Art and Design alumni newsletter, vol. 4, no. 2, 1991

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Harry Bartnick: Painting with a Conscience

Since the time humans organized themselves into something resembling civilization, artists have provided particular visions of truth and beauty. But truth is not always beautiful. There are times when artists are compelled to use their special gifts in ways that force society to see problems in new ways. Harry Bartnick is a painter and instructor at The New England School of Art & Design who takes the tradition of the artist as advocate seriously.

In the late 1980's, outraged and frightened by the degradation of the earth in the quest for material progress, Harry made a conscious decision to make his paintings more contentious. Content became crucial. He turned away from a successful career as a formalist/realist painter, and began painting a series of works with aerial views of the process of industrialization as it intrudes into the natural world. "As heroic and immortal as we may think we are in everyday human scale, from a distance we are microorganisms who are doing severe damage to the earth. This realization can be rather depressing or it can help us decide whether we want to go through life as dangerous viruses or as enriching inhabitants."

For this series of environmental paintings Harry finds inspiration from a variety of sources — views of the earth from space, industrial magazines, National Geographic, and his personal experience of the environment. A current work draws on aerial photographs of the pollution from an aluminum plant in Australia.

As an artist, Harry also draws upon a long-standing admiration for the art of ancient Rome and Greece and the artists of the Renaissance. He sees himself following the tradition of Goya whose Disasters of War and Commentary on the Spanish Court made strong social statements. He is inspired by Fernando Botero whose figures and still lifes comment on greed and opulence, and by Leon Golub who has created powerful images of political violence and repression. "I enjoy their work because they make social statements in ways that are worth looking at. The visual impact outlives the particular problems they address. I hope that my paintings will be appreciated in the future for their own sake, and as a reminder of the bad times that, hopefully, have passed."

"There is not a separate painting ideal I am pursuing. Art for art's sake is fine for some artists, but for me it's too esoteric and detached to pursue purely formal goals. Art is at its best when it serves its culture. I want to educate, to stimulate, to hold up a mirror. I am not painting for posterity, but for the here and now."

"At the same time, my art is not just a social message. I try to refine my work so that there is visual impact. I need to take into account composition, color, space, balance, the overall effect of the image. I want there to be an element of actuality to the painting that results in a visceral effect on the viewer."
Harry Bartnick continued from page 1

Using Realism to Go Beyond It

The ability to create believable paintings from imagined ideas in great measure comes from Harry’s experience as a formalist/realist. For over ten years he examined the world around him and created carefully crafted and composed images of everyday life. “It’s always good to have realist artists, because realism doesn’t mean just copying reality. It means being able to see what’s there. Stepping aside for a moment and saying, ‘This is what things look like.’ The best realists of today can’t compete with those of hundreds of years ago, but it’s good that they are trying.”

Harry did not necessarily distinguish between attractive and unattractive subject matter. Many of his paintings featured mundane subjects such as industrial facilities and apartment buildings. Paintings of porches were particularly popular. “People enjoy seeing their world reflected. Familiar scenes evoke personal memories. It is very indulgent and pleasant with the meaning coming primarily from the viewer. The effect is to immortalize and glorify everyday scenes that people experience. Now, if I went back to ‘ground level’ realism, I would be more discriminating in my subject matter. I would have to decide what I wanted to glorify. In spite of what art critics may say, the viewer primarily responds to the subject matter. A painting of oil tanks, for example, is never just a study of volume and color. It says something about the society that created the need for petroleum storage facilities.”

Whereas his early work developed a loyal following of collectors, who enjoyed the evocative messages of formal realism, Harry’s current efforts demand more commitment on the part of the viewer. They are more demanding and less decorative. He doesn’t expect his work to be hung in people’s homes. Rather, he is searching for ways to engage the public in a kind of debate on the issues. The paintings have been exhibited at environmental conferences and local universities and Harry is searching for ways to reach out to the general public.

Art as an Expressive Escape

Harry grew up in a blue collar family in Newark, New Jersey. His father was an electrician and his mother a homemaker with an interest in crafts. In junior high Harry began painting as a way to get relief from his immediate environment, which he perceived as anti-art and ugly. “Newark had a great library and museum and with its proximity to New York City I could find the art I needed as a means of escape. I sort of grew up in my own world with my thoughts back in the Italian Renaissance. Actually, my Italian barber first introduced me to the Italian masters. Also, I was an avid movie fan and the Cecil B. DeMille spectacles excited me with their color and size.

Later, I tried to mimic the wide screen with painting. I5 and 20 feet long. I still have the impulse to make paintings as large as I can. I like to create paintings that really occupy space that people can walk into and can’t avoid.”

Harry attended the Newark Arts High School where he developed the basic skills and concepts of the trade. He especially remembers one teacher who emphasized the need for composition above all else. “Lorn’s book analyzing composition in Cezanne’s work had a major influence on my early efforts. In a way high school had more impact on me than college or graduate school.” After graduation in 1968 Harry attended the Tyler School of Art near Philadelphia and then Syracuse University where he received an MFA.

