler in Arlington, VA. She is engaged to John Knaus, who is with the National Endowment for Democracy, with plans to marry on June 9, 2007 in St. Mary's City, MD and honeymoon in Italy. She also sends a "hello" to Mark Brus ("I'm glad to hear he's still teaching at NESAD - he was one of the best teachers I had.") You can reach Vy at vy_horwood@gensler.com.

2004 - Samantha Calden (Graphic Design) has moved to Oakland, CA to pursue a Master of Fine Arts degree in Graphic Design at the Academy of Art University in San Francisco. At the same time, she is working remotely as a freelance designer for Hearts on Fire, a Boston-based diamond company and one of the luxury industry's fastest growing companies. Get in touch with Samantha at scalden79@yahoo.com.

2004 - Katherine DeMelo (Interior Design) has relocated to Miami Beach, where she is an interior designer for RTKL Associates, Inc., an international architecture, engineering and planning firm. You can email her at kdemelo27@yahoo.com.

2004 - Lauren Dorazio (Interior Design) has left her job in the facilities management department at Rhode Island Hospital in Providence and has moved to DiLeonardo International, a hospitality design firm in Warwick, RI. There she joins the subject of our last alumni interview, Marc Ciannavei (Interior Design 1985), who has been with the firm for about a year. Lauren is a Specifier, which means that she works with a designer, helping with the design itself and the finishes, furniture and equipment, then adds all the design specifications. She's now

working on the Renaissance in Boca Raton, a Marriott in Ft. Lauderdale, and Waters Edge in CT. You can reach Lauren at ldorazio@dileonardo.com.

2004 - Earl Misquitta (Graphic Design) is working as a graphic designer for United Gulf Management, Inc., an investment management company in Boston. You can reach him at earl@earlmisquitta.com.

2004 - Jemima Pierre (Graphic Design) has relocated to Los Angeles, where she is an admissions representative for Argosy University in Santa Monica. She is also a student at Argosy, pursuing her MBA degree. You can reach her at jemima__pierre@hotmail.com.

2004 - Brian Reardon (Graphic Design) has left Houghton Mifflin and has moved to Cool Gear International in Plymouth, where he's working with Larry Kwong (Graphic Design 2004). You can get in touch with Brian at brian.reardon58@gmail.com.

2004 - Julie Richard (MA in Interior Design) has left the Duffy Design Group and opened her own firm, Shelter, specializing in residential and small hospitality design, in Salem, MA. She is also teaching at Endicott College in Beverly, retail design last fall semester and construction documents this spring. In addition, Julie and husband, Keven Hobbs, are expecting their first child in July. Email your congratulations to them at jricharddesign@comcast.net.

2004 - Lisa Young (Interior Design) has returned to Massachusetts and is currently working as an Account Manager for Office Environments of New England in Boston. You can reach her at lisayoung05@yahoo.com.

2005 - Michele Levy-Kodarin (Interior Design) has returned to Toronto and is currently the Manager, In-Store marketing for jewelry and footwear for the Hudson's Bay Company. Working for 98 Bay stores and 400 Zellers stores across Canada, Michele is putting to good use both her background in visual merchandising and her interior design experience ("The best of both worlds!"). You can reach Michele at mlevyk@msn.com.

2005 - Elizabeth (Viall) Lazay (MA in Interior Design) is the Design Direc-

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2001 - Orsolya Windhoffer (Graphic Design)

just emailed us with a change of address (she's still in Maryland though, working as Creative Director for FlavorX, a company that

develops flavoring for children's medicines), and added that she's going to be married on November 3rd. You can read all about it, see lots of photos, and offer your congratulations by logging on to www.orsolya.net.

2002 - Nick Heigelmann (Graphic Design) is working as a designer for Wellington Management Company on State Street in

tor for her family's business, Tweed, a chain of retail stores in New Jersey and Virginia, soon to expand elsewhere. Liz is the Vice President for Design and Communications for stores that sell furniture, home accessories and gifts, for which she does visual merchandising and graphic design, as well as the corporate website. Prior to her joining the firm, Liz practiced interior design for William Hodgins in Boston. Contact her at Elizabeth@tweedathome.com.

