NESADSU And Then alumni newsletter, No. 11, Fall 2006

Suffolk University

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Oro Sogni d’Italia: Golden Dreams of Italy

Assessing and identifying the need for an international program for the Graphic Design curriculum at The New England School of Art & Design at Suffolk University was perhaps the easiest element in putting together a meaningful, intelligent, and enriching learning experience for students. There were times when the challenges of getting the program up and running were daunting and exhausting. In retrospect, though, it was so very much worth every effort for the educational benefits attained by the students and the University community.

...the art history course assists students in understanding the relevance of historical context and enhances their ability to create more meaningful representations of the sights and feel of place.

For the past three years, I have lead a course in watercolor painting and illustration in Tuscany for Suffolk University students and for students from other local academic institutions. Since that first class, the single course has been expanded into a two-course, 6-credit Italian Program, in and throughout Tuscany, Venice, and Rome. The program now consists of The Italian Journal: Painting & Drawing on Paper, and the Art of the Italian Renaissance, taught by NESADSU adjunct instructor Grace Consoli. These two courses may at first seem contradictory—one based on the engagement of spirit of observation and painting; the other based on historic fact. However, the art history course assists students in understanding the relevance of historical context and enhances their ability to create more meaningful representations of the sights and feel of place. Enriching their cultural immersion even more completely, the students live in apartments in Florence as resident Florentines.

The program is organized so that the students typically have full days of watercoloring and drawing alternating with full days studying art history. I teach the watercolor and drawing course, while Grace Consoli teaches the art history component, and either Grace or I are with the group continuously. The painting days are spent primarily on site in and around Florence, its streets and gardens, and along the Arno River. These weeks are supplemented with a long weekend in Rome, a week in Venice, and another week in small Tuscan hill towns. The days of art history study are usually composed of morning lecture classes followed by site visits to, for example, churches, museums and palaces. This experience brings to life what have so far been only intellectual exercises.
One of the things that’s really starting to happen and that helps make all the effort of putting together an alumni newsletter worthwhile is that people are starting to get in touch, by email and letter, to tell me their reactions to articles I’ve written. It’s so much fun for me to read those responses, to try to get into your memories, that I’ve decided to share the wealth. So, starting with this issue, there will be a column called Feedback: Notes from You, in which I’ll share with you what has been sent to me. I really hope it encourages you to write and tell me what memories of your own I’ve stirred up.

I wanted to make one correction to the article in the last issue of this magazine concerning the NESADSU Library. With all the information on the library in that article, I neglected to mention that, though Ellen Sklaver is our Manager of Library Services, she works under the direction and guidance of Brian Tynemouth, the University’s (and NESADSU’s) Assistant Director of Library and Computer Services. Brian has been with us since 1985, and I don’t want ANYONE to think that he shouldn’t get an enormous amount of the credit for making our library as impressive as it is. He and Ellen are a great team and we’re lucky to have them both!

You’ve probably already gotten a number of things in the mail, but please note that 2006 is the 100th anniversary of Suffolk University (and the 10th year of our merger), and there is a full slate of activities that began in September in celebration of this important milestone. I know many of you went to NESAD or NESAD before we had any connection whatever to Suffolk, but don’t let that stop you from participating in concerts, theater offerings, symposia and lectures, and all sorts of other events, some of which are taking place at NESADSU. Look for our gallery openings and, especially, our schedule of student shows. See Richie Sarno’s article in this issue and plan your own mini-reunion. It’s easy!

Thanks for everything and let me hear from you!

Sara

SAVE THE DATE!

Come see an exhibition of the work of NESADSU students at Suffolk University’s Adams Gallery from December 2006 to March 2007. Watch your mailbox for further information!

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**THE NEW ENGLAND SCHOOL OF ART & DESIGN AT Suffolk University**

**Alumni Newsletter, Fall 2006 Issue #11**

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Golden Dreams of Italy

Reading about Michaelangelo, for example, and then standing in the Accademia in Florence and seeing his unfinished statues of the 'Slaves' and the 'Prisoners' and the extraordinary 'David' truly brings art history to life.

At the conclusion of the six-week course, the students gather all of their paintings into journals that they created in a bookbinding workshop at NESADSU prior to departing for Italy. Then, at the beginning of the following fall semester, the students mount a month-long watercolor gallery show to exhibit all of their work—some matted and displayed formally, other pieces shown in their journals.

Each year, my goal is to add new features to the Italian Program to keep the program fresh. This year we were very fortunate to enjoy a day of painting and drawing at Frances Mayes' home, Bramasole, in Cortona.

Frances is the author of Under the Tuscan Sun, as well as other books celebrating the beauty of Tuscany and the joy of travel. Bramasole is the perfect painting setting—the house and gardens are bathed in the glow of sunlight and a short distance from an old Etruscan road that offers breathtaking views of the valley below. The students were delighted and excited to have exclusive use of Frances' grounds and to meet the author who enthusiastically autographed copies of her books and enjoyed viewing the students' paintings and drawings. The day provided a magic memory for all of us. Frances was gracious in offering to host Suffolk University students again next summer and is so supportive of Suffolk's students that she will be participating in the University's Centennial Celebration by speaking on February 1, 2007 at 4:00 PM in C. Walsh Theater.

The Italian Program will be offered again during the summer of 2007 with the expectation of even more extraordinary sites for painting, as well as the opportunity to view rarely seen Donatello sculptures as well as a private Renaissance Palace with intact period furnishings and collections. The summer 2007 Italian Program will again include two courses: The Italian Journal (3 credits) and the Art of the Italian Renaissance (then to be worth 4 credits). These courses fulfill two requirements for Graphic Design majors. The Italian Journal may be used in place of Illustration (ADG S214) or as a studio Elective. The Art of the Italian Renaissance fulfills a Humanities requirement in all degree programs; department advisors can provide guidance. The Program is open to all Suffolk University undergraduate and graduate students as well as to alumni. Qualified students from other academic institutions are also welcome to apply.

The intent of the Italian Program is to encourage students to pursue their own voices in watercoloring and drawing by recording their impressions of Italy through travel, and to develop in them a further understanding of the history of art in the lives of us all. Students who participated in the summer 2006 program, as well as students from the past two summers, have succeeded beautifully in capturing the magic of Italy in distinctive styles and thoughtful visual reflections. Wallace Marosek

To find out more about the Italian Program, please contact:
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Please contact
Youmna Hinnawi in the Study Abroad Office to learn about other exciting offerings in international study.
Globetrotting Grad Wins Photo Contest

Victoria Masters (Graphic Design 2004), who took part in a volunteer program in Nepal last year, has had one of her photographs, called “Chiyaa Break”, selected for an international traveling exhibit under the auspices of the Global Volunteer Network. The exhibit, called “Breaking Through Child Poverty”, will be shown in Denver, Atlanta, Boston, London, Amsterdam, and Wellington, New Zealand, beginning on September 4th.

Victoria spent two-and-a-half months in Nepal, working in an orphanage, before striking out on her own through south Asia. She has now parlayed that experience into a job as a full-time graphic designer and photographer for CharityFolks, a company that arranges online auctions as fundraisers for non-profits. Auctions that feature “unique, one-of-a-kind lots donated by celebrities, athletes, and other high profile supporters”. (www.charityfolks.com). (In fact, Paul McCartney supports the Adopt-a-Minefield campaign through their efforts.) As part of her new job, she headed to China this fall to help CharityFolks launch their new website (and to do more photography work).

The new job necessitated a move to New York, so Victoria is now ensconced in Brooklyn, her base when she’s not traveling. Send your congratulations to her there at vicmasters@gmail.com. And check out her stunning photography, more of which will be featured in the next edition of &THEN, at www.victoriamasters.com.

