A Visionary from Bulgaria: Luba Lukova

The Master of Arts program in Graphic Design includes MAGD Program Director Rita Daly’s Graduate Seminar, in which students are, among other projects, required to research a “visionary” in the field of graphic design and report to the class on his or her work. Generally that’s where the exercise ends. But, for one graduate student, Aaliah Al-Aali, that exercise was only the beginning.

Aaliah chose as her visionary a Bulgarian designer by the name of Luba Lukova, whose posters and illustrations offer a bold look at issues of social justice. Combining only a few images, she manages to make powerful statements on behalf of the oppressed, whether in Africa or here at home.

Having started out working in a theater in Bulgaria, Luba came to New York in the 1980’s on vacation. She discovered two things, to her surprise: one, that her work was being recognized and published in the U.S. and, two, that one can leave one’s portfolio at such an august institution as the New York Times, with no appointment, no warning, and wind up with a job offer just hours later. When Luba mentioned that she was in the U.S. on a tourist visa, she was told “don’t worry about it” and asked to start the following Monday.

Combining only a few images, the [Lukova] manages to make powerful statements on behalf of the oppressed, whether in Africa or here at home.
When I started doing this magazine (even when it was only 8 pages long), I worried that there would not be enough news to fill even a short magazine, even twice a year. I should NEVER have worried about that! There is ALWAYS something going on around here that's worthy of note, whether it's a small pro bono project someone has completed (like Lydia Martin's valentines) or an honor that's been bestowed on an alumn (like Gary McBournie’s induction into the New England Design Hall of Fame), or an interesting visitor to NESADSU like the Bulgarian graphic designer Luba Lukova. I could also choose to write about nothing but the achievements of our alumni and still fill pages. But I know that part of what you like to see in &Then today, like new programs. I'll have one in the next issue and another in the issue after that. Stay tuned.

I have two fascinating interviews for you in this issue: Assistant Professor Afshan Bokhari, who took over the classes (and then some) that used to be taught by Charles Giuliano until his retirement in 2007, and Dave Onessimo, a 2004 Graphic Design graduate who's been making waves in the New England advertising scene.

As always, there's sad news to relate too, as we lose alumni to age or illness. This time we’ve lost an even larger figure, our former president, Chris Rufo. While I have no details at this writing, I’ll try to provide more at a later date. The flip side of that coin, however, is the connections I’ve made recently with alums I haven’t been in touch with since their graduation days, which, in some cases, has been over 30 years. See the Class Notes section for the latest.

So NESADSU continues to roll on. While the economy has suffered, as have some of our graduates, I can tell you, anecdotally at least, that most seem to be doing very well despite the vagaries of the various design industries. Some have lost jobs, many have found new ones, and, while it’s taken a bit longer in some cases, I have great confidence in our graduates’ abilities to find work in the fields they love. For those who are looking for work, pull out your back copies of &Then for articles on resume-writing and job-hunting in general. You may find some helpful tips.

Sara Chadwick
Having chosen Luba Lukova and having researched her work, Aaliah decided to telephone Luba and was astonished when her call was answered. She interviewed the designer, then, on something of a whim, invited her to speak at NESADSU. To her astonishment, Luba accepted the invitation. On a cold November day, Aaliah picked Luba up at South Station and drove her to NESADSU, after an introductory circuit around the city of Boston. After speaking for an hour with the members of the Graduate Seminar, Luba gave a presentation to a packed house of over 100 Graphic Design and Fine Arts undergraduates as well as Graphic Design graduate students and faculty and a handful of candidates for admission to the graduate program. After a riveting presentation, Aaliah and Luba, Rita, Graphic Design Program Director Laura Golly, adjunct instructor Minko Dimov, himself Bulgarian, and several others, repaired to Davio's Restaurant downstairs for dinner. With Minko performing chauffeuring duties back to the train, Luba was on her way to New York after a very full and very fulfilling day at NESADSU. And Aaliah, her classmates and everyone else who was there had an experience to remember.

You can see Luba's work all over the Web, but particularly at her own site (www.lukova.net).

For further information on the Master of Arts program in Graphic Design, please contact Rita Daly at r.daly@suffolk.edu and, simultaneously, at rita@dalydaly.com. S.C. g

After speaking for an hour with the members of the Graduate Seminar, Luba gave a presentation to a packed house of over 100...
2009 marked the 3rd Annual New England Design Hall of Fame, which "recognizes residential architects, interior designers and, new for this year, landscape designers whose work has had a significant impact on design in New England" (New England Home, November/December 2009). A selection committee, composed of industry professionals, selected eleven nominees for recognition, among them NESADSU's own Gary McBournie (1973 General Art).

In addition to the quality of their work, the honorees were chosen for their mentorship of young designers, their length and breadth of experience, and other industry recognition.

Gary, who was profiled in this magazine in the spring of 2005, has been a practicing interior designer since the late 1970's, when he joined the firm of Griswold, Heckel & Kelly. From there he went to work for Richard Fitzgerald, one of the most respected residential designers in New England, staying for 12 years before setting out on his own.
Gary McBournie, Inc. was established in 1993, to expand, as the company’s statement says, “the designer’s refined and polished aesthetic and to provide clients with a twist on tradition. Classic furniture, decorative arts, innovative color schemes and graphic possibilities are the signature tools of his inviting style.”

In addition to the New England Hall of Fame honors, Gary has been placed on House Beautiful’s annual list of the Top 100 Interior Designers several times. His work has been seen in House Beautiful, Traditional Home, New England Home, Décor, Design New England and Beautiful Interiors.

Gary was an obvious choice for the Design Hall of Fame, as he has over 30 years of experience, and clients from Canada to the Caribbean, some of whom have employed his services multiple times, as he creates beautiful and livable homes no matter the location.

S.C. §

Photographs courtesy of Gary McBournie
Four people with NESADSU connections are currently working in a very exciting “first-in-the-nation” artscience program at The Cloud Foundation at Cloud Place in Boston. “The Cloud” is located on Boylston Street across from the Copley Square branch of the Boston Public Library, on the finish line of the Boston Marathon and in the historical building that formerly housed the renowned Bachrach photography studio.

The program is the Boston 100K ArtScience Prize at Cloud Place, which provides “exciting opportunities for urban teens to learn through passionate development of breakthrough ideas in the arts and design, at the frontier of scientific knowledge.” The NESADSU folks involved are Graphic Design and Fine Arts undergrads Samantha Tomao and Ben Evans, adjunct instructor Matt Aaron Templeton, and myself, James F. Kraus, a graduate of the class of 1982. Each of us has a role in working with the teens in the realm of neuroscience and “neuroinformatics”, as well as art and design. The teens develop their ideas in this program while also participating in art-based learning. Matt is a teacher of imaging and design techniques; Samantha is his assistant. Ben is also a teaching assistant focusing on more traditional artistic skills. I am a mentor who works to inspire and bring resources, expertise and encouragement to help the teens in developing their ideas, dreams and skills.

The students not only learn about neuroscience and art, but are also competing for cash prizes that will be stewarded to several winning teams to develop their ideas. The grand-prize-winning team, as chosen by a panel of international artists and scientists, will go to Paris to present their idea to a partner non-profit, La Laboratoire.

The Cloud Foundation and La Laboratoire are non-profits established by David and Aurélie Edwards, who themselves live in Paris. The Cloud Foundation was started in 1999 to promote artistic skills, life skills and cross-
cultural communication for urban youth in and around the city of Boston. It also houses a performance space for the teens and many area artistic groups. The program founder, David Edwards, is a chemical engineer, writer, and Harvard University professor and creator of the Idea Translation Lab @ Harvard, which provided the model for the Boston 100K ArtScience Prize at Cloud Place. It is truly a Harvard program that has been brought to urban high school students from nearly half of the high schools in Boston.

If you want to learn more you can follow these links:

http://www.cloudfoundation.org/

http://www.artsience100k.org/

http://www.artsience100k.org/people/index.html

Photographs courtesy of James Kraus.
Lots of NES/DSU alumni are working in the field, most I would say, and have work published, built or hung without our ever knowing about it. However, three grads recently let us know they’re in print and on book or toy store shelves: Christopher Sabatino (General Art 1983), Joel Gendron (Graphic Design 2000) and Laura Vivenzio (Electronic Graphic Design 2004).

Chris Sabatino has been working as an illustrator virtually since graduation, but usually as an illustrator of other people’s written words. Now, however, he’s had published the first book he both wrote AND illustrated. It hit bookstores on March 1st. Called Pocket Doodles for Boys, “you don’t have to be a kid, a boy, or even have pockets to enjoy it.” As Chris says, “After I illustrated the successful The Big Book of Boy Stuff for Gibbs Smith Publishers, they came to me and said they needed a cartoonist who was ‘gross and funny’ to come up with a book for boys and they thought I’d be perfect! I partially illustrated each page with a prompt for the reader to finish the art. For example, I drew a Godzilla-like scene with the caption ‘Your biggest fear is attacking the city…draw it!’ or a cartoon of a young female that prompts ‘Draw the cooties on this girl’. There are many how-to-draw books out there, but I’m hoping this one will teach kids how to illustrate an idea. I guess I’m helping to train my future competition!!!”