2006 – Colleen Barrett (Interior Design) is a junior designer at ARC/Architectural Resources Cambridge, an architecture, planning and interior design firm with such clients as the Kennedy School of Government at Harvard, Genzyme, Syracuse University, and St. George's School in Newport, RI. You can reach Colleen at colleenbar@gmail.com.

2006 – Marissa Borst (Interior Design) has taken a job as an interior designer at Boeckl Gates In Washington, CD. Boeckl Gates is a full service design firm that does a variety of work, from retail (many of the stores on M Street in Georgetown) to the Croatian Embassy in Washington. In her spare time, Marissa works for Anthem Entertainment, a Washington events firm, doing sales and marketing. Soon, however, she'll be starting her own firm, All's Well That Ends Well: Designs by Marissa Borst, as a freelance graphic designer. With her full-time job and freelance interior design work, that will make a full schedule. You can reach Marissa at marissa@boecklgates.com.

2006 – Emily Burgess (Interior Design) has moved to the Washington, DC area and is working for an interior design firm in Annapolis, MD. She is a junior designer in the model homes division at Interior Concepts, a company that, among other things, creates model home designs for homebuilders nationwide. You can reach Emily at emilypburgess@hotmail.com.

2006 – Jennifer (Caldwell) Chambers (Electronic Graphic Design) and her husband, Brett, moved to North Berwick, Maine in September. Once settled, Jennie started her own stationery and greeting card company (check out www.20limesdesign.com) with one line of note cards, but

reception has been brisk so she's expanding quickly. "I'm also taking on some freelance work and recently designed an identity system for a charter school in Pennsylvania and an annual report and newsletter for a community hospital, also in Pennsylvania... I can't believe that it has already been a year since graduation. Seems like time is flying these days." Contact Jennie at jenilime@mac.com.

2006 – Margaret Furlong (MA in Interior Design) is currently with Group One Partners, Inc., an architecture and interior design firm with offices in South Boston. You can reach Margaret at mfurlongdesign@verizon.net.

2006 – Allison Hughes (Interior Design) has started her own residential interior design business, Hughes Design, in Beverly, MA. She also took part in the designers' showhouse sponsored by the Jewish Community Center of the North Shore, which opens to the public on May 6th, running through June 3rd. Questions? Email Allison at a.hughesdesign@gmail.com.

2006 – Layla Khashogji (Interior Design) returned to Saudi Arabia after graduation and has found a job with a firm called Signature Interiors, a young and growing firm based in Jeddah. The company does residential, corporate and commercial architecture and interior design work throughout Saudi Arabia. Since returning, Layla has been in touch with Hasan Al Mutawakel (Interior Design 1986), who himself owns an interior design firm, called Multiform, in Jeddah. You can reach Layla at khashogji.layla@yahoo.com and Hasan at Multiform2000@yahoo.com.

2006 – Brooke Knight (Interior Design) is an interior designer with TRO/Jung Brannen, along with Cheryl Spigler (MA In Interior Design 2006). TRO and Jung Brannen, two of the Boston area's best known design firms, merged in October and will relocate this summer to new offices on Boston Wharf Road. You can reach Brooke at bknight105@yahoo.com.

2006 – Oriana Merlo (Interior Design) is currently working for the internationally known architectural firm of Moshe Safdie & Associates in Somerville. She is also an adjunct instructor at NESADSU, teaching Interior Materials & Finishes. You can reach

Oriana at orianamerlo@comcast.net.

2006 – Lisa Sobolewski (Interior Design) has joined Marilyn Shen (MA in Interior Design 2006) and Michele Kennedy (MA in Interior Design, September 2005) at Visnick & Caulfield, Inc. Architects and Interior Designers, around the corner from NESADSU on Boylston Street. You can reach Lisa at yasuadio@yahoo.com.

