the Wilde Years
four decades of shaping visual culture
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THE CURATORIAL COMMITTEE for this exhibition includes, fittingly, four of Richard’s former students. Charged with a seemingly staggering assignment of wading through thousands of submissions and hours of video, the shock to the curators was how enjoyable it all was.

It was a treat to time-travel through the last four decades through the eyes of Richard Wilde’s students. Even more delightful was witnessing Richard’s response to the work and watching his incredible memory in action. He knew everyone by name and had great stories to share. As former students, those curators remember Richard’s great warmth, joy and enthusiasm—and that passion is hopefully reflected in the selections.

And as it was his moment, it was important that, in addition to the works’ aesthetic value and cultural significance, the selections reflected what Richard responded to. Helpfully, Richard was very democratic about what he loved—there’s no sense of him having a bias towards one style or another—it’s all about the strength of the work.

What the curators learned through this process and what they hope to impart to the viewers of the exhibition, is the astounding amount of brilliant and dedicated students that have passed through Richard’s classes and the incredible influence that Richard has had on design, and in a larger sense, on popular culture. It’s pretty undeniable when you look at the work. It’s a testament to the effect one great, inspiring teacher can make.

curators:

GAIL ANDERSON, creative director, SpotCo
SAL DEVITO, executive creative director, DeVito/Verdi
JANET FROELICH, creative director, Real Simple
TODD RADOM, principal, Todd Radom Design
LISA RETTIG-FALCONE, group creative director, DDB Worldwide
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FOR ALMOST 40 YEARS, RICHARD WILDE has been the chair of the department that has evolved into the Graphic Design and Advertising Department at the School of Visual Arts. During his long tenure the department has grown in both size and complexity as new areas, 3D Design and Motion Graphics, for example, were added to the curriculum as no longer viable areas, such as Production, were replaced.

In the 1980s Richard began his first look back at the accomplishments of those who had graduated from his department. That look culminated in two advertisements that appeared in The New York Times: “The Greatest Advertising Story Ever Told” and “The Greatest Design Story Ever Told.” The ads documented the success of graduates of the program in alphabetical order by current position. There were too many stories to fit on a page of the Times.

The current exhibition, “The Wilde Years,” is the most recent retrospective of the work of graduates of the program. The work spans four decades and shows clearly that as the program has grown, the intensity and quality of student achievement have not diminished.

What Richard has achieved is something unique in the world of design education. He has managed to achieve excellence over a long period of time, and at an increasing scale. What is unique about this achievement is that excellence and scale are thought to be antagonistic concepts. Excellence is reserved for the few, while scale speaks to large numbers. The ability to meld the two is what sets Richard’s achievement apart from those of his colleagues in design education. Only Richard has undertaken the daunting task of taking large numbers of students who were not seen as highly select and have them appear as if they were by graduation. Such a transformation is unprecedented.

Richard has managed to do all of this by following a relatively simple-to-state but difficult-to-achieve philosophy—hire the best, empower them to do what they do best, and let them do it without interference. This show is a testament to the wisdom of that philosophy, and to Richard’s unbending commitment to that philosophy, both of which have made SVA a much better place.

DAVID RHODES
President, School of Visual Arts
August 25, 1978 - present
Richard Wilde has been part of SVA for 40 years, but I think it’s more important to point out that for 40 years, people at SVA have been getting to know Richard Wilde. I’m not saying that it takes that long to figure him out, but rather that the big thing Richard does here is get to know people. He chairs the largest department at the College, but there is no doubt in my mind that there is not a single student or faculty member who passed through the program without Richard taking the time to get to know them personally.

That’s why when it came to my attention that Richard’s 40th anniversary at SVA was coming up, it struck me that the best way we could celebrate would be to put together an exhibition that would bring many of those people back to the College. It’s not a retrospective, in the traditional sense—none of the work in “The Wilde Years: Four Decades of Shaping Visual Culture” was made by Richard, but all of it traces back to him. There’s a common visual humor, an ability to make a positive point instead of badgering the viewer, and a tangible sense of caring about every detail of the work at hand, even when it’s a one-off for hire. And while he wouldn’t bring it up, each of the 100-plus alumni whose work is included here will tell you that the attention Richard paid to them, as people, is why they’re here. We couldn’t have had this show and had it hang together so successfully if not for who Richard Wilde is.

But don’t take my word for it—the work that our advertising and graphic design alumni have created says it all. And the industry awards that they keep winning underlines the ongoing creativity that Richard continues to help nurture (and, when needed, he’s also ready to give a quick kick in the behind). In the four decades that Richard has been involved in advertising and graphic design, things have continued to change, with New York-based agencies turning into global media firms and print design having to share the stage with the Internet. And as every new direction has come to the industry, Richard is always there saying that some things are too important to change: an individual voice, an unwavering dedication and a personal touch.

Anthony P. Rhodes
Executive Vice President, School of Visual Arts
DID HE KNOW HIS EVOCATIVE SURNAME would come in handy someday? How could anyone have predicted that a name belying such a mild manner would be used as the perfect description for an incredible (and indelible) career as chairperson of the BFA Advertising and Graphic Design department at the School of Visual Arts?