S.C.§

NESADSU Senior Wins National Design Award

The American Society of Interior Designers (ASID) Student Competition typically attracts the best of student design work each fall. And NESADSU students typically carry home prizes, attesting to their hard work and the excellence of their instruction. 2006 was no exception. In January senior (now alumna) Jill Garzik won top honors in a field of 80 entries from all over the country.

The competition, which involved the design of a day spa for patients with multiple sclerosis, as well as a residential component for the spa’s owners, became a class project in Contract Design Studio II during the fall 2005 semester. Several projects were then chosen as competition submissions but Jill’s was not among them, so she chose to enter it herself. To her surprise, her project was deemed the best of the 80. The result? A monetary award and an expenses-paid trip to ASID’s annual conference, Interiors ’06, in Nashville, where she was honored for her accomplishment.

It’s probably not saying too much that Jill found the conference inspiring. “To see the designers and professionals honored, especially as a student and soon-to-be graduate, was the most motivating and moving experience so far at this convention. I know now that anything is possible and that passion, hard work, and a devoted sense of self and determination will take one far in this industry, and in life”, she says. It’s also worth stating that Jill, during her time at NESADSU, was not only an Interior Design major, but completed a minor in Creative Writing, while editing Venture, Suffolk’s literary magazine.

The spa design program tested the students’ knowledge not only of commercial and residential interior design, but also issues of accessibility, ADA (Americans with Disabilities Act) compliance, sustainability, and a connection to the environment, all crucial components of contem-
porary programming. Jill's design met all these requirements and more, using water as a symbol of tranquility, movement, and uninterrupted energy.

Our heartiest congratulations to Jill, who clearly has her eyes set on an exciting future S.C.§

Class Secretaries

Class Secretaries serve as representatives of their respective classes, keeping tabs on classmates and notifying us of address changes, new jobs, and that sort of thing. They also try to find missing classmates so that we can make contact and bring them back into the NESA/DISU family. It's not a lot of work and it's a great way to keep in touch with the people who meant so much to you while you were in school. If you're interested in serving as a Class Secretary, please contact Sara Chadwick at (617) 994-4294 or schadwic@suffolk.edu.

1954 Fred Stearns fnstearns@aol.com
1959 Irene Lambert ijlamb@yahoo.com
1962 Dan McCarron dmmccarron@wordtechcorp.com
1963 Larry Nicolsi lawnicolsi@aol.com
1964 Grace (MacKenzie) Therrien billandgrace@prodigy.net
1966 Marty Demoorjian marlmarty@aol.com
1967 Paul Maguire muggs45@msn.com
1971 Ken Groppi kensgroppi.com
1973 Marg Dion mdion@suffolk.edu
1976 Richie Sarno richiesarno@yahoo.com
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1980 Joe Farnham joe.farnham@verizon.net
1982 Jim Kraus jfk@artguy.com
1986 Don Johnson dcjart@yahoo.com
1989 Al Bruso Bruso_Albert@EMC.com
1990 Adele Maestranzi mizadelem@verizon.net
1995 Carroll Conquest C.Conquest@conquestdesigninc.com
1998 Charleen Hilton charleenmd@yahoo.com
2000 Joel Gendron magnusotis@hotmail.com
2000 Amy Joyce amyjoyce@hotmail.com
2003 Chris Michon cmichon@gmail.com
2004 Kate McLean mcleankate@mac.com

We welcome Irene Lambert of the Class of 1959 and Richie Sarno of the Class of 1976 as Secretaries for those years. Many thanks to them both for all the work they've already done.
NESADSU students never cease to amaze us. Now it's Kimberly Kelly, currently a senior, who has taken home one of the most prestigious – and valuable – prizes an interior design student can win. Kim was notified this summer that she is a winner of an Angelo Donghia Foundation scholarship, based on a portfolio of commercial and residential interior design work NESADSU submitted on her behalf. The scholarship, one of up to 15 awarded each year by the Foundation, will pay ALL of the expenses incurred by Kim in her senior year at NESADSU: tuition, books, supplies, everything up to $30,000.

The two juniors, chosen by NESADSU faculty, had their portfolios judged by a panel of reviewers, including the Creative Director of House Beautiful, the Marketing Editor of Interior Design, the Senior Interior Design Editor of Traditional Home, two well known interior design practitioners, and an architect.

The Angelo Donghia Foundation, named for the founder of the interior design and home furnishings firm that bears his name, "provides multiple scholarships each year to interior design students from around the world, encouraging the study of interior design as a viable and necessary discipline and helping a new generation of designers to share in his dreams" (www.donghia.com/about). The foundation has also made sizable monetary donations to various schools of design, including Parsons and RISD, and to AIDS organizations for continuing research on treatment methods and, ultimately, a cure for the disease.

Our very hearty congratulations to Kim on her well-deserved success. S.C.§

**Kim Kelly Wins Donghia Scholarship**

**NESADSU Experiences Baby Boomlet**

This edition's Staff Profile will be one generation removed, that is, to the new children of two staff members, Amanda Hark and Dan Caparrotta.

Amanda, who is our Coordinator (read office manager, front desk person, and go-to savior) gave birth to her first child, Sophia Sloan Hark on March 22nd (which also happens to be your Editor's birthday, making it very easy for me to remember!). For more on Amanda, revisit her profile in the Spring 2005 issue of & THEN.

And though ladies usually come first, actually our Senior Computer Specialist Dan Caparrotta’s son, Theodore Charles, did this time, on December 18th, 2005. Dan’s wife and Theo’s mom, Sarah, is the stepdaughter of Brian Tynemouth, our Assistant Director of Library and Computer Services. How’s that for complicated?

But I’m sure you’ll agree with us that both Sophia and Theo are awfully cute! S.C.§

**S.C.§**
Richie Sarno (Graphic Design), the Secretary for the Class of 1976, staged a mini-reunion for his class, and those on both sides of 1976, in conjunction with the Graphic Design Senior Show opening, held on Friday evening, April 7th. It proved the perfect way to entice alums to get together for, in some cases, the first time in 30 years and to see some great student work at the same time. And afterwards they all reconvened at Maggiano’s restaurant for dinner. In fact, the group had such a good time that they’re planning another get together for the fall. As Richie put it, “Honestly we all looked great. You would think that after 30 years we would be old, gray, wrinkled, fat, sagging and bald. Oh wait, we were old, gray, wrinkled, fat, sagging and bald, but we didn’t care.”

Eleven alums from the classes of 1976 and 1977 attended, many with spouses and/or children in tow.

Tony Pazzola and his wife, Julie, were there, as were Rolan DeLoach and his wife, Leslie. Richie remembered Tony bringing his own food to the McDonalds on Huntington Avenue when they all met there for lunch. “We laughed but Tony was smart. His food was much better than the Big Mac.” Frank Collura and his wife, Valerie, also attended. While Frank tried to play down Richie’s recent meeting with Engelbert Humperdinck, he talked up his recent picture-taking session with Don Ho. Jack Bordenca and wife Robin, and Bill and Kate Orsini were also there, as was Mary Lawler, “...looking like she never aged a day...” according to Richie. Lynn (Hescock) Roman and her daughter came from New Hampshire and Debbie Niman was there also with her family.

The Class of 1977 was represented by Pete Gugliotta, Karen Hirsch, and Mary LePage (“Must have found the fountain of youth ‘cause age does not seem to have caught up with her...”). Pete, who is the Assistant Director of Facilities Planning & Construction at Wentworth Institute of Technology, stopped by on his way home to New Hampshire. Karen Hirsch, who lives in Lynn, is the Director of Creative Services at Maritz McGettigan in Swampscott.

A number of other grads who were contacted were unable to attend the mini-reunion but sent their regrets and hope to make the next one: Tina Pollard, Ellen O’Donnell, Dale Bernstein, Melissa Turk, Bill Samatis and Karin (Santos) Samatis, Janice Barton, Christine Szydio, and Mary Ann “Buzzy” Cancilla.