2006 – Eileen Umba (Fine Arts) is taking some time off from work to care for her new daughter, Siena Bella, born September 16, 2006. You can reach Eileen with congratulations at eileenumba@hotmail.com.



2007 – Mary Orlando (MA in Interior Design) has taken a position as an interior designer with SLC Interiors in South Hamilton, MA. SLC Interiors is owned by Suzanne Csongor, who used to teach at NESAD, and is also where Karin Barrows (Interior Design 1999) has been employed for a number of years. You can contact Mary at maryorlando2002@yahoo.com.

2004 – Bethany Lyford (Interior Design) is working as an interior designer in Providence for Robert Amendolara Associates. You can reach her at hedkrueger@cox.net.

ALUMNI interview

ALUMNI INTERVIEW

I WENT BACK TO WHAT I ORIGINALLY WANTED,
WHICH WAS ART.



Mish in California, 2006

One of the most interesting aspects of interviewing an alum for this feature is finding out what that person did before they came to NESADSU, then where those two sets of experiences led after graduation. In other words, what goes in and what comes out. Michelle McIntyre is a case in point. For all I thought I knew about her, there were 100 things I didn't.

After an unsatisfying semester at Bridgewater State College, Mish returned to college in 1990, attending Massasoit Community College, not so much because she thought it was ultimately the place for her but rather as a steppingstone. "My parents were against me pursuing any kind of a bachelor's degree in art. Both were convinced I would starve to death as an artist...so I hatched a plan to attend a two-year community college where I could work and pay the tuition in several payments. The time would allow me to build a

strong GPA to apply for scholarships to transfer to a four-year institution." Massasoit, however, was more life-transforming that Mish realized it would

I went for the closest thing, half-science, half-art, which was archeology. And I absolutely loved it. I did illustrations, photography, everything, but I loved the science as well.

be. As a big fish in a relatively small pond, she found herself taking leadership roles more than once, and developed an intense interest in politics. As a member of the Student Senate, she organized a rally to protest state cuts in education funding. From this one experience came a dawning awareness of the power of politics, of crowd manipulation and abuse of power. The underlying political overtones of much of her artwork were born here.

Mish's successes at Massasoit led to her being awarded a scholarship to Franklin Pierce College in New Hampshire, where she completed a bachelor's degree in anthropology ("halfway between science [where her parents wanted her to be] and art"). Upon graduation, in 1993, "I literally threw my cap off, got in a car, and left for Arizona. I'd won an internship at the Grand Canyon, with one of the most famous up-and-coming archeologists of the day, Jan

Balsam. I was in the Grand Canyon for six months and it was awe-inspiring. It really changed me, changed everything I did and thought. It was the first time I was immersed in a culture that was so alien from my own that I had no reference points. Everything from flora and fauna...to prayers in the morning and the flow of life was totally, totally different. I was able to spend some time with the elders of the Hopi tribe. We whitewater rafted the Grand Canyon together to look for traditional cultural property...a property that is identified by the tribe itself as being valuable. They were caring and open, treating me as a granddaughter during the trip, teaching me at night the names of the Hopi constellations."

I then asked how Mish got from the Grand Canyon back east. "They wanted me to stay...but they were only paying me \$42 a week and I couldn't survive on that!" While with the Hopi, she had been working with the GIS system, "basically an early global positioning system. I was doing GPS work with the government and their satellites.... So, when I came back, I fell into computer work, and got a job with a company that was associated with Microsoft, so we were basically Microsoft's help desk.... Then I moved to Compaq. I'd been working for a Visual Fox Pro product, a relational database that Microsoft had, so at Compaq I did remote control. That's now standard in any computer but at that point it was revolutionary. Now if you have help desk problems, you can call and they can connect to your computer through the Internet."

