Greetings!

I am delighted to have this opportunity to say hello and welcome back to the alumni of The New England School of Art & Design at Suffolk University. The alumni association is in its third incarnation and its third building (at least in the past 30 years), and there's as much going on here as that might imply.

I'd like to extend an institutional apology for keeping track of you and your accomplishments so poorly over the years. Hopefully we're starting a new chapter in the life of the School, and with the guidance and assistance of our newly formed Alumni Advisory Board we hope to do a much better job in the future. I'm sure some of you are thinking that we're only interested in you because we hope you'll donate to our scholarship funds. Well, we do hope you'll give—but there's a great deal we can give back to you as well. Please take a look at “Get Involved” (page 6) to see some ways in which we can help each other.

The School has changed quite a bit over the years, so this issue is intended to help you reacquaint yourself with NESADSU. Feel free to contact us and let us know what kinds of articles or information you'd like to see in future issues. We'll be happy to oblige!

Enjoy this inaugural issue, and please stop by the School at 75 Arlington Street to say hello if you're in the neighborhood.

Sincerely,

William Davis
Chairman, NESADSU

ALUMNI PROFILE

Ever wonder what happened to the people in your class or other graduates from our wonderfully small school? In each issue, we'll bring you news from other alumni who are out there with you in the real world.

Matt Flynn • Class of 1987
GRAPHIC DESIGN

Twenty-seven floors above the city of Boston and about a mile from NESADSU, Matt Flynn conducts the business of graphic design as the Senior Interactive Designer for State Street Global Advisors.

A 1987 graduate of The New England School of Art & Design with a Diploma in Graphic Design and a concentration in illustration, Matt was one of the first students to enter the BFA program after the merger of Suffolk University and NESAD.

He entered the BFA program because he thought it would help him in his work—not design but writing. Starting with an English class, he quickly fell in love with learning but, at the advanced age of 31, was three times mistaken for the class's professor.

Hailing from a small town near Troy, New York, Matt wanted to go where art was a respectable trade (his high school guidance counselor had defined an artist as "someone who cut his ear off and starved in an attic") and the market was vigorous. Boston fit the bill, and NESAD fit Matt.

CONTINUED ON PAGE 2
Matt Flynn
CONTINUED FROM PAGE 1

"I was very charmed by NESAD," he remembers. "All the kids rushing around... The guide assigned to me was a senior. What a character he was! He took me all through the school and explained to me what I was up against. I envied him for being a senior and I could tell he had really gone through a tremendous amount of work, really a life change."

NESAD's Foundation program convinced Matt that his calling was illustration. But by the time he graduated three years later, he was carrying both design and illustration portfolios. When asked who or what at NESAD had influenced him most, he was quick with his answers.

"Harry Bartnick has turned out to be one of the larger influences on my life," he says, "for his color course but also for his own insights into his personal view of art, which was deeper than ours. He infected us with a love for color and made us see things differently. Shadows were no longer shadows; they were a mixture of purple and blue. Suddenly we had a greater appreciation and couldn't walk down the street without noticing things in a different way. Thank you, Harry!"

Matt also cites Audrey Goldstein and Linda Brown. In Life Drawing, Audrey "taught us to look at the human figure as an art form. To that point we saw the human figure as many things but probably not as a piece of art. Audrey changed that. She also taught us to sketch very quickly and that's still an asset. NESAD was great on thumbnails!" And to Linda Brown he credits his appreciation for the fine points of design and his ultimate desire to be a designer.

After graduation, Matt spent a year as a freelance illustrator, with clients such as AT&T and Northeast Utilities. But he found the freelance life lonely and economically unreliable, so he took a full-time design job with DAKA International, a food management company that owned a chain of hotels and satellite restaurants. Then DAKA bought Fuddruckers, and Matt joined a "jazzy" new marketing team that expected great work but added an element of fun. "There I learned to love design," he says. "Though it was a demanding job that paid diddly, it offered lots of opportunities and I took advantage of each one."

The next phase of Matt's career found him searching for the right niche. He moved through several increasingly lucrative positions, including a management post in Web publishing, before moving to State Street Global Advisors (SSGA) as the Senior Interactive Designer.

Now, Matt has his hands back in the design process and has left management largely behind. Developing the graphics for applications and satellite sites, he's responsible for branding the next generation site of SSGA. When asked to name the best part of his job, he lists three things: the people ("the teamwork here is absolutely seamless...no jealousy, no politics"), the money ("I get paid very well"), and the challenge of the work.