Ending the evening, Richie e-mailed his classmates: “And once again, thank you all from the bottom of my heart for making this a wonderful and memorable evening. It was fun, but we could have used another 24 hours. If anything, it opened up communications with friends and classmates. The three years at NESAD, for me, were some of the best years of my life and I hope it was the same for you. If anyone has ideas on what to do for our fall get together, I would love to hear them.”

So, other classes, see how easy it is to put together a fun evening with old friends! Why don’t you try it yourselves? S.C.®
Boston sparkled in the sunshine on Sunday, May 21st, as NESADSU graduates, their families and friends, gathered at the Four Seasons Hotel for the traditional graduation brunch. After a delicious meal, thirty-eight students were recognized for completing the requirements of the BFA programs in Fine Arts, Graphic Design, and Interior Design; two students received Diplomas, one in Interior Design and one in Fine Arts; and eight were awarded Certificates, six in Electronic Graphic Design and two in Decorative Arts. Master of Arts graduates in Interior Design were also acknowledged, though they had actually received their diplomas the day before at a separate ceremony.

The various program directors made brief remarks, in lieu of a formal presentation by a featured speaker. Mark Brus, standing in for Program Director Karen Clarke, cited one of his heroes, Buckminster Fuller, who observed that "...we're all born geniuses but that most of us are spoiled by our upbringing and our education". Mark, an architect and Associate Professor of Interior Design, spoke of the need to "retain the energy, enthusiasm, innocence, and optimism of childhood". Fine Arts Program Director Audrey Goldstein noted that "the determination and fearlessness of the young artist is as essential a tool as the hammer, paintbrush, or pencil in maintaining a studio life". Laura Goily, Graphic Design Program Director, told of having her carefully crafted speech ruined by water used to quell a fire in her building and rescuing her portfolio rather than worrying about a few printed words. Priorities matter, even in a fire.

Afterwards, the various programs recognized their graduates with awards. Audrey Goldstein presented Allie Horeanopoulos with the Fine Arts Juror Award, while Jin Koh was given honorable mention. Laura Nathanson and Kayla Hicks shared the Robert Linsky Graphic Design Portfolio Award, named in honor of a former chair of the Graphic Design program. Academic awards went to the three students with the highest grade point averages, Mish McIntyre (3.894) of the Fine Arts program, Kayla Hicks (3.847) in Graphic Design, and Lisa Raad (3.830), also in Fine Arts.

The very special J.W.S. Cox Award, which is given only rarely, to a student or faculty member who has made an important and lasting contribution to NESADSU, went to Mish McIntyre, for her amazing artworks, her generosity to fellow students and to the administration, and for her indomitable spirit. A fitting end to a memorable morning.

NESADSU Graphic Design Students Catch the Bus

The spring 2006 semester saw the launch of a new graphic design class, available to seniors and graduate students alike. Called Environmental, Signage & Packaging Design and taught by Assistant Professor Rita Daly, the class began with a theoretical environmental design project to educate viewers about services and resources offered by the city of New York. The second project was intended to be "real world" and involved the design of a bus wrap for the town of Framingham's LIFT public transit system.

Beginning with a field trip to Invisuals, a company that produces large scale graphics such as those seen on Boston's T, the students learned about file preparation and the kind of products available to them. Concepts were discussed, designs perfected, and final projects submitted, with the winners announced on Patriots Day.

While the grand prize went to a Framingham State College student, NESADSU students Kristie Nash and Wes Green were runners up. Kristie's design created the illusion that the heads of seated bus passengers, seen through the side windows, were attached to the illustrated bodies of dragons, ballet dancers, and astronauts on the outside of the bus. Wes, on the other hand, concentrated on today's societal tendency to run everywhere. His design depicted people racing to catch the bus, fingertips barely holding on to the bus's exterior. Bodies and logotypes fly as the bus moves obliviously on.

As a supplement to the contest requirements, the students were also asked to design bus shelters and bus stop signage, introducing them to the skills and processes that are a part of real world design projects. Needless to say, Rita and all of us are very proud of the results. S.C.®
FEEDBACK

notes from you

After the last issue of “& Then”, I received more mail than I ever have. That led me to think it might be a good idea to have a kind of “letters to the editor” column, which I hope will encourage all of you to write. So far the feedback’s been great! So here goes:

UNRAVELED

Irena and I were pleased to see all the response the Hayes Bickford issue raised with the alumni. We were stunned, however, when we read Eddie Germaino’s input! Irena’s father, who passed away three years ago at age 91, was always referring to the old Raymond-Playmor Ballroom. Irving could never remember exactly where the old ballroom was, but he always talked about it because it was where he first met his late wife, Rosie (Irena’s mother) back in the early 1940’s. Imagine our shock at discovering that the old New England School of Art, where Irena and I first met, was the exact location where Irena’s parents had met thirty years earlier! (A side note: Irena and I also share August 25th as a wedding anniversary with her parents.)

Sara, Irena and I can’t thank you enough for unravelling this important aspect to our personal history through your work on the alumni newsletter.

Best, John Roman (Graphic Design 1974)

This note was actually sent to Irene Lambert of the Class of 1959, who sent it on to me:

A SMALLER WORLD

Just read your great “Memories of the Class of 1959”. Although I graduated in 1954, I still found it very interesting. Out of my class, I’ve located only four classmates, two of whom are now deceased. However, you mentioned Calvin Libby. I still have two pictures of him in his Air Force uniform, taken, I believe, in his wife’s senior year. She was Ann Carol Espejo and, as far as I know, she still lives in Nashua, NH. (Editor’s note: Ann Carol does indeed still live in Nashua.) In my search for old classmates, I came across the death notice about Cal. He was a great guy. I didn’t know he was in the class of 1959. The world gets smaller every day! At any rate, I wanted to tell you I enjoyed the article. THANKS!

Fred Stearns (NESA Ad Design 1954)

I REMEMBER

Thanks for sending me the issue #10 of the alumni newsletter. I was very pleased to see some info about Vera (Lenz) Cross. I remember Vera and her parents because they lived a stone’s throw from me in Westwood, MA. I was in a WWII veterans group at NESA on Brookline Avenue in the shadow of Fenway Park. Later the school relocated on Commonwealth Avenue. Vera was also attending NESA at or about the same time I was. And I remember faculty names mentioned: Ernest L. Majors (he of the famous clown paintings); Nelson Fisher; the pen and ink master; Hal Berry I remember; and there was a Mr. Cox (Bill). He was from the Cape and did a lot of artwork in the serigraph form of silkscreening.

Tell Vera I have two daughters, three sons, 13 grandchildren, and one great-grandson. Vera will never believe this! Vera remembers my younger brother Allan (now Alan), he has taught painting for many years at Claremont College in California. He is a professor with a Ph.D. Thanks again,

Brian Blizzard, Class of 1948

ENGLISH MUFFINS

I so enjoyed the 2nd article on Hayes Bickford. I agree with the other people who shared with you the memories about the unforgettable English muffins.

I want to solve for Karl Johnson the mystery of “the woman’s name in the center” of the photos discussed. I believe it is me, Pam Hodge (now Hnatowicz). I was a student at NESA from 1963 to 1966. I remember all the people mentioned by Karl Johnson and him, of course.

The teachers that were mentioned by Nancy (Silva) Burnett reminded me of Mr. and Mrs. Maynard from Rockport, MA who taught at that time. I believe Mrs. Maynard taught Color class in 1963-64. I also remember a studio class with Mr. Maynard but can’t remember which exact one. Some of the other teachers I fondly remember are Mr. Head, Mr. Goldstein, and Mr. Germano (from the article).