Then I asked how she'd decided to go into art from the computer world. "I didn't. At that point, I got the call, in 1997, telling me I had a brain tumor. So I left Compaq. I had several operations and I was really sick. It took me years to gain back health enough to do anything. I was REALLY disabled. Then, after the second brain operation, I started feeling better. I was still having sight problems but I was really feeling better. So I said, look, I can have a complete do-over. I have no ties, I have no job to go back to. I couldn't go back to archeology, because I physically couldn't do that anymore. I had been an artist when I was in high school and I'd always wanted to be an artist my entire life, but my parents refused to allow me to. They said I'd starve to death. So I went for the closest thing,



“As soon as somebody plays a glass the entire room turns and . . . becomes involved.”

half-science, half-art, which was archeology. And I absolutely loved it. I did illustrations, photography, everything, but I loved the science as well.”

So was that when she decided to go to art school? “At that point, they didn’t know what was going to happen to me, how long I was going to live, if this was going to be a life-shortening sort of disease. So I thought, if I had only so much time, I was going to do what I

“I had such a love for drawing and painting and sculpture. I couldn’t bear to leave it! So I didn’t . . .”

wanted to do! So I went back to what I originally wanted to do, which was art. I still had that science thing, so I thought of

architecture or interior design. I could combine all that in interior design, and that’s why I came here [to NESADSU]. I wanted to do the Masters program and I didn’t care how long it was going to take. Disability paid for the first semester . . . and that’s all I needed. At that point I could get scholarships. I could show Suffolk real financial need and academic excellence. I went through the Foundation program, loved it, started the interior design program, started working for [Interior Design Program Director] Karen [Clarke] with a [library] fellowship, loved working for Karen. Then I started my first actual, technical interior design course – hated it! I didn’t care what the fire code of the building was. I just wanted to draw and design and craft, so quickly decided I was in the wrong major.”

So Mish transferred from the Master of Arts program in Interior Design to the Diploma program in Fine Arts. “I had such a love for drawing and painting and sculpture. I couldn’t bear to leave it! So I didn’t. I worked under [Fine Arts Program Director] Audrey [Goldstein] and [Adjunct Instructor] Deb [Weisberg] and they kicked my butt! It was good for me. It really pushed me out of the box I was in and made me think about other things. They gave me the ability to give a strong opinion in a narrative direction.”

From here our conversation turned to Mish’s art work. The first thing out of her mouth was, not at all apologetically, “I am a video game geek! I love board games, I love card games, I love everything

about games! Sudoku, all those strategy games. I just like that challenge and that engagement. It’s like submersing yourself in a new environment: everything else just floats away, except for what you’re doing. It’s a natural instinct. One of the most basic human natures is to play the game successfully. It goes back to natural instinct, survival of the fittest. If you have a challenge in front of you, you want to solve it. You have a biological need to solve it, so you’ll be successful. It engages your whole mental capacity . . . it helps hone your memory and your skills. The whole idea of strategy is to guess the other person’s next move. If you can figure out what they’re going to do before they do it, then you have the edge.”

Mish’s work also contains some potent political statements. “My family is terrible! Half of us are Republicans and half of us are Independents. I’m the only Democrat. There’s a lot of yelling and screaming going on all the time. I have this sense of what’s right and wrong and I get really angry when I believe things that are wrong happen, which is all the time now . . . I believe a politician should rise above and be the best of us and guide us . . . But now you have all these actors and actresses and it’s all about public speaking and presentation. I get so angry about it all.”

How to combine the two? “I’m starting on a new piece now. I’m in the design phase and I’ll take about three months to research. I’m thinking about the game of Monopoly and the city of Boston. There’s a complete disconnect between what they’re saying [about the local economy] and what’s happening on the streets. There are more and more people losing their jobs, more people are being forced out of Massachusetts, college kids can’t stay here. So I’m going to take Monopoly, as it’s based on land and land prices and housing, and turn it into a commentary, economically and socially, about Boston. It’ll be about foreclosures, land prices, crime, Mayor Menino and what he’s doing . . . I’ll use it like a science project.”