Chris added this: “After fumbling through my first year as a Graphic Design major, it was Edith Allard’s illustration class in year two that finally gave me direction. She really took the time to help me find my love for editorial illustration and helped me shape my style. I remember, in one of the first classes I had with her, I said I was thinking about concentrating on becoming an illustrator and she said ‘You already are one’, which gave me the confidence I needed to continue. So, remembering Edith’s words, on the first page of my little book, I have a disclaimer that says ‘This book will not make you an artist…because you already are one.’” Check out Chris’ work at www.CreativeShake.com/Sabatino and his blog at chrissabatino.blogspot.com. You can email him at SabatinoART@aol.com.
Laura Vivenzio, who works for publishing giant Pearson-Prentice Hall doing ancillary and technology packaging design for the K-12 educational market, has also been involved in the design of a collaborative cookbook, authored by the business owners and residents of East Somerville. *Savoring East Somerville* attempts to capture the essence of the vibrant neighborhood Laura lives in, with stories, great photography by Mark Teiwes, and of course, pages of wonderful recipes. As the book’s graphic designer, Laura says she “really put my heart into every page of this book”.

Proceeds from the sale of the book go to East Somerville Main Streets, a “volunteer-driven organization which joins together residents, business owners and community leaders in developing community initiatives that reflect and promote the true character of East Somerville as a vibrant place to live, work and do business”.

Copies of *Savoring East Somerville* can be purchased for $15.00 by visiting [www.eastsomervillemainstreets.org](http://www.eastsomervillemainstreets.org). It’s the perfect gift!

And speaking of the perfect gift, here’s another one. Joel Gendron, who is now an adjunct instructor at NESADSU in addition to his full-time job with publisher Allyn & Bacon, is the designer of record for a new card game called Anomia (“a problem with word finding or recall”). The creator of Anomia is a neighbor of Joel’s in Roslindale (they met while walking their dogs; how Boston is that?) and he asked Joel to help him realize his concept (in return for coding Joel’s website at www.genclion77.com). The game, which requires a lot of quick thinking, can be varied for the age of the players and will be popular with all those who are tired of *Trivial Pursuit* and *Jeopardy*. In fact, having hit the streets before Thanksgiving, sales have been brisk, as people discovered what a great holiday present it makes.

While the concept belongs to Andrew Innes, Joel was responsible for developing the logo, and designing the cards and the packaging. The game retails for $19.95 and is available at Boing! in Jamaica Plain, Eureka! Puzzles in Brookline, or Village Books in Roslindale, in addition to online at [www.anomiapress.com](http://www.anomiapress.com). The game is really fun and a real brain stretcher (though I was beaten badly on my first try by Joel and Elaine Hackney, our Graphic Design Program Coordinator, whose aunt is the owner of Boing! Pretty humiliating...even if both of them had played before). S.C. §
2009 Alumni Reception at Build Boston

by Nancy Hackett, Associate Professor, Interior Design

On Wednesday, November 18th, The New England School of Art & Design joined with the Suffolk University Alumni Association in hosting the 3rd Annual Interior Design Program Alumni Reception. As in past years, the event was held in conjunction with Build Boston, the largest regional convention and tradeshow for the design and construction industries, at the World Trade Center and Seaport Hotel in Boston.

As 2009 marked the 10th anniversary of the Master of Arts program in Interior Design, the event was to serve as a celebration of the graduate program alumni’s achievements, as well as a chance to socialize and network.

Sara Chadwick, Director of Administrative Services and alumni liaison, and Laura Piscopo, Director of Alumni Programs for the College of Arts and Sciences, had the honor of welcoming the group, which included about thirty alumni and over eighty faculty members and current students.

Karen Clarke, founding Director of the MAID program, spoke about the history of the program, its growth, and the faculty and students who have been a part of its success. A slide presentation highlighted the school, our affiliation with Suffolk, and the professional work of the graduates. Nancy Hackett, Co-Program Director, spoke about the program’s academic developments, the placement of recent graduates, and plans for the future, including the art school’s new home, now in the planning stages.

Associate Professor Mark Brus, who has been instrumental in both developing and teaching the master’s curriculum from the earliest years, presented Karen with a beautiful orchid, a small token of appreciation for her ten years of hard work.

MAID alums had a chance to mingle and socialize with former professors, to meet current and past NESADSU students and faculty, and to reconnect with the NESAD and Suffolk communities. The celebration was a great success in bringing those communities together...a delightful evening!

Graduates of the Master of Arts program in Interior Design

SAVE THE DATE!

The 2010 Alumni Reception will be held on November 17, 2010.
Professor Lydia Martin, who has been at NESADSU since 1989, is often involved with community initiatives of one kind or another and many times brings along one or more of her students. In February she sent us an email describing her latest project, this time with Tyler Tornaben, a sophomore Fine Arts major. The two of them have been working at Heritage Apartments, a government-subsidized residence for the disabled in East Boston. Since September of 2009, Lydia and Tyler have volunteered there teaching arts and crafts to residents, this time helping them create valentines (and doing a few themselves). As Lydia says, “While we create, draw, paint, the residents there have many an interesting story to tell. It’s all part of the joy of volunteering.” We would second that! S.C. §
Erika White (Interior Design 1968): A Family Geography Project

Erika M. White
Interior Designer
By Cameron Neely
Creating Spaces & Shaping Environments
Interior designers use their talents and expertise to transform and enhance society.

As the keeper of the alumni records at NESADSU, I receive lots of requests for information on former students, for transcripts primarily but also for employment verifications and that kind of thing. Back in October I had a most unusual request, one that yielded some fun emails and a wonderful and somewhat unexpected result.

A woman by the name of Ursula Neely emailed looking for some information on her mother, a 1968 graduate of NESA (as it was then) by the name of Erika White. This was not just idle curiosity but, rather, an effort to contribute to her son Cameron’s seventh grade school project. Cameron, who is a student at the Beddow School, a small private school in Accokeek, Maryland, just south of Washington, DC, had been assigned a Family Geography Project, namely to “find the geographic origin of one grandparent and present his or her cultural geography to the class”. Information to be provided was to include date and place of birth, schooling, the different places lived in or travelled to, and maps and photographs. As Cameron has an interest in design, he chose his maternal grandmother, Erika White. And, as a budding designer, he provided his information to the class via PowerPoint.

While Ursula knew that her mother had attended schools in Austria and France and was a NESA graduate, she did not have much more information than that, so contacted me to see if I had an admissions file or anything that would provide what Cameron needed. The sticking point, however, was that, though Erika White is no longer alive, there are still federal regulations re-
garding the disclosure of information on students, beyond the most basic facts. However, armed with a death certificate and a go-ahead from CAS Registrar Mary Lally, I provided what we had.

Born Erika Zauhar in 1934 in Leibnitz, Austria, she attended high school to the south in Graz, studying under an Academy of Fine Arts instructor by the name of Professor Oberhuber. In 1956 she moved to Paris to further her studies, meeting there the man who would later become her husband. She arrived in the United States via Montreal and, in 1958, married and settled in Roxbury where Cameron's mother, Ursula, and two sons were born. In 1965, Erika, then 30, applied to NESA as an evening student in interior design, paying the remarkable tuition fee of $350. Having graduated – and divorced - in 1968, she went on to a career as an interior designer, doing projects for, among other clients, the Boston Park Plaza Hotel, which, in a neat twist, is across the street from NESADSU. In the early '80s, and drawing on her Austrian heritage, she worked on the re-design of the main building at the Trapp Family Lodge (The Sound of Music) in Vermont. In the mid-1980's Erika moved to Brookline, joining the interior design faculty at Mt. Ida College in Newton. She died in 1989.

When I finally had the opportunity to see Cameron Neely's finished presentation, I was thrilled to have played a part, however small, in honoring his grandmother. I think you'll agree he did a wonderful job.

Remaining Years
► Erika M. White spent her remaining years in an apartment at 1161 Beacon St, Brookline MA as a freelance designer and as an adjunct professor of design at Mount IDA College in Newton, MA.
► She died on April 20, 1989.

All visuals courtesy of Cameron Neely
Problem to be solved (ISTD 2010 brief):
How do you celebrate words and reading in the 21st century? How can you make reading relevant to the lives of people who don't normally take the opportunity to do so? How can you turn typographic narrative into a spectacle? Look for alternatives to the standard format of author + host + audience.