My friends/fellow classmates at the time were Wendee Colten, Bonnie Fletcher, Veda Citro, and Betsy Gill—the five of us were close. It has been so much fun to walk down memory lane. Thanks for a great article! Sincerely,

Pam (Hodge) Hnatowicz (Ad Design 1966)

RECONNECTING

Thanks for sending the anniversary booklet [Editor’s note: Karl’s talking about the program from the 80th anniversary celebration in 2003. Anyone who wishes a copy need only let me know and I’ll be happy to send one out.] The photograph with me was taken the same day as the other one. That’s me in the center with Pam (Hodge Hnatowicz) in the foreground and Gary Harbour on the right. The name of the kid in the back with the white shirt and tie was David, but I can’t remember his last name. It might have been Balfour. He was from Arlington. I still can’t remember the name of the guy on the left. Maybe Pam will know.

I sent Pam an email and got a response. It was nice reconnecting with someone so long ago. I haven’t had a chance to look up John Hentz (Class of 1983 and a former pupil of Karl’s from his days as an instructor at NESAD), but I will. I have a funny story about John when he worked for me. He shared an office with my son, Brian, and they both listened to Charles Laquidara on WBCN in the morning. When John came back from his honeymoon, Brian put Charles up to calling John on the air and posing as the security manager for the hotel where John and Patty stayed. He accused John of stealing all the linens from their room. John fell for it and was mortified. He was such a honest guy. John and Brian really enjoyed working together.Brian now works as a designer for a printer in Manchester, NH.

Do you know Steve Pascall’s whereabouts? Steve also worked for me after graduation. Both he and John were very talented and genuinely nice guys.

Hope to see you soon,

Karl Johnson (Ad Design 1966)

IN TOUCH

…I had a long talk with John on Sunday night and we laughed again about that phone call. He spoke very highly of you and said he would like to talk with you again. His kids are now 12 and 16 years old. Can you believe it? I will get in touch with Steve. Thanks for everything.

Karl Johnson (Ad Design 1966)

MORE MUFFINS

The Hayes Bickford series was excellent. HB offered three English muffin halves for less than fifty cents. Add a cup of coffee and the grand total for breakfast was less than one dollar! I can tell you that the Class of 1962 did NOT eat a healthy breakfast as a matter of course!

I plan to see the Senior Show shortly. I thought the last one was excellent!

Best, Dan McCarron (Graphic Design 1962)

BILL’S FULL NAME

In response to your article in the alumni newsletter, I believe the gentleman with glasses named Bill is Bill Maynard. He taught watercolor at the school. A great teacher and an incredible artist!

Mauro Maressa (Fine Arts 1973)

Feedback of another kind: Is there something you’d particularly like to see in this alumni magazine? Do you want to know more about someone or something at NESAD?! Have you a subject for an alumni or faculty interview or for a “Whatever Happened To…?” If so, please let me know: You can call me at (617) 994-4294 or email me at schadwic@saffolk.edu. I’ll do my best. Sara
1943 – Helene (Friedman) Margolskee
had an exhibit of her etchings, monoprints, and oils in the Piper Gallery at the Cary Memorial Library in Lexington in May. Helene has exhibited frequently over the years, in the Boston area as well as in galleries in Ireland and France, and her illustrations have appeared in Yankee magazine as well. Helene currently lives in Lexington.

1959 – Don Angelli (Advertising Design), who was featured in the article on the Class of 1959 in our last edition, wrote to Irene Lambert thanking her for writing about their class. “You sure bring back memories”, he wrote. “I can remember talking to Mr. Hargraves (then President of NESIA) with my wife about joining NESIA and telling him that I would be working full-time while I was at school and he told me it couldn’t be done. Where there’s a will, there’s a way I proved him wrong. My wife kept me going to design, print, and enjoy a great sport all at the same time!” You can reach Don at DAng32@aol.com.

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.

1961 – Robert Hill (Advertising Design) found our alumni page on the website and emailed to let us know he is living in Lee, MA and has retired after 30 years as a technical artist at General Electric. You can get in touch with Bob at bumpahill@yahoo.com.

1962 – Dan McCarron (Graphic Design), who is Vice President of the Educational Graphics Group at WordTech Corporation in Stoneham, has recently produced two exhibit catalogues for Harvard’s Houghton Library. Both exhibits focus on recent research on Medieval and Renaissance manuscripts in that library. He was also awarded the diploma project for Harvard University and created approximately 6000 personalized diplomas for the college and graduate schools in June, along with the large commencement program that was distributed on commencement morning. “And finally, I have been appointed the director of design and print for the Boston Lobsters, the Boston entry in the Professional World Team Tennis League. The matches are held in July and August at Harvard and the competing teams come from 12 cities and feature “old” tennis stars like Andy Roddick and Maria Sharapova. As an avid tennis fan and player, I get to design, print, and enjoy a great sport all at the same time!” You can reach Dan (for tickets???) at dmccarron@wordtechcorp.com.

1965 – Earl Parent (Advertising Design) wrote to let us know he has retired from Verizon, after 41 years in the work force. As he says, “It’s been a great career and, without the foundation New England School of Art gave me, I don’t think I could have done it! A computer can’t teach good layout and design; it has to be taught by good teachers such as I had in your great school!” Send your congratulations to Earl at EJPARENT@comcast.net.

1972 – Ed “Mitch” Mitchell (Graphic Design) has landed a new job with Quinn Printing in Newton, working out of his home on the Cape. After 21 years with Kirkwood Printing, he’s now a sales rep for Quinn, a commercial printer doing Web printing, sheet feed printing, and graphic design. Mitch, who’s been married for 35 years and who has five grandchildren, is also an avid motorcycle rider. You can reach him at lmitch@comcast.net.

1973 – Joseph Greco (Fine Arts) is currently working at Winchester Hospital in their Security Department, after having spent 3 years as a VISTA volunteer and 18 years as a licensed social worker and adolescent substance abuse counselor at Bridge-OVER-Troubled-Waters in Boston. Joe is also a snare drummer in the Tony Barrie Parade Band. You can reach him at hetchedup@yahoo.com.

1974 – Gail (Herbert) Kimball (Fashion Illustration) owns a full-service design studio in northern New Hampshire (since 1993), which produces a wide variety of marketing materials, while specializing in package design and food product photography. Gail previously worked in the printing, publishing, and marketing industries and was one of the first desktop publishers in N.H. She was also among the first instructors and has taught in four colleges, now sitting on the advisory boards of two. Last year she started another business in web development, design and hosting, called Zing! (www.zingdigital.com). Gail is married and has one son, who is a games animator at Microsoft, one daughter studying nursing at UNH, and two step-daughters. She also has one grandson, who is three, and a granddaughter due in October. You can reach Gail at gkimball@nhvt.net.

1976 – Richie Sarno (Graphic Design) is working on a video production entitled “This Moment in Time: The Songs of Alan Bernstein” to follow his on Little Joe Cook (see the Spring 2006 alumni newsletter). In conjunction with this latest project, Richie met with Engelbert Humperdinck, who talked about two songs that Bernstein wrote especially for him, “After the Lovin’” and “This Moment in Time”. Humperdinck talked with Richie about Bernstein before a performance at the Lowell Memorial Auditorium and graciously signed photographs. Two weeks later Richie went to Mohegan Sun, where Gary Puckett (remember the Union Gap?) took time out from appearing there to talk to Richie about his experiences with Bernstein, who wrote “This Girl is a Women Now”, a top ten hit for Puckett. You can talk to Richie about his experiences by emailing him at lockley42@hotmail.com.
1977 – Richard Buswell (Graphic Design) has been “following in Christy Rufo’s and Jim Smith’s footsteps since 1976 as I have been designing stained glass windows for hundreds of churches throughout the U.S. I have been living in Virginia since 1986 after stints in studios in Needham and Pittsburgh. My wife Cindy and I just celebrated our 22nd anniversary during our annual trip to St. Martin. We are about to embark on building a new home (this is the fourth one we have built... We hope to get it right this time!” Rich also remembers a student exhibition, held in the NESAD gallery on Newbury Street, that included the work of Ronnie Parlin, Michael Karras, himself and others called Illuminations. He also has photos of NESAD students on a 1973 trip to London and a 1974 trip to Scotland. Rich would love to hear from classmates and says that, while he attended the NESADSSU 75th anniversary celebration (in 1998), he and his wife have moved five times since then (“No, we are not in the witness protection program though some friends think we are!”) and have lost touch with fellow alums. You can email Rich at rich@sgstudio.com.