Richard Wilde’s exhibition title, “The Wilde Years,” is not just a fortuitous double entendre that fell from the heavens into some copywriter’s lap, it is the trademark (and hallmark) of one who has earned it. For 40 years he has educated thousands of students from all over the world to become designers, typographers, illustrators, art directors, creative directors, commercial directors and who knows what-all, and sent them, better for the experience, directly into the vortex of commercial art and design. Some of them even altered the perception of their professions. Building a faculty ranging from most conservative to eccentric, developing innovative exhibitions, publishing unprecedented books, producing iconic posters and campaigns—Wilde is responsible for helping shape the overall practice of design and advertising. Quite possibly there is no studio, firm, agency or office in New York that at one time or another does not have or has not had an SVA graduate or faculty member working for it (or owning it)—an impressive club.

When rattling off the names of his former students (which he loves to do) who are well situated and influential in their fields, Wilde’s sometimes nervously halting speech (he often pauses, his eyes focusing somewhere into the distance, searching for just the right word, like spell check scanning for correct spelling) becomes alluringly and aggressively animated. His tone takes on the pride of a father for a child, the elation of a mentor for a mentee, and most decidedly the joy of a fan for a star. In each student Wilde does not see an extension of himself, as some dominant educators do, but remarkable individuals who after absorbing all there is to soak up, are bona fide geniuses in their own right (until proven otherwise).

However, there is no reason why they shouldn’t be geniuses. Each school year, Wilde orchestrates a cacophony of courses that when mixed together in all the possible combinations become individual symphonies, custom composed for each particular student. Wilde may not play all the instruments (that’s what a faculty is for), but he instinctively knows which works harmoniously with the other—although discordancy is good too. If he doesn’t have what the student needs or wants, he readily fills the gap. Over the course of four decades many technological and stylistic changes have redefined design and advertising—once distinct disciplines have merged into one and time and motion is now a common across various platforms. Wilde has not only kept up, he’s gone beyond. Not many chairpersons can say that—for that matter not many have stayed in their posts for as many years. Maybe Wilde’s longevity stems from the fact that he was an infant when Silas Rhodes gave him the job—and maybe he just loves what he does.

Wilde has certainly established ways of teaching—his “visual literacy” class has been adopted by many programs, and after decades of being applied, continues to provoke and inspire students. Remarkably,
however, he has never settled in to a single cannon (other than an appreciation for the Bauhaus). His philosophy, if one is to call it that, is to improvise whenever possible. This is not simply trial and error—he maintains the required classes necessary to build the solid craftsper-
sion—but it is his consistent openness to the new and changing. Wilde routinely scans the terrain, searching for new opportunities—not facts or trends (although it’s not easy sometimes to tell the difference)—for building the skill level and imaginative vocabularies of his current and future students. When he hits on a new concept—technological, conceptual, ornamental, whatever—he supports it with everything he’s got. Wilde is wildly loyal to an idea and the individuals pursuing it. The most piercing wound he feels is when he has to cancel a class.

When Anthony Rhodes suggested to Wilde that for his 40th anniversary at the College, he be given a retrospective alumni exhibition, Wilde demurred (if only for an instant). It is not that he lacks a healthy ego, but he understands chairpersons are to be seen—and heard—but not heralded to the exclusion of his faculty and students (many of whom have become faculty). Wilde has won many awards for various campaigns conceived while moonlighting as art and creative director, but students’ accomplishments come first. So it was decided that his work should be represented by the professional output of over 100 graduates. After all, the ultimate measure of success is not the grades received in class, but how those grades translate after graduating. This book, which is the heft of a typical art directors’ annual, is a vivid testament to this Wilde one. He may not have conceived or art directed anything in this volume, but he triggered the careers of those that have. Without him where would they be? Who would they be? Of course, talent finds its own level, but often it takes one or two individuals to pull it out. Wilde is a puller of the first order.

Every year, as the serpentine line of hundreds of seniors wait impatiently to receive their diplomas at graduation, it is clear to all in attendance that some are headed for greatness. Whatever their future fate, for all of them the SVA education has been a Wilde ride.

STEVEN heller

Co-Chair, MFA Design, School of Visual Arts
IN MY WILDEST IMAGININGS, many decades ago, when I accepted the position of chair of the Advertising Department at the School of Visual Arts, it was inconceivable that I would be honored four decades later for simply doing my job.

I had the extraordinary good fortune of having my mentors be the first four educator inductees into the Art Directors Club Hall of Fame. The first laureate was Bill Bernbach, and although I only met him once, it was his philosophy that was passed on to me by one of his disciples, Jeffrey Metzner. Jeffrey worked for him and as my instructor taught me a conceptual approach toward problem solving (he later hired me as an advertising art director). Bill Bernbach’s philosophy was further extended through the iconic visionary, George Lois, whose work I carefully studied and—being that he was both an art director and designer—became the model upon which I based the department’s philosophy.

The next ADC Hall of Fame inductee, Herschel Levit, was another of my college instructors, while Leon Friend, another ADC laureate, had great impact on my education at Abraham Lincoln High School.

The fourth inductee was Silas Rhodes, who not only hired me as chair at SVA, but also gave me the position of art director of what is now called the Visual Arts Press, so that I could further both my design, art direction and academic careers concurrently. A few years later I founded the Graphic Design Department, which, along with the Advertising Department, grew to be the largest in the country.