What's in Matt's near future? He'll finish the four courses he needs to complete the BFA program, then will continue taking classes. He's hooked on learning. "I've been pleasantly surprised with every course I've taken at Suffolk," he says. "They've tied so many things together in so many ways. For instance, I took American history and then took the history of American art and you start to see correlations in time, why paintings of a certain period were done the way they were. It all ties together and it's so interesting!"

Is teaching a possibility? He's certainly grateful to his NESAD instructors, who brought to the classroom their real-life experiences as designers. He's not sure he could teach with the skill of Harry Bartnick or the others he admires, but he knows he'd bring to the classroom a similar enthusiasm for design.

Closing thoughts? "Do what you love and, if you can live off it, continue to do it. Don't try to fool yourself. Make sure you stick with what's going to keep you jazzed. Some day the party's going to be over, so you want to make sure that, in whatever it was you decided to do as a creative person, that you stayed true to your own beliefs. I've enjoyed my career and I'm certainly glad I didn't choose another path. I'm sure I'll have another 30 years at it, so, look out—I'm out there!"
Los Quatros Grandes: Miroslav Antic, Domingo Barreres, Gerry Bergstein, and Robert Ferrandini
November 30, 2001 - January 12, 2002
Opening: Friday, November 30, 2001, 5 - 7 p.m.*
If Mexico is famous for Los Tres Grandes (Orozco, Siquieros, and Rivera), then Boston should be noted for having Four Giants: Miroslav Antic, Domingo Barreres, Gerry Bergstein, and Robert Ferrandini. These four distinguished artists have shown here for several decades and in turn have taught or influenced many younger Boston artists.

Jo Sandman: Recent Work
January 18 - February 12, 2002
Opening: Friday, January 18, 2002, 5 - 7 p.m.*
Jo Sandman is widely regarded as one of the best abstract artists working in the Boston area. In recent years she has worked in a number of media and techniques including relief sculpture and photograms. Her work often involves responses to the potential of industrial and construction materials.

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

Digital City: New Squirts for Now People
February 15 - March 20, 2002
Opening: Friday, February 15, 2002, 5 - 7 p.m.*
Giclee, a term for digital prints, comes from the French word for squirt or spray. It describes a process in which small jets of ink—cyan, magenta, yellow, and black—are sprayed in tiny drops onto a paper stretched over a rotating drum. This exhibition presents a selection of recent works by a number of Boston area artists and photographers.

Student Shows
March 16 - May 10, 2002
Openings to be announced
These annual exhibitions by students of The New England School of Art & Design at Suffolk University feature works produced by the Foundation, Interior Design, Graphic Design, and Fine Arts programs.

Coasters
May 21 through June 1, 2002
Opening: Friday, May 24th 5 - 7pm.*
This conceptual art project will be held in conjunction with the Fuller Museum of Art.

Interested in Coming Back to School?
Since the 1996 merger of The New England School of Art & Design and Suffolk University, many NESAD graduates have returned to complete the Bachelor of Fine Arts (BFA) degree at Suffolk University. In brief, an applicant's academic, studio, and professional background is considered within the framework of current BFA degree requirements. In order to earn the degree, all applicants must complete a minimum of 30 credits at Suffolk’s Boston campus in order to meet the University’s residency requirement. BFA candidates may attend on a full- or part-time basis, may take day or evening classes, during the fall, spring, and/or summer semesters. There is no application deadline; applications are reviewed on a rolling basis, after the application form, necessary credentials, and portfolio review results have been received by the Office of Undergraduate Admission.

Former NESAD students and graduates who are interested in the possibility of returning to school in order to earn their BFA degrees are invited to contact the Office of Undergraduate Admission to request a current catalogue and application. Specific questions should be directed to Anne Blevins, Associate Director of Undergraduate Admission (by appointment only please).

Contact:
Anne Blevins, Associate Director
Office of Undergraduate Admission
8 Ashburton Place
Boston, MA 02108
(617) 573-8460 OR 1-800-6-Suffolk
E-mail: admission@suffolk.edu
(for a catalogue)
OR ablevins@suffolk.edu
(for an appointment)

Or stop by to pick up a catalogue. Please make an appointment through May, Monday through Thursday 8:45 am to 6:30 pm, Friday from 8:45 am to 4:45 pm. Call for summer hours. 20 Beacon Street (Clavin Building), Boston (across from the State House).
An Interview with Harry Bartnick

Harry's Foundation color course is regarded by many students as one of the most informative and challenging at The New England School of Art & Design at Suffolk University: "the standard against which other courses are compared." After 21 years at the School, Harry Bartnick delivers his course material with the enthusiasm and expertise of a seasoned professional, teaching color, freshman and upper-level painting courses, and, occasionally, 2- and 3-dimensional design.