1977 – Mary LePage (Interior Design) graduated from NESAD and went on to Northeastern University for a degree in mechanical engineering. Though not currently working outside the home, Mary is raising two daughters, 10-year-old twins Daphne and Lena. You can reach Mary at marylepage@verizon.net.

1980 – Diane (Ponte) Saia (Graphic Design) has decided to return to NESADSSU to complete her BFA degree. After working in the design field for the past 20-some years, and having raised three children with her husband, Vinnie, she felt ready for a change. She’s starting with one course this semester and will add more in the spring. To find out how she’s doing, contact Diane at pontesaia@comcast.net.

1981 – Cheryl (Greatorex) McGurty (Graphic Design) has left TV station WB-S6 to start her own design firm, CMC Design, in Medford. With clients ranging from the NFL Alumni and the United Way, to the Urban League of Eastern Massachusetts and Samsung, to the Boston Children’s Museum, she’s bringing 25 years of experience to the service of a wide range of clients. Check out her website at www.cmcdesign.net and contact Cheryl at cheryl@cmcdesign.net.

1982 – Kim (Petersen) Hapenny (Graphic Design), who has had her own design firm for the past 18 years, is starting a new career. Kim is enrolling in pharmacy school with an eye toward becoming a registered pharmacist. Kim has two children, 5-year-old twins Taylor and Tyler; who will keep her busy as she studies. Get in touch with Kim at khapenny@comcast.net.

1983 – Suzanne (Meyer) Fitzsimmons (Interior Design), who has been a part-time Waldorf school administrator and a consultant to small businesses on finance and business administration, is returning to school in order to earn a BA, then will start a graduate program at Sunbridge College in Chestnut Ridge, NY. The college’s teachings are based on the philosophy of Rudolph Steinern, an Austrian philosopher and educator who founded the Waldorf school movement. You can reach Suzanne at smf@warwick.net.

1983 – Michael Valvo (Interior Design) was featured in an article in the Boston Globe’s “Style & Art” section on August 10th. The article concerned a developer’s efforts to make a nearly $3 million dollar spec house in Weston more appealing to potential buyers, employing Michael’s expertise in historical styles, color and details. To read the entire article, go to Michael’s web page at www.redMstudio.com and click on the link to “The New Old Thing”. You can also reach Michael at redMstudio@verizon.net.

1985 – Shirley (Maxwell) Woodward (General Art) and her husband, Jim, have moved from the Cape to Berlin, MA, where they run their own business, Exhibit Logic, from their home. They design and produce trade show booths, corporate parties, meetings, graduations, special sets for television and video, etc. I do all of the graphic design work for banners, signs, and promotional items for the booths as well as traditional design like brochures, stationery, logos, website design and maintenance, etc. I also work part-time for a printer in Boston doing graphic design and prepress production. I used to be their Art Director and left the full-time position years ago when I became too busy with my own business. We don’t have any children but we do have two cats! We spend our free time in the spring, summer and fall on our boat on the Cape, and skiing in the winter. I also love gardening and decorating – another extension of design! I look forward to your newsletters to see what my old classmates are up to… I saw Bob Ostrom in the last one and it was nice to see what he is doing.” You can reach Shirley at shirley@exhibitlogic.com.

1987 – Sue Kwasnick (Interior Design) had her design work featured in the May/June 2006 issue of New England Home magazine. The 10-page spread, on a new, 7000 square foot shingle-style home in Brookline, demonstrated how successfully traditional and modern elements can be combined in a unified whole. Susan’s firm, Interior Visions, has itself moved from Brookline to Newton and you can reach here there at sue.sj@verizon.net.

1988 – Kimberly Adams (Graphic Design) emailed that she and her children are heading to Cape Cod and Boston in November and hope to drop by NESADSSU to see how things have changed. Kim is currently Creative Director for Black Dog Design, an affiliate of Colonial Marketing, in Wilmington, NC. Check them out at www.colonialmarketing.com and contact Kim at blackdog@bizec.rr.com.
1992 – Lianne (Cortese) Stoddard (Graphic Design) has rejoined her old friend from NESAD days, Lori Sartre (1992 Graphic Design), by taking a job in the Publications Department of the Boston Museum of Science, where Lori has worked since the late '90s. Lianne, who had been at Synergy Network in Waltham, declined to move with them when her company relocated to Worcester. The Museum will be a comfortable fit, however, as she'll be working not only with Lori, but with current NESADSU Master of Arts in Graphic Design candidate, Fanny Lau. In addition, both Lianne and husband Paul Stoddard (1992 Graphic Design) have considerable freelance experience at the Museum. Look for Lianne and Paul's Swirly Designs featured in the December issue of Yankee magazine, in the holiday artisan section, and for their son, Gryffin, above. Contact Lianne at lianne@swirlydesigns.com.

1993 – Donna Clifford (Graphic Design) moved in June to Cincinnati, where she has taken a job with Procter & Gamble as a fragrance evaluator. Donna had been working for Gillette in Boston (recently acquired by P&G) as the supervisor of focus groups (for shaving products). Sounds like very interesting work. You can reach Donna at donnajclifford@yahoo.com.

1995 – Christopher Fabbri (Fine Arts) is still in California and still busy with the arts. He's been busy painting (www.paintingsdirect.com sold over 40 of his works in one year), teaching disabled and autistic elementary school children, working as a DJ, and writing poetry. You can see his work at the website mentioned above and you can reach Chris at chrisfabbr@hotmail.com. And, to all his instructors at NESAD, a fond hello!

1995 – Christopher Nolin (Interior Design) has left Macy's in Albany, NY where he was a group sales manager; and has started his own business, Chris Nolin Home Improvement Services. Putting his interior design background to good use, Chris is concentrating on design/ build kitchen and bath work and has just finished a new construction house in his area. You can reach Chris at cjnolin@nycap.rr.com.

1997 – Stephanie Deshaies (Interior Design) is currently working for Architex International in Seattle as Market Manager for the Greater Northwest region. She is also very active in the Northern Pacific Chapter of IIDA (International Interior Design Association), where she is the Vice President of Government and Regulatory Affairs. Stephanie is also a FIDER (now the Council for Interior Design Accreditation) site visitor and, as such, contributes to interior design program accreditation reviews across the country. You can reach her at s.deshaies@architex-ljh.com.

1998 – Joe Fiorello (Interior Design) got in touch with his Class Secretary, Charleen Hilton, to say that he'd been chosen to paint three cows for CowParade Boston, a charitable event held this summer. Over 100 cows graced Boston city streets, before being auctioned off to benefit the Dana Farber Cancer Institute/jimmy Fund. Joe's cows, sponsored by Bertucci's, Liberty Mutual, and VistaPrint, were located in Copley Square, outside the Prudential Center, and in Technology Square at MIT. Hope you had a chance to see them! If not, check out www.pop-art-cow.blogspot.com for my favorite and contact Joe at jfiorello@fadstudios.com.