Proposed solution:
I started with a place and a poem; Bollington and “May Lightning” by Michael Symmons Roberts, inspired by a night when he sat and watched a storm move across the Cheshire plains, roll into the small town and let loose a massive bolt of lightning. He wondered what happened in different locations at that one instant, and if he could capture the essence of a moment in time in poetic form.

My first concept was to echo the poem, to make the poem accessible and fun, with an element of the spectacular. The poem makes reference to specific locations including the UK national radio telescope at Jodrell Bank. I visited them all to survey the sites. At this point I was investigating the possibility of setting up simultaneous projections in all the locations and feeding them back to a central giant screen as well as a smaller scale proposal to attach gobos to street lights to enable the poem to be projected onto the sidewalks (or pavements, as we call them in the UK).

Location visits and research into light emissions and local sensitivities to light pollution led me to an alternative approach. I decided to digitally project the poem, one section at a time, onto different surfaces for shorter periods of time, to create stunning textural typographic displays as well as encouraging the audience to read section after section of the poem — a modern form of Dickensian serialisation. At the same time I wanted to keep the essence of the lightning bolt. It had to be short and it had to have impact.

I worked on the technical aspects of projection, discovering the language of lumens, key stone corrections and inverters, on how text is rendered most legible at a large scale. Looking at work by Jenny Holzer and Barbara Kruger I experimented by beaming stanzas of poetry across the street from my apartment in Edinburgh and photographing the results to analyse them. I changed leading and tracking, altering upper case to lowercase letter forms, adjusting point size to add impact to key words.

Poetic convention and my desire for clear legibility of text on a multiple plane surface drove the final typographic design for projection. It is disconcerting operating in a format where the page margins are constrained only by the limits of peripheral vision.

The beaming went ahead:
On a damp Thursday night I zipped back to Bollington (from London) to prepare for beaming the poem onto 11 different locations in and around the town I received some wise advice - to ask before beaming into people’s homes. It took all day Friday to find, talk to and negotiate with everyone involved.

By Saturday it was apparent I had caused confusion, especially to one lovely lady who was under the illusion that lasers would be firing through her windows as crowds of people turned up to witness the spectacle. The local “Neighbourhood Watch” generously intervened to explain what I was doing.
To get access and permission to project text at Jodrell Bank radio telescope I had made contact with the 13th Astronomer Royal who was deliciously curious about the project. He also kindly offered to give my projectionist friend, Simon, and me a private guided tour of the site, and to honor the occasion Simon drove us there in his vintage Rolls Royce. I do feel very privileged at times.

The next afternoon – armed with top tips about how to photograph in the dark (gleaned from the Photography Group’s Christmas dinner on Friday night) – Simon, the astronomer and I were back at Jodrell to start the sequence of projecting poetry and photographing it. After some initial teething problems we got into the swing of setting up the camera, tripod, projector and power supply and projecting onto any number of surfaces near and far in search of the perfect shot. Some locations we had to do very quickly, so as to avoid being arrested (for shining a powerful light directly into the eyes of oncoming drivers). Others we spent more time getting right. And getting cold. After 5 locations we were frozen enough to retreat.

Sunday we were out again, this time with super-cool teenager Miriam to help with “staging” the shots for greater impact, “mantling” and dismantling, beaming, feeding ducks, throwing rocks and walking through 30-second exposure times. After a further four locations, we were climbing the stone pathway to White Nancy for the final shot. It was a truly magical experience.

During this first test run we experimented with the human form moving in projected light during a 30-second exposure. I want people to interact with the light, to read, and also to become the background. The texture of the poetry will then reflect both the physical and the human landscape.

In May 2014, as part of the Bollington Festival, my aim is to project on 11 consecutive days in 11 locations at 11 pm. As I project poetry into the landscape, the audience reads, walks and jumps through the light beams. And I photograph. The audience becomes the substrate, the surface a texture of word forms on their bodies, becoming part of a newly-formed artwork.

I hope that this is just the beginning... I’d love to work on more events like this.

Kate is studying for an MFA in Graphic Design at Edinburgh College of Art.

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Left, The Final Stanza of the poem including humans walking around in the light beams during a 30 second exposure. Above, Title of the poem beamed onto the canal.
1958 – Ralph Bush (Graphic Design) took part in a two-man show, with fellow artist Daniel Corey, at Tidemark Gallery in Waldoboro, ME during the month of February. Ralph is a Copley Society Master and, as such, often exhibits on Boston. If you'd like to know when, email Sara Chadwick at schadwic@suffolk.edu for information.

1959 – Charlotte (Clymer) Sorsen (Advertising Design) had a Hearts for Haiti open house at her glass bead studio in Amesbury in February (with "wine and cheese and anything chocolate"). She generously donated 20% of her sales, and the proceeds of a silent auction, to a local relief fund in aid of victims of the recent earthquake. Check out her blog at www.charlottesbears-endesigner.blogspot.com and email her at charlottesbeads@verizon.net.

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.

1963 – Patricia (Grossman) Michaud-Towery (Fashion Illustration) sent us an email the other day, announcing her retirement and her return to the studio full-time. She had been teaching in the Pajaro Valley (CA) Unified School District as an Orthopedically Impaired Specialist, but is now spending her time working in watercolor, handmade paper and mixed media. She is also exhibiting in the Santa Cruz area and, as she says, "it is truly a joy to be back working in the studio as an artist." You can get in touch with Pat at woodiet@got.net.

1964 – Paul Eddy (Advertising Design) sent us a change of address in December; mentioning that he was "looking forward to semi-retirement and having a studio... built on the property". Paul will still work for jewelry manufacturer E.A. Dion Company in Attleboro two days a week. He'd like to hear from other members of his class, so email him at paul@eadion.com.

1972 – Fred Martins (Graphic Design) recently sent us links to his blog (http://redmphotography.wordpress.com) and to his Flickr account of professional photography work (http://www.flickr.com/photos/redmphotography). Fred has recently been exploring the medium of digital photography as a fine art form, allowing him to blend new digital capabilities with his training in traditional mediums such as printmaking in an effort to capture the fleeting beauty of nature. His images are intensely evocative, blending strong colors and textures with soft natural light. In his day job, Fred is a Vice President and Creative Director for Tizani Whitmyre, a Sharon, MA-based advertising, public relations and internet marketing company. You can reach Fred at fmartins@tizinc.com.

1981 – Judith Pearson-Wright (Graphic Design) reconnected with NESADSU recently through Facebook and Joe Farnham (Thanks, Joel) for the first time since graduation. After a gazillion emails, I have enough to write pages about Judy and the nearly 30 intervening years but will try to make this reasonably brief (for the whole story, email her at judy@happyratstudio.com). From NESAD, Judy went to Massasoit Community College for a semester then to Mass Art where, in 1984, she earned a degree in advertising and graphic design. Then, after a year-and-a-half at Hill Holliday (where she was hired a day after Joe Farnham), she did some freelance work for Ingalls and other firms, then moved to Spencer Bennett Nowak (hired by her then husband) in Seekonk and moved to Providence. After six years there (and the title of Creative Director), she was divorced and enrolled in grad school at Rhode Island College, leaving with a Masters in Ceramics in 1994. Happy Rat Studio was started in her last year of grad school, producing "functional animal ware, mugs, piggy banks, etc." and selling through a Madison Avenue pet boutique. In 2007, working alone lost its allure and the studio was closed, or, rather, metamorphosed into a figure skate shop (Judy was skating when she was at NESAD, just had no idea it was that serious. But nothing like a little variety!)

Now Judy and her husband, Chuck, whom she met while skating in New Jersey in 1996 and married in 2005, live in Texas but also have a vacation home an hour north of Santa Fe, NM. She now does a lot of volunteer work, training dogs at the Humane Society and working at Pioneer Farms, a working 1880s museum ("cooking on a wood stove"); doing design work for local non-profits, like the Austin Figure Skating Club and the Texas Solar Energy Society, skating five to six days a week, and making ceramic tiles for the new house, all while training their miniature horse and caring for their four dogs and two cats. "Busy to the point of nuts these days!"

When asked whether she was in touch with other NESAD alumni, besides Joe, she expressed surprise at having seen Marty Demoorjian's name (Interior Design 1966) in a past alumni magazine ("He is a very dear friend of ours through skating but I never knew he was a NESAD grad!"). She also told me that she had kept in touch with past NESAD president Chris Rufo ("until he died"), which apparently was on July 14, 2005.*
1983 – Kathryn Keough (Interior Design) sent Bill Davis and Sara Chadwick a long Christmas letter filled with news of the past few years.Kate, her husband Peter (with whom she just celebrated a 10th anniversary), and daughter Morgan live in Vermont, where Kate has been, until recently, working in furniture sales for Ethan Allen. The freedom, however, has given her the chance to do lots of volunteer work, spend more time with Morgan and Ralph, their new Havanese puppy, and start the Vermont Culinary Project, which encourages Vermonters to drink milk and eat cheese from Vermont dairy farms. As Kate notes, too many Vermont farms have been forced out of business by large conglomerates from out of state and she is trying to preserve that which is important to the state. As she says, “Support the fabric of Vermont, its farms and God’s gift of healthy food from this state!” You can get in touch with Kate at kfkvermont@gmail.com.