Although he enjoyed the community of artists at both schools, Harry feels somewhat short-changed by his art education. “Only once in six years did I see one of my teachers with a paint brush in his or her hand. They gave me assignments and there were critiques, but it was all theoretical and more concerned with esoteric issues. It wasn’t really the teachers’ fault; it was the times. Discussion and training were difficult because of a lack of any common ground for these things.

“If I were 18 or 19 today I would go to art school and then, instead of getting a Masters Degree, I would find an artist I admire and work with that person for a period of time. I would take that art and take it a step further. Then maybe someone would want to work with me and we would get some momentum going. Otherwise, each artist starts at nearly ground zero. In the 1500’s everyone strove to paint the perfect human figure in space. Today it’s sort of a free-for-all and the choices are overwhelming. I think it’s a lot harder to be an artist today.”

The Art of Teaching

Harry’s first teaching position was at the Lake Placid School of Art in upstate New York. After four years of living in the snowy woods and driving around by hairpin turns, Harry moved to the hub of civilization. Although Boston’s arts community proved not to be as thriving as he
hoped, he did find a measure of support and friendship, and settled north of the city near the ocean.

Harry began teaching at The New England School of Art & Design in 1979. He has taught color, design, drawing, and painting. He describes NESAD students as "practically minded with an emphasis on commercial art, but with a growing interest in fine art. There is more skills training than when I went to school. Instructors show ways of doing things—applying paint, putting graphite down, doing comprehensive sketches. Learning specific skills frees you to be more creative. The more you learn the more choices you have. Students have the chance to try out a lot of different approaches. At NESAD there seems to be a good balance between education and evaluation.

"I think that I'll always want to teach. It wouldn't be healthy for me to be completely out of contact with people. It's lonely work being in the studio all day — it's not a lot of fun all the time. School is a good outlet for me to stay in touch with an art community."

**A Personal Painting Style**

Harry spends at least three days and every other weekend working in his studio, a converted garage. "I find that starting and finishing the painting are the best times. The in-between times are the hardest. I know where the painting is going and it's a matter of committing myself to carry it through in a regular fashion. The process may or may not be that interesting, but I always have to think in terms of creating the final product. Sometimes it's a choice of having a lot of fun or having a good painting. I find when I'm just having fun I end up with a bad painting. The paintings that I like the most are generally the most difficult and tedious to do."

Harry has developed a personal painting style by trial and error. He uses acrylics for small studies on paper, and an acrylic underpainting on canvas as a rough draft of general shapes and color. Acrylic's quick drying permits immediate revisions. When he is fairly sure of composition and color, Harry uses oils for the final product. The slow drying quality of oil gives him time to refine highlights for blending, shadows, and merging of colors. He completes one area at a time, since he doesn't paint wet over dry. More revisions build up paint thickness which adds to the sensual quality of the painting. "Lacking genius I need to rely on a plan. I can't do a painting straight through like Mozart wrote symphonies."

Such careful craft has attracted the admiration of a wide variety of collectors and galleries. Harry has shown work at Brandeis University, DeCordova Museum, Clark Gallery, Danforth Museum, Provincetown Art Association, Federal Reserve Bank, University of Massachusetts, Helen Shilen Gallery, Newport Art Museum, Montserrat School of Art, Bentley College, Martha Tepper Fine Art, Newton Art Center, Zoe Gallery, and Massachusetts Institute of Technology. His work is held in the permanent collections of Cabot Corporation, DeCordova Museum, the Hyde Collection, and numerous private collections.

Dreaming about the future, Harry envisions a move to Italy. During his junior year in college he studied in Italy and would love to be surrounded by a community of artists. "Italy has a cultural tradition of great art. As a friend once said, 'Being an artist in the United States is almost like parachuting behind enemy lines.' I don't blame Americans for feeling negative about artists, because so much of what artists are pursuing has no relevance to the culture generally. Ultimately, the pursuit of pure form and color leaves most people with nothing to grab onto except the work of Norman Rockwell and Andrew Wyeth. You shouldn't have to have an MFA in order to understand a painting. There should be communication devices and sign systems in paintings that the viewer can understand just by virtue of the fact that we live in the same culture. The hard thing is finding those devices, because we live in such a pluralistic culture. You never have a clear sense of what the other person knows. This is another reason I look toward living in a more cohesive society where there is more shared community information and tradition. Oddly, Americans are willing to try to understand sophisticated images in the context of consumption, television ads being a prime example, but in casual conversation most are proud to announce that they know nothing about art. In countries like France and Italy people are ashamed to admit such lack of knowledge. Breaking through this antipathy is a job in itself."
As creative workers, artists and designers are constantly exposed to the possibility of being ripped off. Much of their work can be reproduced easily. Clients, who are faced with a stack of bills, often do not give design services highest payment priority. And artists and designers themselves are renowned to have less than outstanding business skills.

The stories you are about to read are true. Some of the names have been changed to protect the innocent — and the not so innocent. If you don't recognize yourself in one or more of them, you probably are not in the art or design business or haven't graduated yet. At the conclusion of this collection of horrors (of course the macabre does have its humorous side), a resident business expert will give advice to those who might not want to be burned before discovering that the fire is hot.