2000 – Amy Joyce (Graphic Design) sent us the following July email: "Look what NESAD did: It brought together an upstate New York native (Katle—now in Quincy), a Roslindale girl (me), a Southie girl (Jill), and a Shirley, MA native (Joel—now in Roslindale). We all have busy lives but still manage to meet up periodically. Last night we met in the Back Bay at Firefly’s. Matt Bessette also met up with us but was not here for the photos... We all joke about how great it would be to work at the same company." Editor's note: Katie is Katie (Kangas) Cohen (Graphic Design 2001), Jill is Jill Evans (Graphic Design 2003), and Joel is Joel Gendron (Graphic Design 2000). Matt Bessette (Graphic Design 2001) is not pictured.
2000/2001 – Yma Prins (Interior Design/Master of Arts in Interior Design) is back home in Curacao, the Netherlands Antilles, after completing a second Masters degree, this time in architecture, at Parsons School of Design in New York. She has opened an office in Curacao, doing both architecture and interior design for hotels and resorts. As she says, “The island is undergoing a fantastic boom, in the sectors of hotels and tourism... giving me a lot of work... and travel to other islands in the Caribbean. So, I’m happy.” Contact Yma at prinses90@hotmail.com.

2001 – Tony Capozzi (Graphic Design) started a new job in May as an Art Director at Arnold in Boston, after 4 years or so at Digitas. Contact him at tcapozzi@arn.com.

2001 – Sarah Rowe (Graphic Design) was married on June 10th in Exeter, RI to Jeff Ankrom, a recent graduate of Boston University School of Law. Lisa Miskin, a fellow 2001 NESADSU grad, was in attendance. Sarah and Jeff have known each other since they were children. Sarah recently completed a year’s studies at Bodenseehof Bible School in Friedrichshafen, Germany and, while not currently working, did do the graphics (invitations, programs, favor tags) for their wedding. Sarah and Jeff are now living in Connecticut, where Jeff is clerking for the Connecticut courts. You can send your congratulations to them at sarahankrom@yahoo.com.

2002 – Lauren Englert (Graphic Design) is still in New York working as a graphic designer in marketing for Court-TV. She recently moved to Hoboken, NJ and would very much like to hear from fellow alums in the New York City area. You can reach her at nesa27@hotmail.com.

2004 – Juliana Abislainam (Graphic Design) is currently working for an advertising agency, Arteaga & Arteaga, in San Juan, but is thinking of relocating, possibly back to Boston. She’s also interested in getting out of advertising and into design so, if you have any leads for her, get in touch at jabislaiman@gmail.com.

2004 – Suzanne McCarthy (Electronic Graphic Design Certificate), who is a Senior Designer for Arnold Worldwide in Boston and has her own freelance design firm, Sentient Design, has been getting raves lately. Business Week recently featured her Sentient Design work for Sweetriot, a new chocolate product (www.sweetriot.com). Suzanne designed the brand identity and packaging for these cacao nibs covered in dark chocolate, now available at Whole Foods and the Museum of Modern Art. In her spare time (!), Suzanne also serves on the Board of the American Institute of Graphic Arts (AIGA), Boston. You can reach her at Suzanne@sentientdesign.com.

2004 – Mary Qaqish (Graphic Design), who works at VistaPrint in Lexington, has had one of her projects published in the April issue of Entrepreneur magazine (on page 32). The project, a logo and stationery suite along with collateral materials, was done for a used bookstore called Book Lovers Bookstore. Congratulations to her at mqaqish@vistaprint.com.

2004 – Daniela Tassone (Master of Arts in Interior Design) has left IOI, Inc. (io Oakes Interiors) in Boston and is now working for Ethan Allen Design Center in Quincy. You can reach her there at dtassone@quincy.ethanallen.com.

2005 (Sept) – Kathleen VanderLaan (Master of Arts in Interior Design) is currently working for Currier & Associates in Newburyport, as is Heather Rowan (1998 Interior Design). You can reach Kathleen at kvanlaan@comcast.net and Heather at hbr72@aol.com.

2006 – Lisa Raad (Fine Arts) was chosen to participate in a group show at artSPACE@16 in Malden in July. Entitled Present Tense, this was Lisa’s first juried show since graduating from NESADSU (with the third highest GPA in her class) in May. One hundred works (four of them Lisa’s) by 60 artists were chosen for exhibition. Following that show, Lisa was also chosen to participate in Open Call/Size Matters at RHYS Gallery in Boston in September. Congratulations to her at l_m_raad@yahoo.com.

2006 – Cheryl Spigler (Master of Arts in Interior Design) is currently working for The Ritchie Organization (TRO) in Newton as an interior designer. TRO specializes in the design of healthcare facilities, though they also have corporate/commercial, senior living, and academic clients. You can reach Cheryl at cspigler@yahoo.com.

2006 – Jaime Tressel (Graphic Design) has landed a job as a graphic designer in the marketing department of the Greater Boston Real Estate Board, a job with, as she says, “great creative possibilities”. Along with thanks to Laura Golly for the lead, Jaime says “I miss everyone at NESAD already. This September is definitely going to be strange not returning to school...”. Congratulations and best of everything to Jaime at jltspaz2002@ymail.com.
Marc found that projects can segue...

At the same time I’m putting together this edition of the NESAD-SU alumni magazine, I’m also working on the reaccreditation of the school for the National Association of Schools of Art and Design (NASAD). One thing that the report requires us to do is demonstrate, as an educational institution, we actually do what we claim we do; namely provide those who are interested in careers in art and design with the knowledge, skills, technical abilities, and creative judgment that will enable them to enjoy rewarding careers as artists and designers. As I was interviewing the NESAD alum who is featured in this edition, Marc Ciannavei, I couldn’t help thinking that this is exactly what we have done.

Marc came to NESAD in 1982, having been at Northeastern University for two years. Though he knew he was interested in architecture and interior design, his high school guidance counselor, knowing of Marc’s interest in things mechanical, steered him toward industrial design (“I was sort of herded in this engineering direction and, being 17, I followed his advice.”). After his second year, recognizing that the program was not for him, Marc decided to take time off. “I learned how to weld and became a welder. I always liked working with my hands, doing sculptural things, so that kept me going for a couple of years.” Then parental urgings led him back to school and, with interior design or industrial design still a possibility, he applied to both NESAD and Rhode Island School of Design. NESAD accepted Marc for the fall semester in interior design, while RISD put him on a waiting list for the spring as an industrial design major. “What really got me into NESAD was that you accepted me then, and it was a three-year program. I was already 22 but I’d be out when I was 25. RISD’s program was five years and I wouldn’t be able to start until I was 23, then I’d be in school until I was 28. So I decided to become an interior designer instead of an industrial designer!” Aren’t life’s choices interesting...

Marc started at NESAD in the fall of 1982, finding it a different experience than that at Northeastern “because I think I was a little older than most of the kids in the class and I knew how serious I needed to be at it. This was kind of my second chance; I had to really apply myself.” He quickly found that the work schedule was heavier than he had anticipated. “I didn’t have time to go out! I think that first year, not counting on vacations, I went out socially maybe four times. I put a lot of time into my course work and I’d always had a good response to my work, good grades. I figured that, if I was going to immerse myself in school, I should produce the best work I can. When I got out of school, my portfolio reflected that hard work. I think I’ve tried to carry that through the jobs I’ve had.”

What did he like best about NESAD? “The scale of the place. It was small enough that you got the instruction you needed. The teachers being in the industry was another big help; great location; definitely a good mix of people—the fashion people, the graphics people. Three years was a good length of time, they had summer programs, everything.”

I told Marc at this point that he is one of the few students who have gone through NESAD whose work I remember well, down to individual projects. We laughed over one, a residential project involving the design of a vacation house, which Marc sited hanging underneath a railroad trestle. Another involved the design of a health club, which he called Hardbodies. I can still picture the materials boards, with the red, black, white and silver color scheme with accents of wire mesh. Seems like yesterday.