1985 – Walter Burnford (Graphic Design) is currently the Co-Creative Director for B Direct Marketing Communications in Marblehead, handling everything from direct mail to billboards and websites. He also designs for television and multimedia presentations. Before joining B Direct, Walter worked for Direct Results Group/SourceLink, Cuneo Sullivan Dolabany, Wilgus Advertising & Design, and Noon Advertising. You can get in touch with him at wallyfojbdii@directmkgrp.com.

1985 – Jodi (DiFronzo) Callahan (Graphic Design) has been in touch recently regarding the University’s reunion plans for the Class of 1985. After years of working in the graphic design field, most recently in the art department of a leading travel agency, she left the field in 1996 to raise her two children, now 11 and 13 (that’s Marina at left with Jodi). Two years ago, after a bout with cancer that she has since conquered, she started oil painting (“and I absolutely love it!”). Take a look at her website (www.jodicaLLahan.com), where you’ll find lots of her work, along with a contact form.

1985 – Kim (Krzyzaniak) St. Cyr (Graphic Design) sent us an alumni update form the other day and, though it’s not new news, did mention that she now has her own design business, called Design 101. She started on her own in 2004 after returning from California, where she worked for Prime Publications on a subscription-only 400-page-plus publication serving the Santa Clara Valley. There she created and trafficked ads for all types of small businesses. Now, as Design 101, she is providing “creative design solutions and strategies for a variety of clients”, designing brochures, catalogues, logos, advertising, direct mail marketing, etc. You can get in touch with Kim at kimastcyr@yahoo.com.

1985 – Paula Ring (Graphic Design) is currently living in Cape Neddick, ME, where she has her own graphic design business, “mostly graphics for apparel... creative and fun”. She has also renovated a small church as an art studio and hopes, one day, to turn it into a gallery. Paula also says, “Just had my first baby last year at 44! She keeps me VERY busy!!” You can get in touch with Paula through Facebook.

1988 – Vivian Lustig (Graphic Design) went to Lima, Peru for Christmas and to see Marisol Penaloz (Graphic Design 1988). “It was great to see Marisol again after 18 years! I wish we could organize a meeting with everybody! Could be here in Brasil and, of course, you'd be our special guest!” Would that be wonderful! You can reach Vivian at vivianlustig@hotmail.com and Marisol at mapenaloz@hotmail.com.

1989 – Al Bruso (Graphic Design) has left EMC Corporation, where he spent 9 years, freelancing all the while, and has expanded his own business, Bruso Design (www.brusodesign.com). Al still lives in northeastern Connecticut with his wife, Robin, and two boys, his daughter having gotten married in Jamaica last November. Several years ago they had a house fire, caused by a gas explosion next door, and lost a lot of their possessions, including Al’s NESAD diploma. But they’re back home in a completely rebuilt space and Al’s back to golfing and coaching baseball, which he’s been doing for the past nine years. You can reach him at info@brusodesign.com.

1989 – Donna (Landers) Cunha (Graphic Design) wrote to say “hi” and to tell us that “I really enjoy getting the NESAD alumni magazine. My new issue just came today and, as I was reading through class notes, saw two names that I recognized, not as students but as former co-workers in the art department of Nancy Sales (NANCO): Jeanette (Ingalls) Waugh [Graphic Design 1994] and Henry Tan [who did not graduate]. I worked with both Jeanette and Henry and never realized that we all went to NESAD, if you can believe that.... Anyway, when NANCO downsized in February, many of us lost our jobs. I took this “downtime” as an opportunity to seek new endeavors. I received some web design education, kept busy with freelance jobs, and have just recently teamed up with two former co-workers to form a creative group called Hydra Creative. Hydra Creative is to act as a multi-faceted art department, in theory to replace the artists that many companies have had to do away with since the recession hit.... We are still in our infant stages but are very inspired by the adventure.” Send congratulations and encouragement to Donna at cunha12@yahoo.com.
Please be sure to send your updated information to Sara Chadwick at schadwick@suffolk.edu (for our database and/or for publication) and also, if you wish, to classnotes@suffolk.edu for the Suffolk Alumni Magazine.

1989 – Evelyn Lujan (Graphic Design) wrote to say she and her family went to New Hampshire this past winter (from Miami!) so that her two girls, Catalina (6) and Juliana (4) could try skiing on Mount Washington. (“It was a crazy trip which we organized just two weeks before leaving!”) While they didn’t have time to stop in Boston, they did see Linda (Patryn) Wolsky (Graphic Design 1989) in Amherst, NH (“had a great time with her family!”). With Juliana starting kindergarten next year, Evelyn is considering going back to work or starting a business of her own, though she’s a little leery of trying graphic design again after so many years. You can get in touch with Evelyn at lujanevelyn@yahoo.com.

1991 – John Groves (Interior Design) has a new job (well, a year old) with AECOM, the Boston architectural firm. There Jay has worked on, and is working on, a number of architectural projects, including renovations to Logan Airport, a new terminal for the airport in Hyannis, and, now, an interior design project for the naval facility/submarine base in Groton, CT. Jay and his wife Kristin are also being kept busy with their son, Evan, whom they adopted from Guatemala and who is now 3 years old. You can contact Jay at jsgroves@excite.com.

1999 – Dana (Beeney) Taylor (Graphic Design) had a Class Note in the last issue of & Then, but she just let us know she has a new email address, so add it to your address books: taylordana@gmail.com.

1999 – Katherine (Hemstreet) Cooper (Interior Design) sent us a transcript request several months back, a request that turned into more emails and then a visit as I was heading to the Cape to visit a friend. Kathy and her husband Doug, who lived in Boston when she was in school, moved to Falmouth several years ago and are now working on their second house, which they’ve been in since 2008. As they bought from the original owner (who was then 99!), it needed rather a lot of work, as one can imagine. So Kathy put her NESADSU training in interior design to use (and has recently set herself up as Hemstreet Interiors, with an office at home) and together they tackled the many projects involved in bringing the circa 1964 house up to date. The results are impressive and beautiful. As she says, “I hope that our house will serve as both case study and marketing program for others interested in renovating an older, neglected home and hiring me to help them!” You can contact Kathy at kathycooper61@comcast.net.

2001 – Orsolya (Windhoffer) Herbein (Graphic Design), who was married in November of 2007, has a daughter, Emma (“...my whole life”), and had planned to bring her to Boston (and NESADSU) in November, but flu prevented the visit from taking place. Orsolya is now the Creative Director for Liberty Grove Graphics in Rockville, MA (www.libertygrovegraphics.com) and you can get in touch with her at ohberbein@gmail.com.

2003 – Noor Ahmadi (Graphic Design), who had been doing graphic design for an advertising agency in Bahrain, is now working for her family’s business, Ahmadi Industries – Pepsi Cola. She’s also considering setting herself up as a freelance designer soon. You can email Noor at noorahmad@gmail.com.

2003 – Izaskun Camba (Graphic Design) returned to Spain a year ago, after six years working with an advertising agency in Puerto Rico, and is now with Amadeus IT Group in Madrid. Amadeus is a leading provider of IT solutions to the travel and tourism industry; you can reach her at kakuncamba@hotmail.com.

2003 – Noelia Ibanez Gallar (Interior Design) has left New York City for Spain, at the moment, anyway. Alicante. She moved at the beginning of last summer after postponing the relocation for a year at the request of her employer, Handel Architects, who needed her help on a hotel project. Being back in Spain, however, has meant she has been able to help out with some family medical issues (“things always happen for a reason, right?”). All is now well and Noelia has asked us for alumni contacts in Spain so that she can start a job hunt. We wish her the best. You can contact her at n_ibanez@yahoo.com.

2003 – Maria Claudia Luna (MA in Interior Design) has her own design firm in Sao Paulo, Brazil, called MCLuna Arquitectura de Interiores (www.mcluna.com), and is doing primarily commercial but also some residential design work. The first project she worked on after relocating from Boston was a 500-square-meter design for a multinational company later
2004 – Sarah Schlesinger (MA in Interior Design) has been living in Boise, Idaho for the past three years, with her husband and three girls, Alexandria (5), Margaux (3), and Eleanor (2), but they may be heading off to Aspen, Colorado this summer because of her husband's work. Career-wise, Sarah had been doing contract work for various architectural firms but, for the past two years, the economy has taken its toll on local businesses. She plans to go back to work, though, when her youngest enters pre-school this fall, doing both interior and lighting design. Besides all that, Sarah’s in training to qualify for the Half Ironman World Championships in Florida this fall. “I’ll keep you posted….” You can reach Sarah at sarahschlesinger@msn.com.