In 1999, I became a laureate myself of the ADC Hall of Fame and felt overwhelmingly honored to stand beside the giants who had inspired me. At the same time, an ongoing in-depth study of esoteric writings and teachings helped me create my philosophy on how one develops their creative potential. Much experimentation with all types of assignments culminated in a course titled, “Visual Literacy.” Each term, approximately 140 beginning design and advertising students engage in this experimental endeavor. The class has resulted in two anthologies, written by my wife Judith Wilde and myself, which detail these projects showing hundreds and hundreds of student solutions. The class functions as a foundation of a conceptual approach to problem solving that is the underlying force of the Advertising and Graphic Design Department.

Perhaps my strongest attribute as an advertising and design educator is in hiring an incomparable faculty that has brought the department to a level of excellence and diversity. The department has evolved to take on new disciplines that include three-dimensional design and motion graphics.

Many successful graduates have come back to teach along with many industry notables, and this year, which marks my 40th year at SVA, Anthony Rhodes, vice president of the College, has proposed an exhibition titled, “The Wilde Years: Four Decades of Shaping Visual Culture,” which represents a culmination of my efforts. An exhibition and publication of this diverse cultural wealth could have only been achieved by having a truly committed and talented faculty that I would be remiss if I did not include. You can see their names at right.

I have always believed that my role as an educator and chair was to prepare students for jobs that didn’t yet exist, and this exhibition and publication speaks of how well-prepared the Advertising and Graphic Design graduates were to step into careers, forge new paths and pave the way for future generations.
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SHIGETO AKIYAMA moved to New York in 1997 from Tokyo, Japan after receiving an architecture degree from Tohoku University. He has been working as a graphic designer since graduating with honors from the School of Visual Arts in 2001.

Prior to joining Pentagram as a senior designer in 2007, he was a senior designer at an artists’ representation agency, Art + Commerce, where he designed its logo and corporate identity program, websites, promotional materials, portfolios, and exhibition programs and catalogs. Before that he was a senior art director at Time Inc. Custom Publishing. He designed client-based magazines and developed magazine prototypes for the New York Stock Exchange, Merrill Lynch, M+M Partners, Nestlé and Massachusetts General Hospital.

His clients at Pentagram have included the Southeastern Center for Contemporary Art, American Federation of Arts, Rizzoli New York, the New York Photo Festival, the World Science Festival, Outward Bound Center for Peacebuilding, the New York City Department of Design and Construction, and Five Franklin Place. In addition, he has worked on the redesign of Time, The Advocate, Radar, Khaleej Times and 02138 magazine.

Akiyama’s work has been recognized and awarded internationally by the American Institute of Graphic Arts (AIGA), the Art Directors Club, the Art Directors Club, the One Show, the Society of Publication Designers (SPD), the International Association of Business Communicators (IABC), Graphis, Communication Arts, STEP, Print, HOW and I.D.
AN ARTIST BY NATURE, Julian Alexander, a Connecticut native, formally delved into the arts at the School of Visual Arts. While pursuing his degree, he held internships in the creative departments of Def Jam and Atlantic Records. His design internship with Atlantic grew into a full-time position as a junior art director, which he managed while still in college.

Upon graduation, Julian landed an art direction position at Sony Music Entertainment. During his five years with the company, he was promoted to design director of Sony Urban Music. At Sony, Julian worked on a variety of projects, including releases by: Jennifer Lopez, Nas, Mariah Carey, Wu-Tang Clan, Wyclef Jean, Lauryn Hill and legendary musician, Miles Davis. In 2003, his design for Miles Davis’ *The Complete Jack Johnson Sessions* package won the prestigious Grammy Award for Best Boxed Set or Special Edition Package.

With a Grammy on his bookshelf, Julian opted to pursue his dream of starting his own design studio, Slang Inc. The studio’s first art direction credit appeared in 50 Cent’s debut release, *Get Rich Or Die Tryin’*, which sold over 11 million copies worldwide. Slang Inc. has gone on to create visual imagery for Eminem, Amel Larrieux, Lloyd Banks, Lyfe Jennings, Akademiks, Simon & Schuster, HBO Sports, MTV Networks and many others.

Julian’s work has been featured in *+81* magazine and the recently released books, *DEFutton: The Art and Design of Hip Hop and Band ID*.
Get Rich or Die Tryin’, 50 Cent, CD packaging, 2003, art direction (Slang Inc); client: Shady, Aftermath, Interscope.
1 = World Outside My Window, Glenn Lewis, CD cover, 2002, art direction (Slang Inc); client: Epic Records
2 = Lyfe 268-192, Lyfe Jennings, CD cover, 2004, art direction (Slang Inc); client: Sony Urban Music
3 = Encore, Eminem, CD cover, 2004, art direction (Slang Inc); client: Aftermath, Interscope
4 = The Jack Complete Jack Johnson Sessions, Miles Davis, CD boxed set, 2003, art direction (Slang Inc); client: Columbia/Legacy
5 = T.O.S.: Terminate On Sight, G Unit, CD cover, 2008, art direction (Slang Inc); client: G Unit, Interscope
6 = D12 World, D12, CD cover, 2004, art direction (Slang Inc); client: Shady, Interscope
The Hunger for More, Lloyd Banks, CD cover, art direction (Slang Inc); client: G Unit, Interscope