I asked Marc about instructors at school who had a particular influence. Right away he mentioned Linda Brown (“She was so animated!”), and “...even Charles Giuliano in art history, especially the performance pieces he had us do. Harry Bartnick’s another I could mention. Now when I look at color, I can figure out what it’s made of. Barbara Kingsbury was great. She had a realistic approach and a very dry sense of humor. She was just very personable. Harris Levitt could look ahead and push me in the right direction. The great thing about going to NESAD was that the teachers all came out of the industry. When I was starting my senior year, Harris told me about an opening at GHK (Griswold, Heckel & Kelly, a well known Boston design firm), where she was then working. So I interviewed and got the job. Then the following semester, because I was strong in rendering and drafting, she asked me to help out in her class, kind of like team teaching.” GHK, in fact, tried to entice Marc into working full-time for them, without finishing school, but, as he told...
them, "I've come this far, I need to stick it out." After graduation, however, the job was waiting for him.

After five years at GHK, where he worked with Harris Levitt, Nancy Harrod and Glen Mead, all NESAD instructors, he followed Harris and Nancy to Sasaki Associates in Watertown. "What became the Harris-inspired job interview turned into five years at GHK, then segued right into Sasaki, where I was for 16 years."

Marc found that projects can segue as well. While he was at Northeastern, he used to spend time in the student center, thinking how, as an interior designer or architect, he might transform the space. "Well, fifteen years later I was on the team from Sasaki that designed the renovation of the whole building. I got to pick the carpet and the paint colors, design the railings, pick the furniture... and a couple of years after that I designed an after-hours nightclub in an unused space in the same building. That was one of my favorite projects. So it's great that, as the years roll on, these different properties keep coming back into your life."

Marc's now working on three major projects:

Marc ended his years at Sasaki as a Senior Associate, then did independent consulting work for Black Cow Architects for about six months, before taking a job with Jung Brannen, another well-respected Boston firm. "I was perfectly happy there but then I got a call from here." "Here" is DiLeonardo International, an interior design firm that specializes in hospitality design, in Warwick, Rhode Island, where he has been since May of 2006. Why change? "The commute really sucked me in...It's so close to my house. The people are really nice too, the work they do is really interesting, and, while you're still producing a construction document, it's so much more design-oriented than Sasaki or Jung Brannen. Their work is so corporate, just open spaces filled with workstations. You just take the few elements of design and spread them out over 300,000 square feet. In hospitality design you have so many kinds of spaces to work with; the lobby, different types of hotel rooms, event spaces, restaurants, ballrooms. It's much more interesting."

Marc's now working on three major projects: the interiors for a golf course club house that is part of a new development called Parkland near Coral Gables, Florida; a casino/hotel/restaurant complex in Philadelphia, Mississippi; and Motor City, a racetrack/hotel complex in Dubai ("That's right up my alley!" The irony of the fact that Marc and his wife Susan, whom he married in 1996, have a new son (born in November of 2005) named Leonardo, and another son Henry, six, was not lost on his new employers (the father of Bob DiLeonardo, who is Marc's boss, is also called Henry. The Leonardo is obvious.). Child chores and house duties take up his free time but it sounds as though Marc wouldn't have it any other way. As for NESAD? "I'm glad I made the choice!"

If you'd like to get in touch with Marc, email him at ciannaveifamily@verizon.net or at mcniannavei@diLeonardo.com.

Marc Ciannavei Class of 1985—Interior Design
Having taught part-time at NESADSU since 1996, Randal Thurston was the first Fine Arts faculty member asked to join Program Director Audrey Goldstein as a full-time Assistant Professor in 2004. He has since then made himself indispensable, not only to Audrey, but to fellow faculty members and, especially, to the students in this rapidly expanding program. He has been cited as having a “critical yet constructive and gentle teaching style”. Former student Nichole Kaye says that Randal “can accomplish more with a glance than with a negative word”, that he had “the ability to recognize my personal strengths and weaknesses, always with respect”. In the midst of an overwhelmingly busy fall, Randal was generous enough to answer my questions.

What led you to a career as an artist?
My parents were the biggest influence on me becoming an artist. My father was a bridge tender who spent his free time hunting and fishing. He made lots of carvings of birds and fish and was naturally gifted although he had no formal training. When I was really young I would go into his workshop while he was drawing, cutting or painting one of the pheasants or striped bass he always seemed to be working on. I would try to imitate the way he made things. No matter how involved he was in his own work, he took the time to stop and admire my crude efforts.

He and my mother always made sure that we were exposed to the arts. When I look back on it, I realize how easy it would have been for them not to; neither of them was in any way involved in the arts and, except for a cousin who was a painter, no one in my family was either.

When I was five we went to the MFA (Museum of Fine Arts) for the first time. I can remember the experience like it was yesterday. After wandering around looking at the mummies and decorative arts galleries, we wound up in an enormous gallery hung salon-style with European paintings. I found myself staring at an 18th century portrait of a man dressed in armour and fur. I had never seen anything like it. The skill it took to create the textures of reflective metal and the leopard skin slung over his shoulder, the dark brooding background and the ruddy flesh of the man’s face seemed almost like a form of magic. As odd as it might sound coming from a five year old, I think I realized at that moment that, beyond its physical appearance, art speaks across time; I felt as though I was in a room with an artist who was talking very clearly to me across a span of three hundred years. I pretty much decided on the spot to become an artist. The uniqueness of that experience is something I’ve never forgotten and is what I think I am always chasing.

I had the good fortune to go to a high school in Somerset, Mass. It had an extensive art program and incredibly dedicated teachers. Amy Goulart was a teacher right out of college who was energetic and challenging. She made me understand that a life in the arts was possible. I received a BFA from what is now UMASS Dartmouth. The program, professors and, most importantly, the camaraderie with other students gave me a sense that artists form an extended community and can be a great source of support. I met my wife Alyson Schultz there and we moved to Boston to attend the Museum School/Tufts MFA program in 1979. It was a moment when there was a lot of activity; Boston artists were being represented in prestigious shows and there was a lot of risk taking with materials, imagery and forms of expression. The idea of putting your work
in the larger world was always present as was the awareness that there were a lot of extremely talented people all trying to develop and compete for exhibition opportunities.

How did you position yourself to become a practicing artist after you left school?

After grad school, I had no desire to teach, probably because I had spent the previous nine years in school. I worked for seventeen years as a guard at the MFA. It was a great job for me because for a large part of that time I worked nights patrolling dimly lit galleries when the Museum was closed. The funny thing was that I would frequently pass by the painting that influenced me so much when I was a child. Even though it was not by a well-known master I could still see why it had the power to impress.

Working the night shift left days to make art and try to figure out how my work would develop outside of an academic environment. I think that one of the biggest problems artists have is figuring out how to continue working when they leave the structured environment of school. It can be difficult to develop a schedule when you are young and living in a city, to make time to go to the studio when you have other options and no one looking over your shoulder requires commitment. Life after school consists of figuring out how to have a life, make a living and still have time and energy for your "real" work. Artists who continue to work develop schedules and make hard choices about how they spend their time. It’s not as though you are punching a time clock, but you have to feel as if you are. I was lucky because Alyson and I were able to support each other's efforts in the years immediately out of grad school, but it was a struggle.

I was also lucky enough to be included in one of the Boston Now shows that the ICA (Institute of Contemporary Art) used to curate. That exposure was critical. A show that validates your work in a larger context is incredibly important in getting a broad range of people in the arts to follow what you do. The arts can be cruel in some ways. There are an incredibly large number of artists who are creating remarkable work at any given time. Sometimes it's serendipity; the work you do overlaps with an issue that for whatever reason is part of the zeitgeist. Because of it you're included in a show. It can create a domino effect for other opportunities.

Talk about the evolution of your work. Was it always about cut paper?

My work has always been about identity and recognition, but it's taken several radically different forms. I used to make tiny drawings that were very descriptive, portraits of people I knew. It was technically challenging but I got to the point where I would spend several months working on a 2"x2" image whose final appearance was so photographic that it seemed I was denying the human touch. My growing dissatisfaction with the process became a moot point in 1986 when my father died and I found that I couldn't go into the studio. The way you experience grief over the death of someone you love is an event that I don't think anyone can predict. For me, it was a sense that the way I defined myself, and that has always been through art, was irrelevant in the face of the gulf of loss I felt. My dad's death was a watershed event in my life. When I did go back to work, it was with the intention of bringing my emotions into a realm that exposed them in a more raw and reflective form.