2005 – Whitney Lader (Graphic Design). In 2008 I started hearing from various NESADSDU people about an alum of ours, identified only as “Whitney”, who was then appearing on the TV program Millionaire Matchmaker. It turned out to be Whitney Lader. Thinking this was a story somewhat beyond the usual for NESADSDU, I emailed her and asked for an update, receiving the following: “In the beginning of Summer 2007 I packed up my car and drove out to Los Angeles...without a job or friends, and only a two-month sublet I found on Craigslist. By July I was working for a fashion company designing their look books and learning the fashion merchandising side of the business. It was a great experience, but I wanted something with a little more variety and more of a challenge. In February of 2008, I started as graphic designer at Mantra Films. I designed their DVDs, logos, websites, and advertisements for the entertainment industry. While I was working there, I received an email on MySpace from the casting director of Millionaire Matchmaker looking for ‘small Jewish girls’. He explained they had a Jewish millionaire on the show and I figured why not? I met with the casting director who wrote down all my information and took headshots. He explained that for the show they normally do a mixer where the millionaires meet the women, but this time they were going to be doing a casting and that was going to be the show. I knew I was one of the runners up during the casting because Patti, the matchmaker, brought me in three times to be interviewed by her. It wasn't until the show aired that I realized I was in the running for the other millionaire they had behind the 2-way mirror, and not the Jewish millionaire. Overall the show was a great experience and it’s also OK I didn’t get picked. I had a great time. “I currently live in West Hollywood with an amazing roommate I met back in Boston, who coincidently ended up out here too. I am now working as a studio artist at TOMS Shoes, where, when we sell one pair of shoes, we provide a pair of shoes to a child in need around the world. Beside the ‘One for One’ movement that is TOMS, it’s a great place to work and I love that I get to do everything from window displays to designing shoe bags and promotional postcards. Although the Millionaire didn’t work out, I am extremely happy living in Los Angeles, and you never know what’s around the next corner!” You can get in touch with Whitney at whitneylader@gmail.com.

2006 – Jill Garzik (Interior Design) let us know in January (“big news to share with you for the next issue”) that she passed the NCIDQ exam in October so is now not only certified but a professional member of IIDA (the International Interior Design Association). She’s also still at Tsoi Kobus & Associates in Cambridge (“for two-and-a-half years”), working on “several healthcare projects for Boston Medical Center, including their new 250,000sf ambulatory care center set to open in 2011”. You can reach Jill at jgarzik@hotmail.com.
2006 – Alexandra Horeanopoulos (Fine Arts) worked after graduation as a studio assistant for several artists in Boston’s South End, framing paintings, building out spaces, and doing a lot of computer work. She was also part of a video art group called AstroDime Transit Authority, with whom she did several performances and edited a video art journal called “What the [Glitch]?!” In 2008 she started a collective of Boston artists called MASS production. “We travel around together doing shows and art/craft fairs, selling smaller; mostly 2D artwork.” One of their venues was the South End’s SoWa (South of Washington Street) Open Market, for whom she then started doing volunteer work. The volunteer work turned into part-time office work, and then, when GTI Properties, which owns Thayer Street and a “good chunk of the land in SoWa”, decided they wanted to expand the outdoor market and create SoWa Sundays, they hired Ali to do web, graphics, PR, marketing, events organization, etc. Now she’s full-time, “running SoWa Sundays, which has become a huge weekly event in the spring/summer/fall, consisting of a crafts market, an antiques market, a food and produce market, and a free outdoor concert series, plus the regular shops, galleries and artists’ studios on Thayer [Street].” Ali also does a bit of freelancing, makes jewelry out of recycled telephone wire (“a direct extension of the wire sculptures I was doing in the Fine Arts program at NESADSU”), while “starting the post-post-modernist graphic design movement, which exploits the self-referential nature of using graphic design processes in graphic design, I’m also contemplating painting my room bronze.” You can reach Ali at sowasundays@gmail.com.

2006 – Laura Nathanson (Graphic Design) is still with Tsoi Kobus & Associates, the Cambridge architectural firm (with Jill Garzik [Interior Design 2006]), doing environmental graphic design as well as marketing for the firm. Most recently she has worked on the theming and environmental graphics for the University of Minnesota’s Amplatz Children’s Hospital, as well as environmental graphics for Johnson & Wales Center for Culinary Excellence. She recently hosted a visit to TKA by Assistant Professor Rita Daly and her Environmental Graphic Design class, which had a tour and saw a presentation of TKA’s ongoing EGD projects. Laura and partner Keith Austin (Graphic Design 2005) recently bought a condo in South Boston, so email them at laura@lauranathanson.com if you need a new mailing address.

2007 – Timothy Enright (Graphic Design) stopped by NESADSU at the end of January to say hello and to bring us up to date on his doings. Having left Match Fine Print in New York in March of 2009, Tim went to work as an art director doing package design for Sharpie Image. The state of the economy, however, means fewer full-time design jobs and the hiring of more, as he calls them, “permalancers”, who cost less and to whom the employer doesn’t have to pay benefits. Tim was also doing freelance work for Moleskine, doing custom designs of notebooks and journals, but that niche market is hurting too, so it’s back to Sharpie Image in March. Get the whole story on the Brave New World of the New York design scene from Tim at enright.timothy@gmail.com.

2007 – Wes Lyman (MA in Graphic Design) was in touch with Assistant Professor Rita Daly this past winter; to let her know that, in addition to his full-time job at FEGS Media Services in New York, he is also a Senior Mentor for AIGA. His student is a sophomore in high school who is interested in going to art school, so Wes is helping him look at colleges and programs. As Wes says, “Every time I leave him, I feel so good inside, that I am helping him out…. So it’s definitely rewarding to give back.” In addition to the mentoring work, Wes continues to shine at his “real” job. He won three awards for his work in November alone: a Gold MarCom award for an integrated campaign, a Silver Davey Award for a branding campaign, and a Silver W3 Award for overall website design and userability. You can get in touch with Wes at wez4iv@asol.com.

2009 – Ashley Donohue (Interior Design) has left Gabbay Architects in Beverly Hills for a design internship with Design Group Carl Ross, a Los Angeles-based firm that specializes in hotel design, in the U.S., Caribbean and the Middle East. She is also a Sales Associate/Designer for Burkes Pine Collection, which designs custom furniture pieces made of reclaimed, sustainable wood. You can reach Ashley at ashley05@gmail.com.
2009 – Christina Watka (Fine Arts) has landed a new job as part of the visual team at Anthropologie in Chestnut Hill and has also been accepted as a member of Galatea Gallery on Thayer Street in Boston. She took part in two shows there, an Inaugural Members Show in November and a Members Small Works Show in December. At the former, she exhibited a large wall installation made of lace and old doilies, called “Someone Else’s Skin”, and in the December show had two prints and one photograph. The photograph, titled “Rachel”, was sold. You can see these pieces and more on Christina’s website (www.christinawatka.com) and get in touch with her at christinawatka@yahoo.com. Check out her blog too for more news (www.olivegoldwine.blogspot.com).

In January I received a call from Vera (Lenz) Cross (Fashion Illustration 1947), telling me of the death of her husband, Frank, also a NESA alum. Frank, a member of the class of 1948 in Advertising Design, died in 2006 after three months in a nursing home. Vera also told me that several retrospective shows of Frank’s artwork had been held since, which, of course, pleased her very much.

While I have never met Vera, I have spoken with her several times on the telephone and have always been impressed by her energy and vitality. In fact, the Foxboro Art Association newsletter describes her as “the 84-year-old, 101-pounds of dynamite who arranges all our member shows, orders the ribbons, and hires the judge. In her former life she was the Director of the Attleboro Art Museum. She also happens to paint exquisite watercolors.”

Vera told me that, since Frank’s death, she has been “painting and painting” and had had a show of her own work in November of last year at the Foxboro Art Association, at which she’d sold 17 paintings! Then in January she won the People’s Choice Award at the Masquerade Competition (a “fakes and forgeries”-type show), also at the FAA, for a spoof of Renoir’s “The Dancers”, in which the Beatles were a part of the crowd.

The NESADSU family extends very sincere, if belated, sympathy to Vera and her family on Frank’s death.

I also had word, at the end of February and thanks to former faculty member Bhob Stewart, of the death of Steve Fiorilla (General Art 1981) on July 29, 2009. I had been in touch with Steve several times in recent years and he wrote me several very kind and thoughtful notes, some of which I’ve included in past Feedback sections. Steve, who was 48, suffered from Fabry’s disease, an illness that impairs the blood vessels and major organs. Having endured numerous hospital stays, Steve counseled transplant patients and volunteered for treatments that might one day save other lives.