**Hustled by Hustler**

Jim Haberman is a professional photographer and instructor at NESAD. He does traditional photography like weddings and such, and also creates weirdly wonderful images of figures with faces of teeth. His postcards are sold at stores around the area. It was this wackiness that got him hustled by *Hustler*:

In 1983 a student approached me and said, “Gee, I saw one of your photographs in *Hustler* magazine.” I assured him that it must have been someone else’s, but he insisted. So I walked to the corner newsstand and purchased the February issue. Sure enough, there was my photo in a section called *Bits and Pieces*. It was *Hustler*'s attempt to lend a bit of legitimacy to their rag. Apparently they got a copy of a postcard and reproduced it in the magazine with a couple of lines of comment.

I got in touch with a copyright lawyer who agreed to take my case on a contingency basis. He wrote *Hustler* a letter and they offered me $150 — an offer I could easily refuse. In the meantime I got a call from someone who had seen my work in *Hustler* and wanted to purchase a reprint. When he described the photo, I realized that it was not the one in the February issue. Back to the newsstand and sure enough, there was another piece of my work. *Hustler* then offered $300, but we decided to file suit in Federal District Court for copyright infringement. I asked for $20,000 in damages. It was not until October, 1985, that we went to court. The three *Hustler* lawyers defended their actions under the doctrine of “fair use,” which permits the use of small portions of work for the purpose of criticism or review. They claimed that their comments under the photos constituted commentary, and since they had credited the work they did not have to obtain my permission. We argued that they were hiding behind the First Amendment in order to publish work that was entertaining to their audience.

After two weeks of testimony, the judge bought the *Hustler* argument. I really thought we’d win, especially since a similar case in California had been decided in the artist’s favor. I guess we got the wrong judge. *Hustler* then filed a suit against me for making a frivolous claim. They wanted to recover $86,000 in lawyers fees and associated costs. Fortunately, the judge ruled that there were legitimate concerns raised in the case, but it was chilling to realize the power a large corporation has to intimidate individuals who have legitimate grievances.

In the end the case cost me about $4,000 in deposition and court costs. My lawyer got nothing. The loss of the money was bad enough, but it was extremely frustrating to have to frame every argument in terms of money. Artists can't control their own work unless they can prove monetary damages. It's bad enough to be a poor artist, but to lose control over the work you love is even worse. Copyright laws do not offer complete protection by any means.

If I were to do it all over again, I would have chosen a jury trial. I think that the average person would be more sympathetic than a Reagan-appointed judge to the plight of a struggling artist being 'screwed' by an operation like *Hustler* magazine.

**Going Logo**

This anonymous tale is still in the telling: I was driving in my car with a friend when suddenly in front of me loomed the image of a logo I had created. Funny, I didn’t remember selling the logo to anyone but the original client. I came back with my trusty Polaroid and captured the copy. There were a couple of minor differences from the logo that I had prepared for a newspaper ad several months before, but then I noticed that the extra bumps actually appeared in the ad due to dust or something on the negative. The bootleg copy must had been made from the newspaper ad. I filed my copyright and am ready to do battle. The worst part is that this is a case of artists ripping off an artist.
A Visual Chain Letter

Anne Bleivits is Admissions Director and sometime artist at NESAD. Her story shows the power of the modern printing press with a happy ending:

In 1977 I was working in a Detroit law office as a receptionist. I did sketches for fun and friends. Once I did a pen and ink of an old haggery lady secretary with a hook for arm, a ratty sweater, toner-filled lungs, and a bandage around her head to cover the hole where her brain was removed — by no means a work of art.

Eight years later I was in my neighbor's kitchen in Boston and there on the refrigerator was a many-times xeroxed copy of the same drawing, complete with my initials and little logo. It was fun to think about all the places the old lady had gone and the things she had seen — sort of like a visual chain letter.

Unpaid for Design

Ted Fillios is an airbrush artist with over fifteen years of experience in the field. He describes himself as having absolutely no business sense:

A real shudder goes through me when I hear the words 'ripped-off.' This story is the most bitter of many bitter pills I've had to swallow during my career. About ten years ago I went into the T-shirt design business with a good friend. We had an agreement that I would be paid a flat rate for the design, plus a royalty based on the number of shirts sold. We set up shop in a loft space, hired additional airbrush artists, and began shipping shirts around the country. I was merely going along creating new designs. For each one I got a receipt that said, "paid for design." I thought things were going pretty well, but my partner was spending too much time playing executive and not paying attention to the hidden costs of running a business. Before I knew it we were bankrupt.

Several months later I got a call from someone who wanted to buy my designs and begin production again. Being a nice guy I gave my friend a call. I assumed that even though I had created them, the designs were both of ours. Much to my surprise he informed me that the designs were, in fact, his and that he had no intention of sharing any future revenues with me. When I protested that the terms of our original verbal agreement had not been fulfilled, he pulled out the receipts and told me to take him to court.

I figured it would cost me too much to pursue the case and I just don't have the stomach for fighting over money. I even have a very specific contract and I keep a sharp eye out for anyone in well-tailored suits. If you have trouble getting paid, act quickly. The design business is a very quick business. If they have a problem with the client, they are aggressive. The best insurance is to keep control of information or product that your client needs until you are paid in full.