Blood Money, Mobb Deep, CD cover, 2006, art direction (Slang Inc); client: G Unit, Interscope
AFTER ATTENDING THE School of Visual Arts, Matthew Ammirati began his career in advertising at Ammirati Puris. Ammirati art directed the creative campaigns of clients Air France, Four Seasons Hotels, Iridium, and Lego. Always current and utilizing all media available to him, Ammirati was involved with several dot-com companies in association with Di-massimo Brand Advertising as well as being integral to Dimassimo’s work on Crunch Gyms and the Plaza Hotel.

Seizing the opportunity to expand creative potential and impact, Ammirati joined the Persaud Brothers, a youth marketing company with a “non-traditional” approach to advertising. Ammirati has been instrumental in assembling a creative team with artistic talents that transcend the expectations and limitations of traditional advertising. Ammirati has applied street-level tactics and strategies in niche markets to build and promote a brand from the “underground” level up.

In 2001 Matthew revived the Ammirati name and started the second coming of Ammirati. He opened up with three clients: Kyocera, footwear and athletic apparel company And1, and Anheuser-Busch, for which he created print work for Bud Light.

Currently Ammirati employs over 50 creative talents at the NY agency. Working on retained clients like Coca-Cola, Vitaminwater, POWERADE, and Capcom, just to name a few. With a team that pays attention to detail and is able to accomplish the task at hand, Matthew successfully put Ammirati back on the map in the advertising world.
1. Package design, relaunch campaign; agency: Ammirati; client: Powerade

2. Bottle animation, broadcast campaign; agency: Ammirati; client: vitaminwater
GAIL ANDERSON is the creative director of design at SpotCo, a New York City-based ad agency and design studio that specializes in creating artwork and campaigns for Broadway theater. From 1987 to early 2002, she served as senior art director at Rolling Stone magazine.

Anderson’s work, which has received awards from the Society of Publication Designers, Type Directors Club, AIGA, Art Directors Club, Graphis, Communication Arts and Print, is in the permanent collections of the Cooper Hewitt Design Museum and the Library of Congress. She is co-author, with Steven Heller, of Graphic Wit, The Savage Mirror, American Typeplay, Astounding Photoshop Effects, New Vintage Type and New Ornamental Type.

Anderson teaches in the School of Visual Arts’ BFA and MFA design programs and currently serves on the advisory boards for Adobe Partners in Design and the Society of Publication Designers. She is the recipient of the 2008 AIGA Medal for lifetime achievement, and the 2009 Richard Gangel art direction award from the Society of Illustrators.
FROM THE CREATOR OF "THE VAGINA MONOLOGUES" COMES A PLAY ABOUT THE REST OF US.

EVE ENSLER
the
GOOD BODY

directed by PETER ASKIN

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PREVIEWS BEGIN FRIDAY, OCTOBER 22 • OPENS MONDAY, NOVEMBER 15
TELECHARGE.COM OR 212.239.6200 BOOTH THEATRE • 222 WEST 45TH ST.
1. Alicia Keys spread, 2001, designer (art director, Fred Woodward; photographer, Mark Seliger); client: Rolling Stone
2. Chris Rock spread, 1997, designer (art director, Fred Woodward; photographer, Mark Seliger); client: Rolling Stone
3. Don't Tread on Me spread, 1993, designer (co-designer, art director, Fred Woodward; photographer, Mark Seliger); client: Rolling Stone
WARNING:
FULL PUPPET NUDITY

Avenue Q

The Musical

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Telecharge.com 212-239-6200 • AvenueQ.com

1 = Avenue Q, poster, 2002, designer (illustrator), James Victore; agency: SpotCo; client: Producing Office

2 = Man of La Mancha, poster, 2002, designer; agency: SpotCo; client: Man of La Mancha LLC

3 = Gem of the Ocean, poster, 2008, creative director (designer), Bashan Aquart; agency: SpotCo; client: Guthrie Theatre

4 = Peer Gynt, poster, 2007, designer; agency: SpotCo; client: Guthrie Theatre
IF SOMEONE SAYS YOU SHOULDN'T, ASK THEM WHO SHOULD.

SCHOOL OF VISUAL ARTS
FRANK ANSELMO’S creative work has been recognized by every major, global award show. Frank has worked on high-profile accounts like Guinness, FedEx, Ebay, & HBO. Anselmo is credited for winning BBDO’s first One Show Gold Pencil for an unconventional media concept. Other career highlights include being honored as an ADC Young Gun and working on the last John Lennon music video.

Frank is also an alumnum-turned-instructor at the School of Visual Arts, where he founded and teaches the first documented class focused on creating unconventional advertising. In the class’s year of inception (2006), it took home the first Gold Pencil ever awarded for innovative advertising, at the One Show College Competition—making Frank one of the very few (or perhaps only) creative person to win Gold One Show honors both as a professional, and also as an instructor. For his teaching efforts, Anselmo was honored by Graphis in 2008 with the first Platinum Instructor Award, after his class was named the world’s most awarded. In 2009 the class repeated this feat. Despite allegations, Frank’s students claim to have never taken steroids or any performance-enhancing drugs.