An artist well known for his illustration, sculpture and fine art work that blended fantasy, the surreal and the macabre, he illustrated for magazines, comics, catalog covers and t-shirts. With classmate and friend Jim McDermott (General Art 1981) Steve illustrated The Complete Stephen King Encyclopedia by Stephen J. Spignesi. Steve also wrote articles and film reviews, designed latex masks for horror films, created logos, and designed props for videos. You can see Steve’s work either on his blog (http://fiorilla69.blogspot.com) or on his Wikipedia page.

A resident of the Buffalo, NY area, Steve is survived by his wife Elaine, a brother, and his father and stepmother. Our condolences and sympathy go to all of them.

* I have tried to find out more about Chris Rufo’s death, in the form of an obituary or something, but without success. I even wrote to one of his daughters but, to date, have had no response. I’ll keep you posted.
As the writer and editor of &Then, I sit on the University’s Communication Committee with the editors of other University magazines and various other communicators. So, it was very gratifying to receive an email immediately after the fall issue was mailed from George Comeau, the Associate Chief Communications Officer for the University and a member of the committee. To quote George: “The new magazine is AWESOME!!! I will enjoy reading this over the next few days. The layout, colors and vibrancy of the content all lead me to see this as a top-notch edition. Kudos to you and to the NESAD family. Thanks for sharing it.” Needless to say, most of the credit goes to designer Kate McLean for making me look good!

**ILLUSTRATION BFA Leg-up**

After mentioning the new BFA in Illustration in my last Editor’s Note, I heard from Scott Hill (General Art, 1979), a busy illustrator of long standing. “I am thrilled that this program is about to become reality. It’s good for the school, for the students drawn to the medium, and important to the progress of the art form that would not die. (Is that last statement over the top? I don’t think so.).”

“I’ve been pumping out illustration work since 1980 and I’m always surprised how deep and diverse this art form is. There is such a vast potential for growth for any artist in this field, as long as they are willing to put the effort into it. And, man, it does take a lot of effort. A BFA would have helped me greatly move over a number of hurdles I had to otherwise struggle with throughout my career. I know for certain that such a program would help others get a leg up as well. That’s why I’m so enthusiastic. A chance to really focus solidly on the art form, trends, ethics, and business aspects of illustration would be so essential going forward in today’s market.”

“Of course, I’m loyal to my school like a hound dog and I want to help see the program advance. I’m not sure how I can contribute to make this happen at this time except to be cheerleading wildly from the sidelines. I’m happy to be a sounding board and maybe contribute an article to the newsletter, if you think that might help.” Thanks, Scott. It would. I’ll be in touch!

**Impressive NESAD**

We all lead such busy lives that I love and appreciate it when someone takes the time to send me a newsworthy email. I had one in January from Kristine (Kessel) Bickford (1981 Interior Design) that began on what is always the right note for me (“I get your alumni mags and love them! I truly do. Feel so proud of where you have gone and how incredibly impressive NESAD has become... I may pick up the phone and try calling you next week. Am a bit swamped at the moment with grant reports, clients and such but wanted to let you know that I think of you and Bill [Davis] so very often! Ahhh, the fond memories!”). She went on to say that one of her co-worker’s daughters has been accepted to NESADSU*...and she is so excited! So, needless to say, there has been much dialogue regarding the school, my experiences, Boston...” On a personal note: “Can you believe my oldest daughter Erika got married to an Air Force pilot on September 26th? Am not an age person but, when I say ‘my son-in-law’, I feel a bit old!” You can see that the photos of Kris belie that fact!
Memories of Joe Jeswald

On another subject, I heard from Irene Elios (General Art 1967) regarding the mention in the last issue of Joe Jeswald's death. "I was a student of Joe Jeswald at NESA in 1965/66. At that time he was teaching painting and his classes were outstanding. He and Paul Scott were my favorite teachers... Joe's way of teaching made all the students feel very positive about their work and his guidance and critiques were perfect.

"I remember, after we graduated from NESA, I rented a car for a day trip and about four students piled in the car and we all went to Gloucester and Rockport to visit our former teachers at their homes. We even took pictures of all the teachers." If Irene or any of her classmates still have those photos, I'd love to see them.

From Black and White to Full Color

I also had a nice note from Earl Parent (Advertising Design 1965), thanking me "for the interesting articles in the alumni magazine. I always read your editor's note and the news and tidbits of young artists... This past summer I went to Berlin, Germany for the first time since 1961 when I was stationed there as a soldier in the Army. When the Wall went up! From an artistic point of view, my memories of that time in 1961 all seem black and white, with the wall, barbed wire and sinister looking East German police. I assure you that now it's a vibrant, full-color, happy city, and I can still remember the day you told me I was accepted into the program. It stands out as the happiest day of my life. I have since been married, had children and started my own business but nothing compares to how I felt on that day.

"Unfortunately I was only able to go to NESAD for one year. I was working two jobs and going to school full-time and it proved to be too much. I did not have any money to continue, had driven myself into an unhealthy state, and ended up moving to Pennsylvania to live with my parents and recuperate.

"I have recently reconnected with Frank Petronio [who also did not complete his program] and all these old memories came flooding back. I was 25 at the time, already had a degree in business and a steady job but I was never satisfied with what I was doing, never felt at home. Until I went to art school. I discovered "my people" and realized that I was now a square peg in a square hole, rather than a square peg trying to fit in a round hole. I will be forever grateful to you for that.

"Even though I didn't get to complete the program, I have become what I always wanted... a commercial artist. I worked my way up from a customer service position at a local printer, and certainly paid my dues, but I have had my own graphic design studio for over 20 years now and have worked with all types of clients from local start-ups to international corporations. I wouldn't be here if you had not gotten me started... Thanks again!"

You're very welcome, Julie. I think Bill Davis would agree with me that this is the best part of the job! S.C. §

The Best Thing I Ever Did

I was a student of Joe Jeswald at NESAD/D/SU, but who did not graduate and I'm always happy to add them to the mailing list and convey their remarks to the wider audience. One such is Julie (Ben­nett) Heald, who was here in the mid-80's. She wrote me one of those day-brightener letters last fall and said I could quote from it here: "I don't know if you will remember me, but I remember you! In 1982, you helped change the direction of my life that would turn out to be the best thing I ever did. I can still remember the day you told me I was accepted into the program. It stands out as the happiest day of my life. I have since been married, had children and started my own business but nothing compares to how I felt on that day.

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You're very welcome, Julie. I think Bill Davis would agree with me that this is the best part of the job! S.C. §
Afshan Bokhari

When Afshan Bokhari started teaching art history at NESADSU in September of 2007, it was like the passing of a torch, an out-with-the-old-and-in-with-the-new moment, marking as it did the retirement of Charles Giuliano, after nearly 20 years here. A national search for a replacement led us to our own backyard and to Afshan, who had by then been teaching part-time in Suffolk’s Humanities and Modern Languages Department for two years.

Afshan brought to NESADSU a very different perspective than Charles'. Trained as an architect, with a BA in Architecture from Wellesley College and a Masters in Design Studies from Harvard, she switched to art history, earning a second Masters degree from Boston University, with a thesis entitled “Memory, Nostalgia & the Islamic ‘Souvenir’: An aesthetic framework for the Merchants of Venice”. From there she pursued a Ph.D. in the history of Mughal art and architecture from the University of Vienna’s Academy of Fine Arts, completing her degree in January of 2009, with a dissertation titled “Gendered Landscapes: Jahanara Begum’s Patronage, Piety and Self-Representation in 17th Century Mughal India.”

Afshan’s personal odyssey is no less impressive. She has lived in Sapporo, Japan, India and Pakistan in addition to the U.S., speaks Hindi/Urdu, French and Japanese, and reads Persian and Arabic. She has worked as an architect in Japan, a curator at the Museum of Fine Arts, Wellesley and Dartmouth, and a teacher, at Mass. Art, Wellesley and Dartmouth. At Suffolk she has taught Ideas of Western Art I and II, but also the Art of India, Art of the Silk Road, and Art of Asia, Africa, South America & Oceania, in addition to offering Art of Islamic Spain through the University’s Madrid campus. She has also offered a Freshman Seminar called “Women in Art: Eastern & Western”.

In the middle of her very busy schedule, Afshan was generous enough to answer my questions.

Q. Where did you grow up and what’s your personal heritage?
A. I was born in Hyderabad, Pakistan and emigrated to Queens, New York in 1979. My parents left Pakistan due to the political upheaval caused by the execution of the Prime Minister, Zulfqar Ali Bhutto (his daughter Benazir Bhutto was herself assassinated in 2007). The impending fear of martial law in Pakistan gave my father the impetus to leave Pakistan for the U.S., not knowing at that time that he would never again live in his homeland. I’ve visited Pakistan with my husband and three sons in hopes that this new generation will know about my place of origin and ‘interrupted’ history.