A 1972 graduate of Tyler School of Art, Harry earned an MFA from Syracuse University before starting his teaching career at Lake Placid School of Art as a painting and drawing instructor. Four years later, wishing to trade a bucolic lifestyle for a more urban experience in a historic setting, he headed for the Athens of America. He's been here ever since.

Harry's own work has undergone a considerable metamorphosis over the years (we'll let him tell you about that), but he remains a mainstay of the Foundation and Fine Arts programs at NESADSU and a favorite of nearly a generation of students.

Q.: Though the awards were made in April, there may be some people out there who are unaware that you've won a Guggenheim Fellowship. Congratulations! Tell us about that.

A.: The John Simon Guggenheim Fellowship is given to applicants in the sciences, arts and humanities (http://www.gf.org). Applications are screened by a group of advisors in each field, who then make their recommendations to the foundation. My submissions were in the painting category, and this was my third or fourth time applying. Specifically, my images showed arctic oil well camps from a birds-eye view, presented as dark, defiling incursions on a pristine, ice-white landscape. I think it's possible the jurors may have appreciated the particular relevancy of these images in light of the current plans of the Bush administration to drill for oil in Alaska.

While the amount of the grant is based on a general budget proposal which I submitted, fellows can use the grant in any way they wish. The Foundation encourages winners to use the money to devote time exclusively to research and creativity. However, in my case, because my teaching schedule provides adequate time to paint, I will be using the money for travel, aerial photography, and supplies (which include upgraded computer peripherals).

Q.: Now back to the beginning. What led you to a career as a painter?

A.: I was always immersed in the world of images, largely as a means of escaping my immediate environment. Paintings (actual and in reproduction), movies, illustrations, TV of course, and even foreign postage stamps and currency intrigued me. These transported me to other worlds and times, both real and the products of the artist's imagination. The works of the Renaissance and Surrealism were particularly attractive. That such endless variety could be created on a flat surface was astounding. Early on, I developed a facility for drawing, and then painting, with an emphasis, naturally, on depiction, as opposed to abstraction. Though in school I was made more aware of the abstract value of color, shape, form, etc., and of the potential of composition, it was always the image that was conveyed by these elements that kept me interested.
regarding art, I think my background prepared me fairly well for where I am now. I might have sought out different artists and instructors to work with, but no art school can give you exactly what you need. You have to fill in the gaps yourself. In any case, as you get older, these things mean less and less, and you just end up doing what you’re going to do anyway, seeking out whatever information or inspiration you require.

Q: Tell us a little about your evolution as a painter.

A: Up until about 1986, my paintings came from a combination of working from life and from my own photographs. The photos were essential in that the scenes I painted often could not be worked from directly due to location or distance. These were scenes common to a middle class, American experience of life: views from porches, airport waiting rooms, house interiors, lawnchair arrangements, etc. They were always carefully arranged to create compositional attention, so that the relationships between things gave the elements a kind of special existence. In other words, I was doing what most realist painters do, but on a larger scale (up to 20 feet long), and very meticulously. About 14 years ago, I was becoming aware of aerial photos in newspapers and magazines which showed human industry of one kind or another: train crashes, strip mines, forest clear cuts, housing developments, and so on. Because of the journalistic context, most of these images illustrated problems and disasters caused by the human presence. The aerial distance put this information in new perspective, shedding the usual contexts such as economics, jobs, transportation needs, "progress," and just showed us how we look from up high. It didn’t look good. There was a clear connection between these aerial views, and the view through a microscope of a biological infection or, in the case of urban sprawl, skin disease. From that point to the present, I’ve been working with this theme of our ongoing war against nature as seen from above.

Q: When you changed your artistic focus from scenes of everyday American life to depictions of environmental damage, did that affect the marketability/sales of your work and, if so, how important is that to you? In other words, what matters? The statement or the money?