My background is in printmaking and I began to develop very large pieces that referenced books of photographs I had found on World War II. The medium I had come up with was a form of relief print made from very large pieces of cardboard. I deliberately chose a limited medium because I didn’t want to engage in the kind of control that was possible with a 10 H pencil. The imagery of refugees and disconsolate soldiers seems in retrospect to have been a way to attach my sorrow to a much larger event. It worked for a while, but when you use appropriated imagery there comes a point when you have to ask yourself how much of your own content you are adding to the process. I began to realize after a while that the photographs I was using as sources had a history and meaning that I had no real right to claim association with. Even if I found it therapeutic to do so, they weren’t mine. I think that part being an artist is to always be honest in what you are doing, to make work that you have a right to make. After a while referencing the Holocaust without having it be part of my personal or family history seemed dishonest to me. What I learned from the episode was that I
wanted to make work that was responsive and lucid. I also felt that I was thinking a lot about narrative and wanted to create a visual language that was universal.

Many times in life you happen upon things that seem inconsequential at the time but end up being tremendously important. I stumbled upon an auction catalogue of 18th century decorative arts and opened it to a page of Colonial silhouettes. I had always thought of silhouettes as a second tier, quaint domestic craft. But on that day I had an epiphany of sorts. I realized that they had qualities of the work I had done: the precision of pencil drawings and the graphic narrative of my prints. What they added to the equation was that they let the viewer project meaning. Since we can't see anything but an outline in silhouettes, we invent the stories they tell, we personalize narrative. I found this realization thrilling because it opened up a whole new avenue, one where the viewer was a partner in the process and that I could allude to rather than dictate content. I also liked the idea that it was a quiet art form, almost private.

Discuss the imagery of your most recent work. How do you go about researching your context and images?

My work of the last 15 years or so has used nature as a metaphor for ideas like life, mortality and regeneration. It has become increasingly large and free form. I go into exhibition spaces with a lot of imagery and a concept, then improvise on the wall. I try to keep myself off balance by intentionally not planning how the installations I make will look. It can be terrifying to arrive in a gallery with a theme in mind but no specific idea where you are going. While taxing as a process, it also offers the possibility of discovery and form that would not exist with a traditionally planned piece. I have a catalogue of thousands of silhouettes, from plants and animals to viruses and neurons to keys and Victorian decorative moldings. Essentially I create room-sized collages where I try to balance the different things that make up our lives. Since we are creatures of knowledge, personal history and chance, I try to make art that way.

Talk about why you think artwork is important? What is its role in the health of culture and society?

There is no reason to make art other than that it is what makes us human. When art is taken out of the equation, culture and, by extension, our worth disappears. I believe that we are living at a particularly perilous time in this regard. The elimination of art in many schools has the effect of fostering minds of less dimension and with fewer opportunities. I think that society is a matrix of many things and that the arts are a significant part of that equation. Art is how we talk to each other. It can be questioning, assertive, self-righteous, brilliant, uninformed, passionate and partisan. It is a sign of the health of a society when this dialogue is encouraged to exist. The elimination, compromise or censorship of the arts reflects, in my opinion, a fear of ideas.

How do you balance the demands of a busy studio life with an active family and teaching responsibilities? Do you ever sleep?

It would be impossible without Alyson. She creates a space for me to indulge in the manic schedule I have. Our kids, Alana and Owen, are 12 and 10. At this point in their lives, the schedules we have as a family are complicated. Trying to fit in art means that I usually get to the studio at around 5AM and work before the kids wake up. If you are going to have an active studio life, you just have to figure out how to find the time. All the things that you would think are distractions—work, kids, and teaching—actually make me more focused.

What role does teaching play in your life as an artist?

I love the program at NESADSU. The administration, faculty and staff are remarkable, supportive and focused on being positive and rigorous. I've found it amazing to watch students as they struggle with their work, have breakthroughs and generally learn about who they are. I work with students in the Foundation and Fine Arts programs as well as the Pre-college program for high school students that we offer in the summer. Teaching here inspires me and reminds me that the reason I became an artist was that I wanted to communicate. Making pictures and displaying them is one way to do this and teaching is another. I'm a firm believer in the idea that we are part of history. It is our obligation to learn, question, and refine our ideas and then pass that knowledge on to others. Sometimes I go into the studio and, if something isn't going particularly well, ask myself how I would challenge one of my students to solve the problem. It helps me and is a gift I've received from the people I work with.
I have an undergraduate degree in Art History from TUFTS University in Greater Boston. It was time to establish my career path. **Full time would allow me to focus.** I looked for a program—one that would open personal and professional possibilities. I’ve found that program here.

I have an undergraduate degree in Illustration from the School of Visual Arts in NYC. I have worked as a graphic designer for many years. **The field is rapidly changing. I felt I needed a jolt.**

Kevin Banks on “JOLT” The jolt of technology—the jolt of inspiration.

I’ve found both here.

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2006

MAIN GALLERY: Tracings: SOPHIA AIRSIE AND ILONA ANDERSON
These South African born artists, both of whom teach at NESADSU, are known for experimental work in a variety of media and materials. Ainslie has worked recently with compacted trash, while Anderson has done unexpected pieces with embroidery. Both artists respond to political and social themes in their work.
August 24 through September 21st
Reception: Thursday September 14th, 5 to 7 PM

Project Gallery: Tony Andrade
Using a flatbed scanner, Andrade directly scans botanical specimens, enabling one to see details otherwise unseen.

MAIN GALLERY: JOHN L. MOORE
This New York based artist creates large canvases with abstracted references to mirrors, trees and branches, signifiers for issues of self and race. This will be his first Boston based exhibition.
September 28th through November 3rd
Reception: Thursday September 28th, 5 to 7 PM

Project Gallery: Alternative Spring Break.
This past year a group of Suffolk University students traveled to Louisiana to volunteer in the post-Katrina cleanup. This project presents a selection of photographic images taken by the student participants.

MAIN GALLERY: RICK HARLOW
Rick Harlow is a painter and frequent traveler to Columbia. For a number of years he founded and managed a paper making business with the indigenous peoples. He has also become involved in their rituals and shamanism, which have become the resources for large paintings.

November 9 through December 15th
Reception: Thursday November 9th, 5 to 7 PM

Project Gallery: Barry Goldstein.
This exhibition will present a number of images from a book that the artist has published of portraits of medical workers who performed triage and after care following the 9/11 attack on Lower Manhattan. The artist has followed their experiences since then and offers poignant insights on their harrowing experiences.

Project Gallery: Barry Goldstein.
The 2006 Stephen D. Paine Scholarship Exhibition
For the second year James Manning will curate an exhibition of the finalist and winners of the annual Stephen D. Paine Scholarship awarded to seniors of art schools and BFA programs of the greater Boston Area. The exhibition is presented through the support of the Boston Art Dealers Association (BADA) and the Artists Foundation.
January 15th through February 9th
Reception: Thursday January 25th, 5 to 7 PM

MAIN GALLERY: NATIVE NEW YORKERS: JEFFREY GIBSON, JASON LUCAN, MARIO MARTINEZ.
This show focuses on three young Native artists with extremely active and successful exhibition records, including numerous gallery and museum exhibitions. The artists are invited to come and discuss their work with the university community.
February 14th – March 22nd
Reception: Thursday February 15th 5-7pm

MAIN GALLERY: ANNUAL STUDENT SHOWS
Work by current students in the Foundation, Graphic Design, Interior Design, and Fine Arts programs at NESADSU.
Mid March through Mid May
Receptions: TBA