Q. You described yourself in one letter I read as an “outreach humanitarian”. Define that for me, if you would.
A. In October 2006, northern Pakistan suffered a devastating earthquake that killed nearly 80,000 people. My friend, a Pakistani

Congregation Mosque, Agra, India, 1648
doctor, was taking medical supplies and tents from Boston to the devastated areas. I had negotiated a price of $100/tent with a local outdoor company and tried to raise enough money ($5000) for 50 tents. I emailed friends, family and colleagues to ask for donations. Much to my surprise, I raised $15,000 in two weeks. My cousin, who worked for UNICEF in Islamabad, warned me not to purchase tents since the winter months would make them useless and/or dangerous with the heavy snowfalls. Instead, we devised a plan to purchase materials to build sheds out of corrugated sheets and timber. The new plan required me to go to Pakistan to manage the operation of purchasing, loading and personally delivering the material to families who did not leave their destroyed homes after the earthquake. In ten days, I flew to Pakistan, purchased materials, rented ten trucks with drivers and, with the help of my cousin and the army, directly delivered the materials to relieved and elated families. My sons donated their entire booty of Halloween candy for distribution to kids who I met along the way. It was the most life-affirming experience of my life.

Q. What drove the switches from architecture to curatorial work to art history?
A. I had studied architecture at Wellesley and MIT and worked in several architectural firms in New York and Japan. I found that the history and theory of architecture that I had fallen in love with in school was far removed from the daily experience in a design firm. I realized after teaching studios at the BAC and Wentworth that academia would sustain my love for architecture and the arts in general. Instead of narrowly defining the arts through architecture, I decided to pursue the more all-inclusive art history discipline. While pursuing my doctorate in art history, I taught at Mass Art and often took my students to the MFA to look at works of art. Teaching with material culture made art history survey courses more compelling for students and sparked my own interest in working with collections.

Q. Your dissertation was titled "Gendered Landscapes: Jahanara Begum's Patronage and Piety in 17th Century Mughal India". How did you fasten on this period and this person? And isn’t that quite a leap from your first Masters thesis on Gordon Bunshaft?
A. My husband and I lived and worked in architectural firms in Sapporo, Japan for four years. During my graduate studies at the GSD [Graduate School of Design] at Harvard, I explored the sublime nature of Asian aesthetics in modern and contemporary architecture of Japan. The minimalist architecture of Gordon Bunshaft seemed an appropriate vehicle to explore this interest. I wanted to pursue graduate studies in Japanese Arts with Elizabeth Grotenhuis, a specialist who taught at Boston University. By the time, I reached Boston University, however, Professor Grotenhuis had retired and I had already entered the graduate program. I started to take my electives in Islamic Arts and found that, even though I had never...
taken these types of courses before, I had a visceral understanding of its mechanics and aesthetics. It seemed like a perfect and natural intellectual fit.

Q. How does teaching art majors differ from teaching art history students or those for whom an art history class is simply their choice?

A. It is my hope that my teaching approach and methodology for art history courses engage all students regardless of the reasons for their choice. Each student takes what might benefit their academic pursuits. The art major may learn new painting techniques when we critically analyze the formal elements of works of art. The art history major may want to explore further the larger framework for the artists' choices in painting the subject matter at a particular moment in history. Applying theory to practice or to a thesis or simply looking at art with a critical eye is all-inclusive in my approach to teaching art history.

Q. Your student evaluations are really wonderful. One student said you were "the most articulate, interesting, witty and competent professor I have experienced in my college career... As a direct result of Professor B[okhari]'s class I now view the world in a different manner." You seem to strike a chord with students, or is it primarily women students, because of your interest in women in art? What is your teaching philosophy and what do you hope students will take away from your classes?

A. One of my primary objectives in teaching art history to the 'uninitiated' student is to remove the arms-length distance they may feel in their relationship to the fine arts and to visiting museums in general. Many of my students, both male and female, have never visited a museum in their life. My approach is to 'humanize' the experience of looking at and interpreting works of art so that students are at once comfortable with the discipline and the exercise. I try to make them 'own' the particular work they are analyzing by entering it and observing the subject matter through the lens of that particular historical period. I try to limit the number of works I show in each lecture to facilitate cultivating a 'lens' through which they can immediately identify any work by its formal attributes instead of by rote memorization. I think this approach empowers the students in their learning and enjoyment of the subject.

Q. You have had various connections to the Muslim community, both in Providence and Boston. These appear to have been educational efforts, designed to bring a greater level of understanding of the Muslim faith to Americans who are often ignorant of religions other than their own. How much of a problem is this and are you still involved with initiatives of this kind?
A. I think we can always learn more about any faith that is not our own. Islam has the added burden of dispelling the stereotypes that the media has cultivated about Muslims since 9/11. I continue to give lectures around the country using Islamic art instead of politics as a 'user friendly' vehicle, to teach non-Muslims about the beauty of my religion. I am also involved in this effort at Suffolk. I was recently asked by a Suffolk student organization called 'Project Nur' (Nur: light), to serve as their faculty advisor. Though there is already a Muslim organization on campus, students feel compelled to have a forum that is laced with Muslim ideology but doesn’t meet solely a religious or spiritual function. Project Nur hopes to host and participate in multi-faith dialogue on campus with both students and faculty using Islam as a point of departure.

Q. What are your plans for the future, educationally and otherwise?
A. In the near future, I hope to publish my dissertation along with some other 'rare finds' from the archives in India and Pakistan. I would like to expand on my teaching repertoire and develop more art history courses across the discipline of Women’s Studies, Religion and Poetry. I’ve had a deep desire to resurrect my architectural experience and combine it with art history to craft a studio course at NESADSU that forces students to consider non-western history, religion, culture and politics when developing a parti for their design project. S. C. 8

ART HISTORY
Dave Onessimo

Should The New England School of Art & Design at Suffolk University ever need a "face" for recruiting purposes, we could do worse than choosing Dave Onessimo. As I interviewed him for this article, in a conference room at Mullen Advertising in downtown Boston, I was struck, time and again, by the fact that he was expressing, in describing his own situation, so many things we wish all our students felt or could learn.

Dave came to NESADSU, after checking out other Boston-based possibilities, because he was looking "for a design school that was not solely an art school. I wanted all that a design school would offer but also the little pieces of a 'regular' school". He took a summer course at Mass Art but didn't feel comfortable in the somewhat unstructured, "free-flowing" environment. NESADSU appealed because of its small classes, one-on-one with the faculty, and location, as well as its emphasis on "the business side of design".

So how did it all work out? "It was great and it was perfect timing. NESADSU was at the right place as far as traditional training was concerned. The best part was that I was taught the foundation, then the heavy skills you need to become a designer, but I was also able to dabble in new media and all different kinds of things. Then, when I started working... well, in a place of this size, you're expected to be a specialist. You're expected to do one thing very well. But when I came in I could do one thing very well but I could do four things pretty well". What was the one thing he did best? "Layout design!" The most important courses he took while here? "Professional Practice and the senior graphic design studios, where everything kind of comes together." Was there anything missing? "I don't think so. I was always yearning to do more new media, animation and video... I wished I could have done more but, when I got to work, I had more experience than everyone else, so I really had everything I needed."

While a senior, Dave did the required Internship, his at the CBS television affiliate in Boston, Channel 4. "I had always wanted to do animation and video so, instead of getting it all through the program, I went out and did my internship in that. It worked out really well because I got a lot of experience there that I still use today.... It was also nice to have the real life experience that prepared me for working. You can't get much more deadline-oriented than a television station and, to be working on something that's going to be on TV in two hours, taught me to be quick at making decisions and just getting things done. That was a perfect leap to advertising."

Dave allows as how he had "no intention of being in advertising. I wanted no part of it. We went on a tour to Digitas [another Boston agency] with a class [Design: Issues & Process, a Foundation program requirement for Graphic Design majors] and it was cool looking and seemed like a neat place to work, but it didn't feel right for me. But I did know that I wanted to work for a big company; I didn't want to freelance or be in a two- or three-person shop. I wanted to work on big brands, big logos, and very visible work."
asked whether that was an "ego thing". "Um, yeah, and a motivation thing. If I think that 3 million people are going to see this versus 300 people, then I'd better make it look pretty damn good. It's the same thing with everything: if someone's going to spend millions of dollars to make this...then it had better be good. What I didn't expect were all the little variables that you have to take into account, that you don't have to in 'school-land'." Money? "I can tell you that the beauty of advertising is that that's not much of an issue. If the idea is big enough and good enough and there's a way, then there's usually a means. I'm spoiled; I'd be the first to say that. I was always taught that money counts but, if we come up with a great idea, if they like it well enough, they'll pay for it!"