A science project is what gave life to *October*, one of Mish’s most provocative works. “I recorded my leisure time every day for the month of October, to see how much leisure time I actually have in a day and how that varies. The other part of the research had to do

ALUMNI interview continued

ALUMNI INTERVIEW



"October" by Mish McIntyre

with the fact that Benjamin Franklin once created what was called an armonica, which was a series of bowls, with differing amounts of water in them, on a spindle. Instead of moving your finger over the glasses to make a tone, the spindle moved the glasses and you could actually play it, kind of like a piano roll. With the armonica, there was a certain interaction of the kind I want between the artist and the public. The glasses and the water look beautiful but, until an audience member actually plays with the piece, it doesn't come alive. As soon as somebody plays a glass the entire room turns and...becomes involved. That's what I want."

The wine glasses that make up Mish's own armonica are filled with levels of water corresponding to the amount of leisure time she registered each day in the month of *October*. The differing levels give each glass a different tone ("I even had a musician come in and identify the fifteen different tones they made.") So you could actually play a song? "And people did! But it doesn't come alive for me until I see it. Hiding in the back of the room, I get to see that private moment when the audience actually explores the piece. There's a wonder that takes over and they engage. Then it's a community builder as people play the glasses together."

Many, if not most, art works say "Do Not Touch" and that aggravates Mish. "One of my big challenges is trying to engage the audience without telling them what to do." In *Lost Hopes, Lost Dreams, Lost Prayers*, she filled a military-issue body bag with thousands of Islamic prayer beads (the "lost prayers"), one for each civilian casualty of the Iraq war, inviting the public to take or add beads. A sign on the bag gives the unofficial, but, in Mish's mind, more accurate tally of the dead and wounded ("The US government actually had a policy of not counting civilian casualties, until it became such a big deal in the press. But the count is still not accurate."), providing a political context for both bag and beads.

I asked whether Mish's goal, while a student at NESADSU, had always been to go to graduate school. "Yes! I want to teach!... I applied at Massachusetts College of Art, in Fine Arts/3-D, because of Judy Haberl and Jill Slosberg-Ackerman. I've met both of them

casually and Jill did my senior thesis review. I looked at MIT, Cal Arts, San Francisco Institute of Art, the Museum School, I checked out Chicago. When I visited the schools, I found that the faculties were amazing. But when I talked to the students, I was significantly disappointed. This sounds really ignorant, but I was well beyond them intellectually. They weren't being pushed the way I wanted to be pushed...and they were so isolated. They didn't have any understanding of what was going on locally or internationally in art. And they argued with each other. They weren't supportive and I didn't want any of that, not after NESADSU." But she obviously didn't find the same conditions at Mass. Art? "Nope, a completely different story. Jill came and did my final review. She had amazing insights into my work.... It was the first time someone other than Audrey or [Assistant Professor] Randal [Thurston] or Deb, just exceptional faculty members, really had insight I hadn't thought about. And, when I went and talked with their grad students, they were intellectually equal, AND they were supportive of each other. I don't want to go into a graduate program that is so competitive that everyone is isolated. Another reason I chose Mass. Art. is that there's been a loss of the master/apprentice relationship in the art world, since the Bauhaus in the 1930's. You've lost that one-on-one with a master. Both Audrey and Deb were mentored by Jill and Judy so, by moving from Audrey and Deb to Jill and Judy, I'm reestablishing that kind of master/apprenticeship. It's a similar pedagogy that I'm comfortable with."



"Lost Hopes, Lost Dreams, Lost Prayers" by Mish McIntyre



"Lost Hopes, Lost Dreams, Lost Prayers" by Mish McIntyre

At the moment, Mish is working at NESADSU as Program Coordinator for the Graphic Design program, under the direction of Program Director Laura Golly ("YAY!"). Where is she healthwise? "April's my next MRI. I have a fourth brain tumor so am looking at my fourth surgery. It's no big deal", she said with a laugh. "I hate the hospital so much that I rebound really quickly! But the surgery

is more difficult this time because of all the scar tissue. And radiation will kill my pituitary, which controls just about everything, so I'd have to go on all kinds of drugs. Unfortunately

What about teaching, which is what Mish would like to do after graduate school? Her teaching philosophy, like so many things, developed, in part at least, from her association with the Hopi in Arizona.