Photographs of my work. I sent an article and photographs with a cover letter saying to contact me to discuss the terms of publication. End of story, or is it?

Fast forward to January, 1991. At a party of animators, including artists and other media types, Jim Yeti congratulated me for my work that appeared in Mondo 2000. It was the first I'd heard about it, so I decided I wasn't going to waste the money on a phone call and after searching hitler and yet, I found the magazine. The dirty magazine section at Reading International in Harvard Square. I shelled out the six bucks and reveled in the realization that a few thousand computer insiders could see my work. It wasn't worth more than six bucks to go after the cyberpunks. Besides, now I have a publication to add to my resume.

A Healthy Mistrust

Jane Borrowman teaches the Business of Graphic Design course in NESAD's Evening Division and is a design and communications consultant. She has been in the field for twelve years. I have heard many war stories and have a few of my own. I would say that the single most important way to protect yourself is to develop a healthy distrust of everyone when it comes to money and art. In that spirit I recommend the following:

- Always put a copyright and prohibition of reproduction notice on comps. It has a deterrent effect.
- Do no work on spec. The client should be prepared to pay for your services and pay a deposit to start.
- Don't be afraid to ask for money up front. True professionals have more respect for you, if you work in a business-like fashion. If they won't put some money up front, you should wonder about their commitment to the entire project.
- Use letters of agreement or contracts for jobs in which there can be any misunderstanding — and this is most of them. Having something in writing will strengthen your resolve, if you do have a problem with the client.
- If you are having trouble getting paid, act quickly. The design business is a very quick business and if your client goes under, you could be the next to be eaten. Small claims court can be successful and lawyers are useful, if they are aggressive. The best insurance is to keep control of information or product that your client needs until you are paid in full.
- Find out what works for others in the profession. Three good sources for information are available at the NESAD library: Graphic Artists Guild Handbook: Pricing and Ethical Guidelines is an excellent, although rather general, source for information on standard business practices. How Magazine has a Business Annual which explores a variety of nitty-gritty issues, including how to protect your creative work. Communication Arts columnist Barbara Gordon writes Freelance, an excellent feature which gives practical advice to artists as businesspeople.

Illustrator Clare Thompson is a senior Graphic Design major who will graduate in May 1991.
The challenge of change has many faces. Older graduates must learn to master new technologies; with others, and even a bit of luck always play a part in creating a satisfying career.

There are, however, some constants in this sea of change. Hard work, fundamental skills, persistence, initiative, a unique vision, an ability to work with others, and even a bit of luck always play a part in creating a satisfying career.

Inspired by the uncertainties of today, we decided to talk to several NESAD graduates about the changes and the constants they have experienced over the years. Their views offer useful perspectives on this particular moment in time.

**Graphic Design**

**New Technologies and Traditional Skills**

**John Hentz** (GD '84) is Art Director at Perrenault and Tompkins Advertising in Springfield. He also is a freelance illustrator. He recently completed writing and illustrating and his second children's book and is nearing the publication of his first.

"When I left school I was anxious to adapt to change. We had a primitive computer graphics system at NESAD and I latched on to its possibilities immediately. At first there was some reluctance among colleagues to move to a new technology, but soon the results convinced even the old fuddy-duddys.

And yet, the most important thing remains the ability to conceive of a piece. Good design training is still important. Maybe even more important. I owe my life to the time I learned how to do good marker renderings and charcoal sketches. At times it's good to put together mechanics in the old-fashioned way. There is nothing like the sensual qualities of drawing and the tactile feel of type. I suppose if business had gone bad enough, I would have to plunge headlong into illustration, my truest passion. And I think that having that passion is something that helps me respond creatively to change."  

**Kim Petersen Hapenny** (GD '82) is co-owner of Exhibit A Graphics in Woburn. Her company specializes in preparing graphic materials for use in courtroom litigation. If she had more time, Kim would express her personal creativity through wood carving.

"I always wanted to be an artist. After attending NESAD, I got jobs because of internships I had while in school. One time I helped a co-worker with graphics for a lawsuit she was involved in, and by chance Exhibit A was founded — but not without a lot of hard work. I learned from earlier jobs the demands required for success. Long hours and cold calls were the only way to build a business.

Rejection plays a big part in the design field. I know many friends have failed because they can't take the rejection of clients not liking their creative work. It is hard to separate yourself from your work, but you become a better communicator when you learn how to accept criticism and facilitate compromise for the client. After all, who are you working for — yourself or someone else?

Desktop publishing is integral to our business, but I really hate it when people equate learning software to becoming a good designer. That's like saying you are a good writer because you know how to work a word processor. I want to see portfolios that demonstrate someone's creative thought process. Sure the work should be clean and neat, but it shouldn't be uniform. Basically it should show work created by an interesting and confident person.

Since such confidence only comes with experience, it is crazy for students not to take advantage of internships. And then to get out and bang on doors, work all night, and find your niche."