In 2006 Anselmo opened KNARF—a company that specializes in inventing/producing unconventional ideas for a wide array of clients. Work from KNARF has graced the pages of the One Show, Graphis and Communication Arts. Outside of advertising, Frank is recognized in the music world as the guy who replaced a certain rock star’s rare guitar—and proved you don’t have to be a rock star to get into Rolling Stone magazine. Frank’s greatest inspiration is family and living in New York City.
Think napkins, tray liners, toilet paper promotional items, creative director (with Richard Wilde), art director, writer (with Jeseok Yi), agent: BHARF; client: School of Visual Arts
Pint matchbook, promotional item, 2009, creative director, art director, writer (with Jayson Atienza); agency: BBDO; client: Guinness
IN 2004, ERIC ARGIRO received a BFA in Motion Design from SVA. After early struggles he began to find his voice under the tutelage of Jeffrey Metzner. By combining video, audio and motion graphics, Eric discovered his artistic style.

By his senior year, Eric veered away from derivative design and focused on narrative-based pieces. His portfolio works consisted of self-contained stories that incorporated script-based storytelling, heavy production and actors. Through the creative process, Eric used design to enhance each story.

After graduation Eric focused on the editorial side of postproduction. He began his career as an apprentice at Bluerock Editorial. After two years at Bluerock, Eric joined Version2 as an assistant editor. He spent a year freelancing at several postproduction facilities including Beast NY and Jump Editorial. Eric currently works as a junior editor at Union NY.

Over the years Eric has received several awards for his work including a Telly award for Best Graphic Design in a PSA and Creativity’s AdCritic Hot Spot of the week for his 2009 NHL Playoffs campaign. In May, Senator Barbara Boxer and Senator Feingold hosted Eric’s video, “Congo Woman (A Portrait of War)”—which is part of a larger photography exhibit touring the country—as part of the congressional hearings being held on rape as a tool of war.

The lessons of concept, composition and communication, learned during his years in the Graphic Design Department at SVA, have been indelible skills that Eric has used to find early success in the commercial film-editing world.
37,999 SECONDS. DON’T MISS A SINGLE ONE.
AFTER WINNING a national photography competition in high school, Dave Arnold took the advice of his art teacher and headed to the School of Visual Arts. Within the school’s prestigious Graphic Design and Advertising Departments, Dave created work that was recognized by The One Club, CMYK, Graphis and the Art Directors Club. After graduation, Dave earned his stripes at agencies like DeVito/Verdi, Mad Dogs & Englishmen and Merkley Newman; producing work for Court TV, BMW Motorcycle and Fila.

In 2000, Dave took a job at Euro RSCG after developing the Mr. T “Inspecta Collect” campaign for MCI. Since then, he has worked for clients such as Volvo, New Balance, Evian, Intel, Partnership for a Drug-Free America, Dos Equis and, in 2006, the launch of Howard Stern on Sirius Satellite Radio. Dave designed Stern’s new logo for the project and, as special consideration, got the agency’s e-mail protocols changed so that subject lines could include profanities—a proud moment for everyone. In 2007, Arnold was made creative director on the Clearasil business after developing their new campaign, “Clearasil May Cause Confidence.” In 2008, “Auditorium” from that campaign won a Cannes Lion. When not playing ping-pong, Dave can be found back at School of Visual Arts where he has been teaching advertising since 2004.
THE MOST INTERESTING MAN IN THE WORLD ON FITNESS:

“THERE is no MACHINE that BUILDS COJONES.”
JAYSON ATIENZA was born in Batangas City, Philippines, and began drawing at the tender age of five. He perfected his craft in graphic design and advertising at the School of Visual Arts, graduating in 1999 with a BFA in Advertising. Quickly landing a job at BBDO NY, his talents have resulted in award-winning work for high profile clients such as Guinness, HBO, FedEx, Pepsi, Milky Way and the Financial Times. Jayson’s creative work has been recognized by every major awards show including the One Show, Art Directors Club, D&AD, Cannes, Andy’s and the Clio Awards. Career highlights include winning the Cannes Young Creative Competition, working on a music video for John Lennon, and being selected as an Art Directors Club Young Gun 5 honoree, which honors top talent from around the world under the age of 30. Jayson is credited for winning BBDO’s first One Show Gold Pencil for a non-traditional media concept created for Guinness in 2001. Jayson is also one of the charter members of BBDO’s Diversity Council. In 2007, Jayson formed a non-profit organization called P.A.I.N.T. (Philippine Artists Inspiring New Talent) dedicated to young Filipinos who want to get into the arts but don’t have a support system to get into the industry.

Now a freelance art director and artist, Atienza is expanding the possibilities of his signature style achieved through meticulous watercolor and ink designs. His canvases can be unconventional, including painting on footwear, handbags, and apparel. Look at the feet of David LaChapelle, Tiger Woods, Dante Basco, and others; Atienza’s signature style is walking miles.
We As One, ink on canvas, 2008, artist
RICHARD BAKER was born in Kingston, Jamaica and moved to New York in 1980, a seminal period for art, music and design in the city. He literally stumbled across the School of Visual Arts on his way to a dental appointment, mistaking it, for a moment, for the School of The Deaf next door.