So what makes good advertising? "It's not just what it looks like; it's what does it do, how does it do it, who does it do it for, how long does it do it for, is it still going to be working in six months, not only does it look nice, but does it look like the brand, does it fit the style guild, does it fit the idea, does it communicate what it's supposed to? And all in a matter of seconds, because advertising has a short life, especially on TV. But I enjoy that challenge."

After graduation, Dave, with classmate Brian Reardon (Graphic Design 2004), went to Italy for four weeks with Associate Professor Wallace Marosek's Italian Journal class, though they were past needing the academic credits. After watercoloring his way around Tuscany (as a reward? "Oh yeah!") , he came home, tweaked his portfolio, and set out to find a job. "My best advice, and I tell this to everybody I can: as crappy or as lame as an opportunity sounds, you should check it out because you never know how it's going to lead to the next thing....I was interviewing anything I could get my hands on, and I went to an interview...for a job doing the ads that surround road maps. It was just two guys in an office, they had just moved in, boxes everywhere, they had 5-year-old Macs. Not what I had in mind. I showed them my stuff and talked to them but, thankfully, they said, 'You don't belong here. You can do the work, make minimum wage, but we think you should go elsewhere.' On the way out of the building, I saw a door that said 'something design studio'; never heard of them, but I was all dolled up so I knocked on the door and asked them if they had a minute to look at my stuff. The next thing you know, I was through my entire book. They were all excited and said they wished they had room for somebody like me but they were fully staffed. 'But there's a place on the North Shore called Mullen and they would probably love you.' I had never heard of Mullen, so I went home and looked at their website, read about the people, everybody sounded very friendly, very collaborative, it all got better and better. So I sent them a pdf with my resume and a week later I got a phone call and about two months later, they offered me a freelance job. I did that for four months but I was getting to the point where I needed stability and health insurance, so I told them I was starting to look for a more stable, full-time, permanent position. They closed the door behind me, said 'let's do this today', and in an hour I was hired. So, as crappy or as helpless at the situation might seem...be ready to talk to them!"

Any other suggestions Dave might have on job-hunting? He'd suggest sending a cover letter, resume, and work samples (one or two pieces). Pdf's are best, quick and easy ("in 5 minutes, they want to see what you do, who you are, what your stuff looks like."). If your
pdf references something on line, he says, "they need to be able to click on it and see it live or you're already one step behind.... especially in advertising. Salesmanship has turned into communication. It needs to be easy for someone to know you and what your work looks like, what you're working on, what you did to make it this way, and does that apply to what you can do for me?"

While Dave was working freelance for Mullen, he was given a four-page magazine insert that someone else, who was out sick, had been working on. The piece only needed a look-over and, perhaps, some tweaking of type. But Dave "picked that file apart completely", spending more time on it that most people would. But it was at that point that his manager stopped by to see how he was getting along so Dave explained in detail just what he was doing to the file. "That's when he said, 'Where did you come from and who are you? Are you sure you haven't been working for, say, four years?' So my freelance opportunity turned into full-time and, because I was so well-trained and because I was so eager... when I finally got hired full-time, I wasn't hired as a junior. Because I had had a few months to prove myself and they could see all the skills I brought with me, I was hired as a mid-level person." Dave started in the production studio, then, as he became more comfortable working with the design director and creative directors and they gradually became more comfortable with him, they gave him more and more responsibility and he gradually worked his way into the creative department.

Because Dave is not a traditional art director, he generally works alone, which is something of a rarity in advertising. "What I do is work with any creative director to help them execute ideas, but we also play with ideas together: I'm kind of like everybody's assistant, so wanting to do all kinds of different things is great." After trying to decide just what Dave was and just where he belonged, the studio director essentially decided to give up and cease trying to slot Dave into a prearranged pigeonhole, so they build a department within the creative department just for him, called Visual Effects Design. According to Mark Wenneker, Executive Creative Director, "David's efforts have gone a long way to reshape how we approach bringing an idea or concept to life; so much so, we had to invent a new department that captured that vision, VFX."

"So I was animating at the time", Dave said, "doing 3D design, Photoshop, traditional print design, photography, Flash, and this is what I've been doing since. I work with the broadcast department helping with TV digital production, I help with web stuff, and now I'm working on an augmented reality project." I asked what that was. "It's basically when you have a printed symbol that you hold up to a webcam, and the webcam software detects the symbol and replaces the symbol with a 3D model that you can play with. A nice practical application of this is Lego, which is installing this on their boxes at the toy store. If you're at the toy store, you can take the box off the shelf, hold the symbol up to a little kiosk computer; and it'll transform the box into whatever this thing is going to turn into. So you can see what it's going to look like." So, I asked, if the Legos in the box are going to make a train...? "It'll show what the train is going to look like. What I'm working on now is an augmented reality project for Olympus. They just released a new camera and we did a preview ad on YouTube that shows the camera and what it does. At the end there's a little 3D animation I did of the camera -- it spins around and the lens closes and it's pretty simple -- but we're talking about taking that model and turning it into an augmented reality online experience, so somebody can see the camera and use the options and things like that virtually on the webcam."

According to Dave, the greatest thing about his job is that he works with all the departments at Mullen, on different pieces -- "coming up with ideas and suggesting solutions". Then he sees his ideas through production. He works with "any client who comes across his plate". Mullen and Dave are about to launch a big project with Zappos.com in April, on TV, in print and on-line. "One of the benefits of being with a big agency is that we do integrated cam-
campaigns, so we're not a digital place, we're not a print place, or a TV place, we're an everything place. I get to dabble in all these media."

Besides Zappoes.com, Dave is working on projects for Palm, Olympus, Lending Tree ("Kind of my claim to fame. I did it from beginning to end with the creative director only...designed it, put it together, did all the technical stuff, the production work, worked with broadcast on the final tape. Now I can turn on the TV and see something I did from beginning to end.")

I asked Dave which project was the most fun to work on and he told me about doing a catalogue for Disney's travel service, which meant going to Orlando, having a behind-the-scenes look at the Magic Kingdom ("I saw the characters coming to work, the 16-year-old kids with their Mickey arm hanging out of the trash bag over their shoulder"), wining and dining; oh, and designing as well. "Disney all the way!"

As I was winding up the interview, I asked Dave what he was doing for fun these days. His answer? "Travel as much as I can. I got married in September and we honeymooned in Fiji, which was about as far away as we could get." Dave's wife, Kim, is an emergency room nurse at Beth Israel Deaconess Medical Center. "She saves lives and I pretend to save lives! In the last 4 years we've been to the Caribbean, Italy, Paris (we got engaged in Paris), Fiji (obviously), here and there."

His motto? "Work hard, play harder."

His advice? "I have an intern now so I see the other side of things...and I can tell you that you can spend as much time as you do to pick the right school, and hopefully you make the right choice, but, while you're there, it's really up to you to make the experience whatever you're trying to make it...If you pay your dues in school and get everything you possibly can out of the resources at your fingertips in the few years you have - well 99% of success is your own drive. The drive you learned in school, to take on new information and learn new things, you have to carry that through to your work. If you want to be in the forefront, on the cutting edge of technology, of design, and if you stop learning, especially now, you're going to be way behind...Even more now than ever, people are interested in value, so they're less likely to hire somebody who's an excellent, excellent one-dimensional person than somebody who's great at something but could be good at a whole lot of things. Make sure they know you can learn new things. Don't forget: they're going to hire you for your brain as well as your design sense."

Postscript: In March I had an email from Dave, announcing his departure from Mullen for a new opportunity at Hill Holliday, "...to help transform the knowingly traditional agency...into a cutting-edge digital player...I will begin at Hill Holliday on the 22nd [of March] as their Digital Effects Creator."
GALLERY schedule

2010

NESADSU Student Exhibitions

FOUNDATION PROGRAM
March 10th to April 2nd
Reception: Thursday, March 25th

GRAPHIC DESIGN UNDERGRADUATE PROGRAM
April 3rd to April 16th
Reception: Friday, April 9th

FINE ARTS PROGRAM
April 17th to May 5th
Reception: Friday, April 30th

MASTER OF ARTS IN INTERIOR DESIGN THESIS EXHIBITION
May 6th to May 23rd
Reception: Friday, May 14th

THE ART OF TRAVEL
A group of journals, writings and a range of artwork created during travel
June 4th to August 8th
Reception: To be announced

DANIELLE KRCMAR
A solo exhibition of sculpture
August 13th to October 31st
Reception: To be announced

CHIDO JOHNSON
DOMESTIFIED ANGST: THIRD RECORDING
An exhibition of sculpture, installation and video works
November 12th to January 15th, 2011
Reception: To be announced

Photographs courtesy James Hull and the artist

Please call 617.573.8785 to confirm dates and times of exhibitions and opening receptions or for more information.