**Gwen Frankfeldt** (GD '80) is a Senior Book Designer at Harvard University Press. Her work has won numerous awards from the Association of American University Presses and in the New England Book Show. Also she does freelance design and illustration and has exhibited her paintings and pastels.

"Even though I have worked at the same place for eleven years, it's still exciting to be a designer. There's always something new to learn, something new to do. The variety of experiences build on each other. How I approached a design solution five years ago would be quite different today.

I do most jacket typography and interior book design on a computer, but there's still lots of hand work for jackets. Working with gushy, tactile materials like pastels, oils, and oil pastels gives me a chance to express the emotional quality of particular books. The pleasure of hand work will never be replaced by a computer. One friend of mine actually misses the feeling of tracing paper and pencil when coping type.

Getting experience and making contacts are two of the most important things to do while in school. I found out about a job at Harvard University Press through one of my NESAD teachers, Edith Allard. Even though I always loved to draw, paint, and design things, when I went to college I had no notion of a career in the arts. Now I know that the enormous pleasure I get from doing something I love was worth the wait.

When I got out of college, it was in the midst of a recession and I felt there would never be room for me. I encourage new designers and illustrators who are discouraged by the current economic situation to hang in there. Do a mix of things for a while, build your portfolio by volunteering your services to non-profit organizations whose work you support. The business cycle will always rise and fall and rise again, and eventually there will be a place for you in your chosen profession."

**Interior Design:**

**Professionalism and Adaptation**

**Sandra Ayles** (ID '84) raised a family and then went back to school to create another career. After four years at Huygens, DiMeila, and Shaffer Architects, she moved to Arrowstreet in 1988. Projects she has worked on include the CambridgeGalleria Mall and Boston medical area facilities.

"Interior design is a tough field. It requires a lot of knowledge and it takes a lot from you. You've really got to like it. Taking courses and getting a degree is just the beginning. I worked for architects while in school which gave me a good perspective on the realities of the field. I also developed a good sense of the business. Interior design is unique in that it requires fine artistic skills and business knowledge.

You have to be willing to face ups and downs. If I were starting out again facing this kind of job market, I would consider sales or facilities planning as options. There are, however, many personal rewards as an interior design professional, if you just persevere."

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**Creative Response to Change**
Joyce Saunders (ID '69) is Director of Space Planning and Utilization at Boston College. She is a professional member of the Institute of Business Designers, the International Facility Management Association and the Association of University Interior Designers. At the Build Boston '90 Conference she moderated a panel on The Facilities and Design Community and the Job Market. In what free time she has, Joyce enjoys creating costume designs.

"Survival requires the ability to adapt to different facets of your chosen field. When I first went to work at John Hancock, commercial interior design was just being born. I did everything, including, God forbid, a bit of typing. I still can't type, but I do get to use my skills doing something I love.

Being a successful designer means working well with others. There aren't many superstars out there, so I look for designers with good people skills. Design is not done in a vacuum. You need to learn how to handle people who are going through change, which by its very nature creates anxiety. Good listeners often succeed better than good talkers.

If I were graduating today, I would take internships from people I know I'd learn from. I would get involved in professional organizations on a volunteer basis, and I would be flexible. Opportunities in sales, marketing, and with smaller firms are possibilities. The need for business skills and an understanding of financial planning can not be emphasized too much. Even in the non-profit sector design is driven by the need to be cost-effective. The challenge is to create environments that meet human needs and foster greater productivity."

Robert Wrubel (ID '86) is a residential project designer for Tradewinds, a Boston residential design firm. He is responsible for construction management. Prior to working at Tradewinds Rob was a designer at William Hodgins Inc.

"I got a degree in English from Boston University, but deep down wanted to be a designer. I enrolled at NESAD and had a wonderful time during the foundation year. I really loosened up. It was like summer camp, but very disciplined. Not a day goes by that I don't use the color class taught by Harry Bartnick.

I worked at Tradewinds while in school and just having access to their materials really helped me in studio courses. You can never be fully trained in school. A huge part of what I do, I learned on the job. There will never be a course that teaches a designer how to deal with the intimate relationship you have when designing someone's private spaces.

"There is much more professionalization in the field today. I think that in the future it will be harder for individuals to begin on their own. I am fortunate that the firm I work for is well established and has not been significantly affected by the economic slowdown. Since there are so few residential firms, it's really important to make contacts as a student — even though when I graduated I had to go right to work while everyone else got a vacation."

Since their student days these NESAD graduates have faced many changes in business practices and in technology. Their fields have become more competitive and require greater technical skill. But the basis of building a successful career has changed very little. Artists and designers still must combine a strong foundation of artistic skills with a willingness to take risks. By doing so, they cultivate experiences necessary to build a creative career.
Art & Design is pleased to introduce two President’s Award winners who represent the diversity of the student body. Their variety of interests and experiences enhance the education offered at The New England School of Art & Design.

Laura Caccia

“About six years ago I picked up a paint brush and just couldn’t put it down,” is the way that Laura Caccia (FA ’91) describes the beginning of her new career as a fine artist. After fifteen years of working as a journalist in New Hampshire for publications like the Nashua Telegraph, and New Hampshire Business Magazine, Laura made a momentous mid-life move to become a painter.