A: The earlier was very marketable—I had sold just about everything I did at that time. Though I have sold some of the new work, I don’t think of these aerial/ecological paintings as a commercial enterprise, and I don’t rely on these paintings for income. Teaching allows me this luxury. The main thing is for people to see the work, especially together, as a cohesive statement. For that reason, I try to show the paintings in places where they would get the most exposure: museums, college and university galleries, public buildings, etc.

Q: What part does teaching play in your development as an artist?

A: Personally, it helps to keep me articulate, and engaged with the public (in con-

trast to painting, which is usually an activity done in isolation). It’s also satisfying to see artists developing, becoming more aware of themselves, their materials, and their visual and cultural environment. The research I do for my classes on subjects as diverse as the physical nature of light, or methods of working with wax encaustic, fresco, and egg tempera, always makes its way back into my own work, as possible areas of exploration for the future, if not now. Undeniably, my income from teaching allows me to work without concern for the income I may or may not derive from painting. I can paint exactly as I want, without compromising with the commercial, art gallery system.

Q: You’ve taught at NESADSU since 1979. What is it you like about this school?

A: I’ve always enjoyed working at a school the size of NESADSU. You get to know almost all of the students over time, and can be aware of their progress. Also, it’s relatively easy to keep track of changes as they occur in the school itself. It’s not a big, impersonal institution.

Q: What are your plans for the future? How would they be different if you won the lottery tomorrow?

A: To spend more time traveling in Europe, especially Italy, and particularly Rome. I want to continue working with the environs of Rome as subject matter, and eventually relocate there, at least for the cooler part of the year. Winning the lottery would be a great help with this, but I’m not counting on it.

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Remember the guy in the army jacket who sat at the next easel in Life Drawing class? Do you know where he lives now, and what he is doing?

Keeping track of 75 years’ worth of NESADSU grads isn’t easy, and our alumni can help. We’re looking for Class Agents to take responsibility for finding and maintaining contact with graduates from their year. See the list of current Class Agents, right. If your year is not listed, consider volunteering!

Here’s how it works: As Class Agent, you’ll receive a list of the graduates in your class. The first step is to contact the individuals for whom we have information, introduce yourself, and ask for any updates. That’s the easy part. Looking for the people we haven’t found is a bigger challenge—but it can be fun to play Sherlock Holmes, using the Internet or other creative sources to track people down. Who knows? You might find a once-best friend you haven’t heard from in years.

If you’re interested in serving as Class Agent, contact Sara Chadwick at NESADSU (617) 994-4294 or schadin@colostate.edu.

**Class Agents**

1962  
Dan McCarron  
d_mccarron@harvard.edu

1966  
Marty Demoorjian  
martmarty@aol.com

1967  
Paul Maguire  
muggs45@prodigy.net

1973  
Marg Dion  
DionDesign@cs.com

1982  
Jim Kraus  
jfk@artguy.com

1986  
Don Johnson  
djohnson@minuteman.org

1988  
Robert Wrubel  
rwbrubg@aol.com

1989  
Angelica Rossi  
arooss1882@aol.com

1990  
Adele Maestranzi  
mazadelle@aol.com

1991  
Paul Stoddard  
pstodd8434@aol.com

1992  
Lianne Cortese Stoddard  
larris921@hotmail.com

1993  
Lori Sartre  
lori_sartre@hotmail.com

1998  
Nicole Goulston MacLennan  
nicole0mac@mindspring.com

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**Class Notes**

1943  
Marion Bingham, who is a retired freelance designer and shoe illustrator, is taking Audrey Goldstein’s Figure Studio at NESADSU, as well as a watercolor course at Ellis House in Scituate. Marion lives in East Boston.

1950  
Vincent Battaglia is currently doing freelance art for Caspari, having retired after 29 years in advertising and sales promotion with the Rustcraft Greeting Card Company.

1962  
Steve Zubricki, President of Mystic View Design, continues to produce high-end corporate design and photography from his offices in Chelsea, MA. His son, Steve III, has joined the firm as well.

1970  
George Carpinone is the Art Director for the Hampshire House in Boston, as well as for Cheers, 75 Chestnut Street, and the Boston Common Frog Pond, all part of the same corporation. He does both print and web design, as well as marketing.

1988  
Zach Plonski is currently Vice President and Studio Director for Y&R Companies, a division of Young & Rubicam, in Irvine, CA. With a team of 14, he runs the print production studio for the ad agency, servicing the agency’s clients’ print production needs.