After realizing that being a painter was not in his future, unless, as suggested by his uncle, “Everyone needs a sign painted,” he took a magazine design class.

After graduating from SVA, Richard went on to be art director and creative director of several magazines: Vibe, US magazine, Premiere and LIFE, among others.

He thinks about sign painting as something to fall back on... You never know.
KURT IS LEAVING ME FOR WINONA.

WE HAD A GOOD TIME Filming ('Dracula'). I Felt Like Dad On The Film. I Would Do My Hannibal Lecter For Winona; She Enjoyed That. "Dracula" Costar Anthony Hopkins, November 1992

IT'S TOUGH NOT TO BRING YOUR FRIENDS INTO YOUR MUSIC SOMETIMES, SO THERE'S THIS LYRIC IN A SONG THAT I KIND OF CHANGED. IT GOES, "I'VE BEEN TO MINNESOTA / I'VE BEEN TO ARIZONA / OH, LORD, YOU KNOW, I'VE BEEN TO WINONA." Dave Pirner of Soul Asylum, June 1995

WINONA'S HAVING SUCH A GOOD CAREER BECAUSE SHE NEVER WORRIES ABOUT HER CAREER. SHE DOES WHAT INTERESTS HER RATHER THAN WHAT LOOKS LIKE JUST ANOTHER STEP ON THE HOLLYWOOD CHESSBOARD. "The Crucible" Director Nicholas Hytner, December 1990

IT WAS DELIGHTFUL TO WORK WITH SOMEONE AS FINE-TUNED AS SHE IS. IT'S LIKE HAVING THIS MOST PERFECT MUSICAL INSTRUMENT TO PLAY. "Little Voice" Director Alan Parker, May 1995

WINONA IS A LITTLE WITTY. HER INSTINCTS ARE SO GOOD IT'S ALMOST GREEPY. FROM HER FIRST FILM TO HER LAST, YOU LOOK AT HER AND SAY, "THERE'S A MOVIE STAR." Producer Denise Di Novi, 1990
1. Wesley Snipes, art director; client: Time Inc.
2. Snoop Dogg, art director; client: Time Inc.
3. Orlando Bloom, 2006, client: *Life* magazine
LINDSAY BALLANT is a designer, art director, and writer living in Brooklyn, NY. Upon graduation from SVA, she worked as a designer at a small studio and a designer at Paper magazine before becoming associate art director of Print, a widely acclaimed magazine about visual culture and the design industry. During her tenure at Print, the editorial team was twice awarded General Excellence by the American Society of Magazine Editors, and once awarded a silver medal for Magazine of the Year by the Society of Publication Designers.

While pursuing a career in visual communication, she has had a special interest in the areas of politics, media, and journalism. She continues to create socially and politically minded projects with colleagues while a practicing branding and editorial designer.

Her work has been recognized by AIGA, Communication Arts, I.D. magazine, the Art Directors Club, the Society of Publication Designers, the Type Directors Club, and Step magazine. For the past two years she has returned to SVA to co-teach under-graduate portfolio class with Paul Sahre. In 2006 she was one of 25 Emerging young designers named in Step Magazine’s Field Guide to Emerging Talent, and most recently she has been chosen as one of 50 Young Guns of 2009 by the Art Directors Club.
DESIGNER AND WRITER Scott Ballum is the founder of Sheepless Co., a creative design practice dedicated to working with socially responsible small businesses and cultural organizations. Recent projects include work for the Art Directors Club of New York, School of Visual Arts, MIX Experimental Film Festival, DecadesOut Film and Theater, and the Center for Architecture Foundation. Scott was previously a senior designer at C&G Partners, creating identity projects for Signature Theatre Company and Alhurra Television Network, among others. He was also design director for Housing Works, Inc. Scott has received design awards from the Art Directors Club, GD USA, and the School of Visual Arts. He is a proud and active alumnus of SVA, and a member of both the Freelancers Union and Green Spaces.

Scott is also recognized for writing on the intersection of creativity and social responsibility as it applies to design, consumerism, entrepreneurship, and personal choice. He is a contributing writer on PSFK and the Huffington Post, and his editorial work has recently been featured in Objects-Journal of Applied Arts (Germany), LINO Magazine (Australia), Resurgence (UK), ChangeThis.com, and Adbusters.

Invited lectures include Bennington College (2009), Sprout Creek Farm (2009), the Interesting NY Conference (2008), and the International Design Masters Forum in Shanghai, China (2006). Scott has also been featured on NPR’s “All Things Considered” (2009), GOOD Magazine (2008), Graphic Design USA’s People to Watch (2008), SVA Alumni Association’s website (2007-present), and the short film, Up-and-Coming Designers, at the AIGA National Design Conference (2005).
SYNDI BECKER’S career in graphic design has spanned some 20 years. She studied and received her BFA at the School of Visual Arts. Her teachers and mentors were Richard Wilde, Carin Goldberg, Paula Scher and Henrietta Condak. Her introduction to design began in book publishing but soon branched out to editorial design. Her edit career began at New York magazine, where she was the art director for seven years. She was the art director at American Health Magazine and redesigned that magazine from a general health publication to a distinctly “women’s health” magazine.