She took courses from Elizabeth Johansson and James Aponovich who encouraged her to attend art school in Boston. For two years she studied at the School of the Museum of Fine Arts and painted with Barnet Rubenstein. During the summer of 1989 Laura attended an Art New England seminar in Vermont and met Harry Bartnick. She was so impressed by his course that she transferred to The New England School of Art & Design. “I wanted to have a broader creative experience than the one I was getting at the Museum School, and the personal attention at NESAD gave me the opportunity to work one on one with professional fine artists.”

Two of Laura’s paintings were included in the Copley Society’s Student Show and she will have her own show in Gallery 28 at NESAD in June. Already she is thinking about her studio space, and painted with Barnet Rubenstein. During the summer of 1989 Laura attended an Art New England seminar in Vermont and met Harry Bartnick. She was so impressed by his course that she transferred to The New England School of Art & Design. “I wanted to have a broader creative experience than the one I was getting at the Museum School, and the personal attention at NESAD gave me the opportunity to work one on one with professional fine artists.”

Two of Laura’s paintings were included in the Copley Society’s Student Show and she will have her own show in Gallery 28 at NESAD in June. Already she is thinking about her studio space, whether it should be in the quiet of New Hampshire or the hubbub of Boston. “I am chomping at the bit to get out of school. As a fine artist I have to sell myself just as much as any illustrator or designer.” When asked to contrast her writing and painter Laura comments that, “My paintings are much more personal. I expose myself more and enjoy the different reactions people have to particular paintings.”

Jay McBain

“I’ve been doing art work since first grade, when I won a half-dollar in a safety poster contest. I learned early on that art can pay. By the time I was in high school I spent most of my time in the art room.” Jay McBain (GD ’91) is a 1988 graduate of Wakefield High School who has found his niche. He has taken his love of lettering, car detailing, and drawing to begin a career as a freelance illustrator.

Jay was introduced to NESAD while in high school though a portfolio review conducted by Sara Chadwick, who was Admissions Director at the time. “When I came to NESAD, I was afraid that my work wouldn’t be good enough, but I soon discovered that not everyone could produce portfolio quality material on their first day.” Jay also discovered the importance of being a part of a community of artists and designers. “I’ve met lots of different people and the supportive relationships I’ve developed have made it easier to take risks in my art work.”

After graduation, Jay hopes to build on the connections he has made while in school for freelance work. He has been working part-time at a specialized electronics component company and will use that job as a back-up, if necessary. Another important lesson Jay has learned is the value of hard work. “NESAD is not a place to come and just hang out. I know that it will take real effort to establish myself as an illustrator, but it’s a lot more fun than assembling electronic transformers.”

Every year the Student Show exhibits the best work created by NESAD students. It highlights the quality and diversity of the creative process that takes place in the studies of NESAD. And each year President Rufo takes on the daunting task of selecting particular works for recognition. Reflecting on how he makes his selections Chris says, “I look for something that is an original approach to solving a visual problem. I have many personal favorites and someone is always disappointed if they are not selected, but selection and rejection are part of the design process. I commend the fine efforts of all the students who made submissions to the show.”

The President’s Award winners this year are Laura Caccia, Fine Arts; Bonnie Gall, Foundation; Jay McBain, Illustration; Bridget Cerilli, Photography; Janine Giovannone and Marianella Romero, Graphic Design; Abby Camp and John Groves, Interior Design; Neal Watkins, Computer Graphics.

The Student Show was organized by Gallery Director Linda Leslie Brown with the assistance and cooperation of faculty members from each Department.

Participants in the first part of the show which included fine arts, foundation, illustration, and photography were: Cheryl Estabrook, Lisa Lunden, Ellen Condon, Jay McBain, Clare Thompson, Daniel Serpa, Paul Stoddard, Alice Monney, Paul Donovan, Beth Anderson, Douglas Brown, Lori Sartre, Paula Re, Monrid, Diane Greco, Douglas Brown, Paul Beaudoin, Susan Sawyer, James Roche, Bonnie Gall, Victor Cali, Tomoko Sato, Neil Watkins, Laura Caccia, Munchisa Ono, Alan Chetson, Bill Reich, Charles Peters, Bonnie Gall, Jennifer Rancourt, Lynn Pankey, A.M. Blevins, Audrael Chiricotti, Bridget Cerilli, Katie Hoyt, and Louis Axton.

Participants in the second part of the show which included graphic design, interior design, and computer graphics were: Audrael Chiricotti, Carolynne Hogg, Steinunn Jonsdottir, Mara Hines, Debbie Burlingame, Neil Watkins, Jennifer Pace, Kim Lawlor, Joline Diehl, Neede Theis, Lianne Cortese, Jay McBain, Monrid, Lisa Franchi, Jennifer Pace, Douglas Brown, Kathy Mahoney, Janine Giovannone, Beth Anderson, Marianella Romero, John Groves, Lisa Franchi, Diane Atwood, Abby Camp, Barbara Sherman, and David So.
Audrey Goldstein (Fine Arts) has her textile designs included in Product Design 4 published by PBC International. The book is available through Bizozli and at the NESAD library. This summer Audrey will be a visiting fellow at the Penland Center in North Carolina.