1990  
Jenny (Ringer) Vassura is a project manager at Hyperactive in Braintree, a multimedia company producing corporate CD-ROMs and videos. She currently lives in Quincy, MA.
NESADSU STAFF
The following is a list of current NESADSU staff members, their telephone numbers and e-mail addresses. This will also tell you who to contact for what reasons.

Bill Davis, Chairman
(617) 994-4284
wdavis@suffolk.edu
Bill is always eager to talk with NESADSU graduates about anything! He can also answer any questions you might have about either NESADSU or Suffolk University.

Sara Chadwick, Assistant Director
(617) 994-4294
schadwic@suffolk.edu
Contact Sara if you would like to update your alumni information or if you would like to locate a fellow graduate. (She's the keeper of the alumni database.) She can also answer questions about NESADSU and Suffolk or can steer you to the right person.

Suzanne John
Director of Continuing Education
(617) 994-4234
sjohn@suffolk.edu
Contact Sue for general information on Continuing Education courses. Let her know if there are courses or workshops you would like to see offered or if you're interested in teaching a CE course. She can also give you information on the Decorative Arts and Electronic Graphic Design Certificate Programs.

Peter Herman, Assistant Director, Continuing Education
(617) 994-4233
pherman@suffolk.edu
Contact Peter for information on CE courses, registration, or financial matters. He can send you a catalogue or help you register for a particular course, and he can also give you information on the Certificate Programs.

Sara Josephson, Program Assistant, Continuing Education
(617) 994-4235
sjosephs@suffolk.edu
Call Sara if you would like a Continuing Education catalogue or if you would like to register for a course.

Brian Tynemouth, Assistant Director, Library & Computer Services
(617) 994-4284
btynemou@suffolk.edu
Brian is in charge of the NESADSU Library and is also responsible for NESADSU computer labs. Call him if you would like library borrowing privileges and he'll create an alumni library card for you.

Ellen (Shostek) Sklaver, (NESAD 1979)
Library Supervisor
(617) 994-4282
esklaver@suffolk.edu
Call Ellen if you would like an alumni library card or if you have questions about the NESADSU Library.

Anne Blevins, Associate Director,
Undergraduate Admission
(617) 573-8460
ablevins@suffolk.edu
Contact Anne if you have questions about returning to NESADSU/Suffolk to start or finish an undergraduate (BFA) degree program. You'll find Anne in the Claffin Building at 20 Beacon Street, across from the State House.

Program Directors:
Contact the appropriate Program Director if you have a specific question about any of the programs offered by NESADSU; if you are interested in teaching, if you would like to serve as a guest critic or lecturer, if you would like to serve on a portfolio review panel, or if you are looking for work or have a job position to offer.

Linda Brown, Foundation
(617) 994-4232
lindabrown@rcn.com

Karen Clarke, Interior Design
(617) 994-4233
Kclarke@suffolk.edu
For information on the Master of Arts program in Interior Design, contact either Karen Clarke, or the University's Office of Graduate Admission at (617) 573-8302.

Laura Golly, Graphic Design
(617) 994-4267
lgolly@suffolk.edu

Audrey Goldstein, Fine Arts
(617) 994-4290
audreygold@mediaone.net

WAYS TO GIVE TO THE ANNUAL FUND
OUTRIGHT GIFTS OF CASH
Both credit card payments and checks are accepted. Please make your check payable to “Suffolk University Annual Fund.”

PLEDGING ONLINE
Visit the website at www.suffolk.edu, go to the Alumni section, and click on “Make a Pledge.”

GIFTS OF APPRECIATED SECURITIES
One tax-effective way of supporting the Annual Fund is by giving stocks, bonds, and mutual funds that have appreciated in value and have been held for at least one year. You may claim a charitable deduction for the full fair market value of the securities on the date of the gift. You also gain the advantage of avoiding payment of capital gains taxes on the appreciation.

MATCHING GIFTS
Many employers match gifts of employees, spouses and directors at no cost to the donor. If your employer has a matching gift program, please obtain the necessary forms from your human resources office, and send the completed information with your gift to Suffolk University.

ESTATE GIFTS
There are numerous ways to make a gift from your estate to support the Annual Fund. If you would like information about making a gift by will, trust or life insurance, or about gifts that return lifetime income, please contact us. All inquiries are held in strict confidence.

The New England School of Art & Design at Suffolk University
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www.suffolk.edu/nesad

Send updated contact information, questions, or requests to Sara Chadwick at schadwic@suffolk.edu or call (617) 994-4294

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