I'm allergic to just about everything, drug-wise, so that complicates things.... It's going to be hard but the last time I went through this, I found a social worker who taught me all the tools I needed to make these decisions, without allowing them to consume me...to keep my life together."

There have been so many obstacles that illness has put in Mish's way, but, for all that, she can still see the positive. "Randal remembers in 2003, in my first semester here, when I took 2D Design from him and Drawing I from Jeff Hull. I actually lost my eyesight during that semester, so I would actually come to class with a cane because that was the only way I could get there. Randal taught me how to draw by scientific formula because I couldn't draw what Jeff wanted otherwise. It was brilliant! Jeff taught me how to relax, Randal how to use tricks to identify what was going on visually. I've used those tricks to this day, in every aspect of my life."

I asked Mish about her various philosophies, her political philosophy and the one that dictates that, because she doesn't know exactly what may happen down the road, tells her to "seize the day", to do what is important to her and not to others. Are there others? "Yes. The other is because I like and attract people. I naturally migrate to leadership roles, I have a huge skill set because of my crazy life, and I have a lot to contribute. But I also have played

around with numerology and I know that I have a karma debt of abuse of power. There's a line between leading and helping and being a good person, and abusing my ability to manipulate people. That's my balancing act."

What about teaching, which is what Mish would like to do after graduate school? Her teaching philosophy, like so many things, developed, in part at least, from her association with the Hopi in Arizona. "The elders shared their knowledge with me but the teaching method was radically different from anything I had experienced at school [at Massasoit and Franklin Pierce]. The Hopi elders are leaders but they let their students come to their own conclusions, so all they do is to manipulate the environment to allow the students to figure out the solution to the problem. The emphasis was on the self-esteem-building that comes from figuring something out yourself. From that point on, when I tutor or teach, or present my artwork, it all revolves around the "game" I've put out for you and I allow you to figure it out for yourself. I poke you in a certain direction with a little stick you don't even see." Doesn't sound like a bad way to learn.

S.C. §

FACULTY interview

AN INTERVIEW WITH CHARLES GIULIANO



Charles (center) with Lydia Martin (left) and Michael Brodeur (right) circa 1989.

After over a quarter-century with The New England School of Art & Design, Charles Giuliano is retiring at the end of the spring 2007 semester. Therefore it seems only fitting that he be given the opportunity, in this interview, to tell the

story of his years with the school, the legions of students who have passed through his classes, and what he's done and plans to do outside of school.

The holder of a BA in Fine Arts from Brandeis University and an MA in American Art and Architecture from Boston University, Charles was hired as a part-time instructor of art history in January of 1980 and as Gallery Director in 1995. Since then, he's had in class the vast majority of students who have passed through NESAD and NESADSU and it's safe to say most remember him vividly. Charles' goal in teaching art history to non-art historians was always to make the class much more than a dry recitation of names and dates. After all, the course description says that "the objective of this... survey course is to provide a path by which the student may take the ideas and lessons extracted from the study of art history and turn those ideas into meaningful insights to be utilized in the studio".

*In addition, Charles is also a writer and critic, well known to New England artists, curators, and gallery-goers, as well as the keeper of *Maverick Arts* and *Berkshire Fine Arts* web-based newsletter on all aspects of the American art scene. But we'll let him tell you about all of that.*

Q. What brought you to NESAD in the first place?

A. It was a matter of chance. I happened to be late getting to a class at Boston University, where I was a graduate student, and bumped into a classmate who was also running late. In that encounter she informed me that she was graduating and would be leaving Boston. She asked if I would be interested in applying for the job she was vacating at The New England School of Art & Design. I was interviewed by Bill Davis, who was then second in command to the director, Chris Rufo. Bill hired me, I don't recall the year, probably around 1980 or so, and I have been with NESAD ever since.