Lydia Martin [Painting] participated in a juried group exhibition at the James A. Michener Arts Center in Philadelphia. This summer she will be studying at the University of Padua, Italy for five weeks in a juried group exhibition at the James A. Michener Arts Center in Philadelphia.

Jennifer Fuchel (Computer Graphics) is working on a project at WGBH-TV using Macromind Director which brings a popular educational software package, Where in the World is Carmen San Diego?, to television.

Greg Garvey (Computer Graphics) is organizing a panel for SIGGRAPH '91 in Las Vegas. This is the largest annual computer graphics conference in the world. His panel, Making Virtual, Artificial, or Real Computer Art, will explore how computers are "changing the way in which art is both created and experienced. This panel should interest anyone who has viewed computer art shows with a mix of pleasure, anger, confusion, or amusement." Recently, Greg was awarded $1,000 as a finalist in the Inter-Arts Competition sponsored by the Artists Foundation, and his video, Terrain, was presented at the 10th Anniversary New England Computer Art Association Concert.

Jean Hammond (Graphic Design) is the new treasurer of AIGA/Boston.

Glenda Wilcox, FIBID (Interior Design) is serving as the New England Master Jury Center Coordinator for the National Council of Interior Design Qualifications. NCIDQ administers an examination twice a year at sites throughout the U.S. and Canada. By passing the exam individuals establish that they have the basic skills necessary to be considered qualified practicing Interior Designers. In past years the Boston examination has been held at NESAD. At the May Master Jury Center, NCIDQ certified designers representing all six New England states will grade a section of the exam.

Welcome to new and returning faculty members: Jane Borrowman, Marsha Caine Hatch, Pheobe Gallagher, Michael Goldberg, David Jorgensen and Darci McCall.

Freshman Seminar
First year students participate in a special seminar with guest speakers from the art and design community. Anne Blivens, who coordinates the program, says, "This has been a terrific year for Seminar. We have had some wonderful presentations. The variety of experiences shared by speakers gives students an understanding of reality." Thank you to these professionals who shared their time and talents: Ginny Just, Clifford Stotlze, Nancy Skolos, Matt Flynn, Paul Sanchez, Jamie Aromaa, Michael Valvo, Bruce Crocker, Lori Lebowitz, Bobby Ware, Rod Thomas, Susan Nichter, Melinda Sokoloff, James Kraus, D. Schweppe, Wendy Snow Lang, Heidi Richards, and Clifford Selbert.

Ginny Just’s Graphic Design 2 class created the decorations for this tree which was auctioned at a fundraiser for Children’s Hospital. Their tree was purchased for $1,000, the highest bid in the silent auction held at Copley Place. Left to right: Ginny Just, Elena Harmon, Jill Fannucchi, Maria DiMastrantonio, Lisa Franchi, Debbie Burlingame, Valerie vanGinhoven, Clare Thompson and Marianna Romero.
The time was ripe for celebration. NESAD has a new BFA Program and we needed to break out of the winter doldrums. For those who turned out on Saturday night April 6 to Paint the Town Red, the first NESAD Celebration Bash was the perfect party canvas for graduates, teachers, students, and friends. Three floors of the Children’s Museum were open for guests to explore exhibits, dance, eat, and generally get crazy.

The party, organized by Admissions Director Anne Blevins, was an opportunity for people associated with the school to socialize and have fun. “We all work hard, and every now and then we need a catharsis. There was tremendous support and it showed on the night of the party.”

According to post-party reports everyone had a great time. Get ready to mark your calendar for the second annual NESAD Celebration Bash.
Maria Szmauz (GD '81) has a two-year-old daughter and is working part-time as a freelance book designer.

Shelly Winniman (GD '73) designs promotional material for Digital Equipment Corporation in Merrimack, NH.

Julie Leonard (GD '88) is an artist-in-residence and the studio coordinator for the Penland School in Penland, North Carolina.

James Kraus (GD '82) illustrates for design studios, newspapers, magazines, and book publishers. He also teaches illustration at Montserrat College of Art.

Richard Sarno (GD '76) is Presentation Manager for Pennwell Publishing. He directs design and production of Computer Design, a monthly trade magazine.

Brad Hochberg (GD '87) is Assistant Studio Manager at Setiniger Advertising in Los Angeles where he oversees design of advertising materials for the motion picture industry.

Deborah Walthal Gonzalez (GD '72) coordinates production of custom-designed type and logos as the manager of typography and design at Camex, Inc. in Boston.

Jenny Ringer (GD '90) works as a graphic designer for Boston Edison.

Anne Robinson (GD '72) is a lighting specialist for Omni-Lite, Inc. in Burlington. She introduces new lighting techniques and products to interior designers, architects, and lighting consultants. She also teaches lighting at NESAD.

David Greely (GD '86) is a freelance illustrator and graphic designer in Weymouth.

Joseph Pecorella (GD '72) works as a senior layout artist for Bradlees.

Jim Espey (GA '80) is a graphic designer at Know, NImick & Harwood in Stowe, Vermont. "My dog Sparky graduated from obedience school."