She was hired as the art director at Money Magazine in 1998 and charged with the task of transforming it into an upscale and modern publication aimed at reaching more influential readers and advertisers. She directed two successful redesigns during her time at Money.

In 2005, she joined the team at Time Inc. Content Solutions, where she is currently design director. Some of her projects include: Bank of America, Wachovia’s Uncommon Wisdom magazine, National Park Foundation’s Parks Magazine, TD Ameritrade’s Individual Investor, and a number of web-related works. She has managed her own design firm, which focused primarily on book jacket design. Her work has been cited in numerous annuals and journals. Syndi has taught design at both the School of Visual Arts and the Fashion Institute of Technology. Her proudest accomplishments are her children: Jackson and Rebecca.

Syndi has won awards from the following groups: Print, Print Casebooks, Society of Publication Designers, American Illustration, American Photography and the Type Directors Club.
ANNE BENKOVITZ is a multifaceted designer with 20 years experience in both the toy and publishing industries.

She is currently senior art director at Scholastic Marketing Partners, developing grades K–12 educational programs for diverse client sponsors such as U.S. Census Bureau, Sony Entertainment, JP Morgan Chase and ExxonMobil. Her print, packaging and web designs inspire student learning and have won multiple educational publishing awards.

Anne is also an inventor and designer of toys, games and magic, and is the founder and creative director of Design Magic NY, a product development studio based in New York City. She has created many innovative products that have been marketed by toy companies worldwide. She was a major contributor to Milton Bradley’s highly acclaimed Magic Works TM, the most successful magic trick series ever produced.

Ms. Benkovitz graduated from the SVA with a BFA with honors in Graphic Design, with a focus on photography and toy design. She first began designing toys and games with her former instructor, Mark Setteducati, an inventor with whom she became a close collaborator. Shortly afterwards, Anne took over as toy and game design professor at SVA, a position she’s held for the past 17 years.


THOMAS BERGER was a graphic designer long before he knew what graphic design was. When he was six years old he would create greeting cards for his family, even branding them with his trademark logo on the back.

Growing up in suburban Long Island with young and liberal parents, Thomas’s first influences were rock album sleeves and MTV was his Sesame Street. So it makes sense that Thomas hangs his creative hat in the halls of MTV’s in-house creative department. As design director, Thomas oversees and designs creative for all aspects of the MTV brand, including advertising campaigns, channel design, and identity.

Originally an Illustration major at SVA, Thomas switched gears in his sophomore year towards a BFA in Graphic Design/Advertising. But his propensity towards the handmade can still be seen in his work today.

When he is out of the office, Thomas can be found in his Brooklyn loft with his wife Alissa, working on visual identity for her jewelry line, taking on personal projects, eating steak, and playing his guitar loudly. At nine years, he still finds MTV to be a challenging and rewarding experience that somehow still feels fresh. Having the privilege of working with amazing people from Jeffrey Keyton and David La Chapelle to Bruce Mau and Britney Spears, doesn’t get old to him.
Pleasure sinner show flyer, 2006, art director, illustrator, personal project
DEBRA BISHOP is presently the creative director of More magazine where she is undertaking a whirlwind course in “The Art Department As Service Bureau,” and a re-design. Before this she was the design director of Blueprint magazine at Martha Stewart Living Omnimedia. During her 12 years at MSLO, Deb art directed several publications including Martha Stewart Baby, Kids: Fun Stuff To Do Together, Body+Soul, and Martha by Mail. Her early years were spent working for Rolling Stone magazine and Koppel and Scher.

Deb has been awarded by the Art Directors Club, Type Directors Club, AIGA and American Photography & Illustration. Kids: Fun Stuff To Do Together was awarded “Magazine of the Year” by the Society of Publication Design in 2004 and 2005, and Blueprint received the same award in 2008. Kids: Fun Stuff To Do Together won an ASME for design in 2005. You can read about her catalog work in a book entitled Catalog Design: The Art of Creating Desire, by Dianna Edwards and Robert Valentine.
HOW Suede IT IS

9 easy projects
a sexy no-sew skirt, a simple sash,
a cool hair band,
PLUS PILLOWS, ELBOW PATCHES & iPod cases
that add warmth
AND WIT
to every corner of your life

PHOTOGRAPHS BY GENTL & HYERS
Text by Rory Evans
Do we really want to live to be 100?

Thanks to medical progress, some 420,000 Americans will be centenarians by 2050. That’s more than six times the current number, but we’re not talking about a happy life of dancing, tennis, and friends. We’re more concerned with how to stay off drugs and get the fewest conditions to set. Six optimist writers speak out.

(Photostarted by: sidewalk hunger)

Once you learn the basic stitches, you can make all sorts of projects.

Teddy. You have a just- made swiss roll, marshmallows, and cream. Simple together. Fish eyes, ears, and mouth are secured with thread. Glasses, textured hair, and the handkerchief in the back. Look at the bear from an angle up.
GERARDO CAME TO NEW YORK from Argentina on an SVA scholarship, completing both his BFA and MFA degrees there.