Q. As an art history major in college myself, I can attest to the fact that the subject can be as dry as dirt or as fascinating as anything. What's your technique for avoiding the former and keeping your students interested in the subject at hand?

A. That is a most challenging question and issue. I often point out to students that the course is called Ideas of Western Art and is not

just about memorizing images and dates, although that is an aspect of what they learn. Memorizing is the hard part of art history and there is no way to avoid that. But more importantly objects and buildings need to exist in a place that includes what we call the zeitgeist, which is the mood of the period. What are the ideas and issues that surround the pyramids, Chartres cathedral or the new building of the Institute of Contemporary Art? Works of art and buildings get created for a reason and reflect the concerns of the time. So in that sense an artist and art historian needs to know and be curious about virtually everything from religion and philosophy, to politics, history, science and technology. This is what I try to bring to students and often they feel overwhelmed by the glut of information. But most of all I try to stimulate their curiosity of the world they live in and the images that surround them. That art and architecture may also signify propaganda and marketing. Art is always about selling us something. And, of course, most of all I try to make the classroom a place where learning is fun. That entails really bad and now ancient jokes.

Q. Since the merger with Suffolk, how have your students changed? Are they more mainstream, so to speak, or still the free thinkers they used to be? And has your teaching philosophy changed over the years? Are you still as provocative as you used to be or have you been mainstreamed too?

A. Yes, students have changed dramatically from the wild west years on Newbury Street. The students of that era were not gifted academically but many of them were wonderfully creative and went on to have brilliant and successful careers. All of us old timers can readily recall the infamous 'class from hell.' We were so glad to push them out the door but they were also demanding and amazing on other levels. The students today are far more qualified and disciplined. There were questions about how they would succeed when we merged with Suffolk. I was unique at the time as I was the only professor who was then teaching for both institutions. So I had a different perspective. It was wonderful to observe that when our students got folded into the Suffolk community they were often the most dynamic and successful. Ask any Suffolk professor and they will readily state that their NESAD students are outstanding. For one thing they are far more serious and disciplined. You can't party your way through NESAD in the manner that has become all too familiar at Suffolk. It is just not possible to fake studio assignments and pass those courses after an all-nighter. As to being provocative, unfortunately, that hasn't changed. Maturity and reason still elude me.

Q. You used to require performance pieces of your art history students, many of which I remember very well as being absolutely hilarious. Many of your former students do too.....

A. Actually that wasn't really my idea. Our chair at the time was Steve Belcher who wanted an extreme makeover of the entire curriculum including art history. So I was mandated to find a different way to teach art history. The performances as an end of the year alternative to exams was the outcome. They were great but clearly belong to another era. Some of the pieces were truly inspired while other students were self-conscious and uncomfortable. It seemed to bring out the best and worst of the students. Most importantly it brought out the freedom of truly being avant-garde. Some of the students went on from there and continued as performance and video artists. Often when we did those pieces it felt like we really were an art school. Even now that feeling is all too rare.

Q. Talk about your tenure as Gallery Director. What have you tried to do with the gallery and how has that changed since the merger?

A. It has been wonderful to have the chance to serve as the director of exhibitions. It was an opportunity to pull together a lot of elements particularly functioning as an art critic and arts activist for many years before evolving as a full-time curator. I had done shows prior to that including exhibitions that traveled to museums. But programming the gallery twelve months a year and creating consistently relevant exhibitions that fit the mandates of the school and community was enormously challenging. The first issue was convincing first-class artists that it was to their benefit to show with us. Those initial shows were so well received that after that I was basically never turned down when approaching the best artists. Some projects never came through because of unforeseen factors. Most of the time artists delivered and we only really got stuck on a couple of occasions. Once when an artist cancelled at the last minute. That resulted in a student having a much-deserved solo show of which I was enormously proud. And the notorious show last year when the artist strung me along for a year, was evasive about the project, and then wrote on the wall "This exhibition has been cancelled" and listed several reasons why. I approached it as a "conceptual" project but it caused a backlash from faculty and students that I tried to channel into a dialogue about the avant-garde. I still stand by allowing an artist the freedom and opportunity to make that conceptual statement. It was actually quite an important statement and learning experience. Also our two shows with Native American artists have been pioneering and of great importance to the University. Our show with the visionary artist Paul Laffoley got little media attention but won a critics award and it was gratifying that the artist was given a huge spread in the Globe and our show was finally recognized.