Armando Bettencourt (GD '86) is a graphic/advertising designer for L.G. Balfour Company in Attleboro, the company that makes, among other things, class rings.

Joanna Bodenweber (GD '81) received an MFA from Yale University in 1986. She is working as a design consultant in Cambridge. Her projects have included work for the Texas State Aquarium, the Bronx Zoo, and MacArthur Beach State Park in West Palm Beach, Florida. Joanna has taught at Northeastern, Mass College of Art, and NESAD.

Jill René DesChene Marquis (GD '73) recently, I have been pursuing a broader spectrum in the advertising field—from creating paintings to be printed as corporate greeting cards to designing a brochure and other materials for a motel for divers in the Bahamas."

Kimberly Evans Becker (GD '81) is a self-employed graphic designer in Manchester, NH.

Theodore Smith (GD '80) is Art Director and Partner at Riley Smith & Company in Boston.

Karl Johnson (GD '66) is the president/creative director of Targeted Creativity, Inc., a marketing communications firm in Groton.

Daniel Lucien Collins (ID '79) is an interior designer at the Waterside Furniture Galleries in Naples, Florida.

Carol DiNitto-Howard (GD '83) is a designer of catalogues, direct mail, and corporate identity at Fidelity Advertising.

Christina Donovan (GD '90) designs graphics using an Anagraph computer for Don Graves Signs, Inc. in Millis.

Cliff Brigham (GD '73) is a designer of hotel guest directories for Guestmark International in Hopkinton. During 1990 he reduced overall printing costs by 50% while maintaining the same volume.

Jennifer Young (GD '83) is Art Director at Mirrol in Woburn. She established the in-house art department and creates all collateral for this software manufacturing company.

Bob Ostrom (GD '85) is now working with a C.E.K. to develop a line of greeting cards, shirts, hats, and specialty items.

Lucia Guerrero Beron (GD '86) is an account executive for an advertising agency in Cali, Columbia.

Eugene Hurd (GD '72) is a freelance designer, illustrator, and Christmas ornament designer in Boston.

Brian Dunlevy (FA '73) is teaching seventh grade art in the Worcester Public Schools.

Anne Dooley-Garrity (ID '82) has been named an associate in the firm of Rothman Rothman Heineman Architects, Inc. located in Boston. Anne joined the firm in 1982 and has served as Director of the Interiors Department for the past four years. According to the firm, "She is responsible for the successful growth of the firm’s interior design services for corporate and institutional clients. Anne is highly regarded for her ability to create warm inviting environments within spaces requiring high levels of technical coordination and precision. She has been recognized for her special knowledge of the influence of hospital design on the recovery and wellbeing of patients."

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During November the theme of Glass in Lydia Martin’s oil paintings was enhanced by poetry readings by poets Mary Campbell, Chris Parr, Larry Breiner, and David Brennan. Surrounded by images of transparency and reflection the poets presented works reflecting on their own experiences.

Steve Gildea’s show of computer-generated images and oil paintings, Things I Would Miss on the Way to Mars, was featured in a Boston Globe review. Nancy Stapen commented that, “Juxtaposing heroic NASA imagery with the delights of daily life, Gildea offers a wry critique of society’s separation between science and art. Acknowledging the chasm between technology and sensuality, Gildea allows these factions to frolic together in fancy.”

The January show, Recent Drawings and Paintings by Joel Sokolov, was much more grounded on earth. Sokolov uses familiar images as a framework and builds layer upon layer to create a work that is representational and at the same time abstract.

Melinda Sokoloff explored sacred elements of life through Ritual, Magic and the Wheel of the Year. Curator Francine Koslow, NESAD Art History instructor, describes Sokoloff as, “a kind of magician who uses her media, mind and body to participate in rituals honoring nature and the sovereignty of the sun. There is a feeling for primitive wisdom in her evocative pictographs. Yet, her complex mythology organizes itself within the structural framework of contemporary abstract expressionist painting. The result is a sublime energy of surface and an elegance of color and form.”

Following the annual Student Show in March, two NESAD instructors are displaying their current work. Audrey Goldstein, Fine Arts Chair, explores the Transformation of Chaos in April. She says, “The pictures grew out of the enormous gap I experienced in the studio after the birth of my child. From within this gap I began to appreciate the astonishing intelligence within chaos. These pictures are about this chaos, this confusion, and about the energy that space contains.”

In May Michael Brodeur, Foundation Chair, will show a series of recent paintings, Space, Symbols and Images. These are new works from his ongoing series addressing spiritual and naturalistic images.

The June artist is senior Fine Arts major, Laura Caccia. Leaving Home captures her feelings of change and new ways of looking at making art, as she ends her formal art education. The season concludes in July with an Alumni Show.

The 1991-92 Gallery 28 schedule is being finalized. Among the exciting shows being planned is one by renowned typographer, Matthew Carter, who now designs type for Bitstream. If you are interested in exhibiting at Gallery 28, please contact Director Linda Leslie Brown at 617-536-0383. Graphic designers and interior designers especially are encouraged to submit their work for consideration.