Q. You've got quite a reputation as a writer and critic. Is that where you'll put your post-retirement energies? And what about the website? Any plans there?

A. Thanks for asking and readers are invited to check them out at www.maverick-arts.com and www.berkshirefinearts.com. Both sites have been growing steadily and now equal or exceed the readership of magazines such as Art New England. So I will continue to put creative energy into further development of the sites.

Q. You've always done a great deal of photography. Are you going to continue that or are you headed in another direction? Are you showing these days?

A. For the past several months I have been going through a vast archive of images and scanning them into Photoshop. I am preparing for a retrospective of the portraits for a show in the gallery in May. They cover all aspects of my creative interests and interviews from art through jazz and rock. I think it will be a fun show. It is typical of me to plan my own retirement party and I hope lots of people will come and see the result of all these years of covering the arts.

Q. If you could choose your replacement, either as a teacher of art history or as Gallery Director, what would you look for and how could you be certain that person would fit in here?

A. It is absolutely clear that in today's academic world I would never get hired. The University is far more established with a greater emphasis on credentials. But I hope that whoever teaches art history realizes and adjusts to the reality that they are teaching artists and designers. That is a very special audience with a unique range of challenges and opportunities. So I would hope that the search is for someone who combines both creativity and art history. Perhaps an individual who is an artist, curator or critic and not just an academic. As to the gallery I have hand-picked and trained James Manning. Given a chance I have every confidence that he will do a terrific job.

Q. What has kept you at NESADSU for 27 years?!

A. Good heavens. Has it really been that long? That makes me feel so old. But the truth is that I have really and truly loved being a part of NESAD. A couple of times over the years I actually went into Bill's office and offered to resign. He always talked me out of it. So we have Bill to thank or blame. It's his fault. And I am sure that is true for a lot of us. He has been a terrific and supportive person. He saved not just me but NESAD itself during some dark days. We all owe him our love and gratitude. Hey guys, thanks for the memories.



Charles shortly before his retirement in 2007.

GALLERY

schedule

GALLERY SCHEDULE

2007

MAIN GALLERY: LAST CALL: A RETROSPECTIVE: CHARLES GIULIANO

This will be Charles' last exhibition as Gallery Director at NESAD-SU and the opening reception will constitute his retirement party. Come and let Charles know how much you appreciate his years of teaching!

May 17th to June 29th

Reception/retirement party: Friday May 18th 5-7 PM

MAIN GALLERY: STENCILS

These interactive installations will be guest curated by Hiroko Kikuchi

July 26th to August 25th

Reception: Thursday, July 26th 5-7 PM

Note: The Gallery will be closed from August 25th to September 3rd for repainting and preparation for the fall 2007 season.

MAIN GALLERY: JOHN POWELL

A sculptural lighting exhibition.

September 4th to October 6th

Reception: Thursday September 6th 5-7 PM

MAIN GALLERY: SUSAN NICHTER

Recent paintings by a NESADSU faculty member.

October 11th to November 10th

Reception: Thursday, October 11th 5-7 PM

MAIN GALLERY: OZSPIRATIONS

The Land of Oz, curated by Associate Professor of Graphic Design Jennifer Fuchel.

November 15th to December 22nd

Reception: Thursday, November 15th 5-7 PM

* Call (617) 573-8785 to confirm dates and times of exhibitions and opening receptions.