After launching his advertising career at Ogilvy, where he stayed for three years, he embarked on a freelance tour, which included Fallon NY, Black Rocket and Leagas-Delaney.

In 2000 he took a position at McKinney & Silver, where he created award-winning work for Audi of America and Royal Velvet. His work for the NAACP earned AdAge’s “Best Poster of 2000,” as well as a Clio award. Upon his return to NYC in 2002, Gerardo worked at Kirshenbaum, where his clients included Target, AdCouncil, Citicards, and Wyndham. At SS+K, another New York agency, he did work for the UN Blue Helmets featuring peace advocate George Clooney.

When Gerardo the art director is not making ads, Gerardo the artist takes over. He maintains that both his advertising and personal work share the exact same goal: To touch a nerve. One of his cartoons took first prize at a UNESCO-sponsored salon in France themed “Children and Nature,” while another won first prize at an international postal stamp design competition held by the Hungarian postal service. Some of his fine art photography was auctioned at Sotheby’s Tel Aviv.

Gerardo’s work has been featured in Communication Arts, Archive, AdAge, Adweek, Print and Critique magazines. He has lectured at SVA, Pratt, and the New School in NYC. He lives in Brooklyn with his family.
REX BONOMELLI has been a graphic designer in New York City for more than ten years. Originally from northern Virginia, he studied at the School of Visual Arts where he earned a BFA in Graphic Design. Rex worked as a designer at Red Herring Design and Spot Design, where he designed everything from CDs to theatrical advertising campaigns. Rex spent five years as an art director for Doubleday/Broadway Books designing book covers for authors as varied as Gore Vidal, Bill O’Reilly and Carmen Electra. Rex is currently the art director for Scribner, working on titles by Stephen King, Jeannette Walls and Tila Tequila. Not much has changed. He lives in Brooklyn with his partner Philip and his dog Scudder.
Something to tell you

Hanif Kureishi

FROM SQUARE ONE

DEAN OL Maher

A Mediation, with Daggers, on Crouved

The Palace of Illusions

CHITHA BANERJEE DIVAKARUNI

LONE STAR NATION

H. W. BRANDS

family

and

other

accidents

a novel

SHARI GOLDHAGEN
KEVIN IS A SENIOR DESIGN DIRECTOR with
the experiential design firm Collins.

Prior to Collins, Kevin was the deputy design
director of Martha Stewart Living. He was responsible
for leading a team of art directors with the directive to
elevate the design and typography of the publication.

In his career, Kevin also started his own studio
Pleasure, worked as an art director at Harper Collins
Publishers and as a designer at Spot Design/Spotco.

Kevin’s work has been recognized by AGCA,
Communication Graphics, 365, 50 Books/50 Covers,
American Center for Design 100 Show; Art Directors
Club of New York; American Illustration; Communi-
cation Arts; Émigré; Graphis; Metropolis; The New
York Book Show; Print; Society of Publication Design-
ers; Type Directors Club; and was included in ADC
Young Guns 2.

Books featuring his work include Becoming a
Graphic Designer: A Guide to Careers in Design,
Handwritten: Expressive Lettering in the Digital Age,
Letterforms: Bawdy, Bad, and Beautiful; New Vintage
Type; Sight for Sound; and the forthcoming publication
Graphics Today by Steven Heller and Anne Fink.

In 1999, Entertainment Weekly named Kevin’s
poster for Martin Scorsese’s Bringing Out the Dead
as one of the “30 Greatest Movie Posters.”

Kevin teaches the course Graphic Design
Portfolio at the School of Visual Arts and Experi-
mental Typography at Parsons, The New School
for Design in New York City.
Lennon, The Musical, theater poster series, 2005,

design, illustration (with Darren Cox; creative director, Drew Hodges; art director, Gail Anderson) agency: Pleasure and SpotCo; client: Lennon The Musical, LLC
Gretchen Mol  Paul Rudd  Rachel Weisz  Frederick Weller

THE SHAPE OF THINGS

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by Neil LaBute

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THOMAS BRICKER is an art director and photographer with extensive experience in corporate and entertainment graphic design, and photography. He has been responsible for the direction, organization and coordination of all phases of imaging, packaging, advertising and promotional design. He is an expert in print, new media, motion graphics and 3D applications. He is also an expert in still life and portrait photography.

Bricker was raised in Morristown, NJ and raised in Summit, NJ. He attended the Philadelphia College of Art, Syracuse University and the Rhode Island School of Design. He received his BFA from SVA in 1983.

He has worked at many places as a designer, has taught at the college level and has his own company and maintains his own clients. His work has appeared in Entertainment Weekly, I.D., Annual Design Review, the Annual of the Type Directors Club, The Art Directors Annual, Graphis, Design Annual and Print.
BRIAN BRINDISI joined Poulin + Morris Inc. in 2000. In 2009, he became a principal of the firm where he has created visual communication programs for clients such as Columbia University, Dahesh Museum of Art, Five Department of New York, Goldman Sachs, Mandarin Oriental Hotel Group, Marriott Hotels, Mayo Clinic, MGM Mirage, Museum of the City of New York, National Portrait Gallery, New York Public Library, Penn State University, Smithsonian Institution, Tribute World Trade Center Visitor Center, and W Hotels and Resorts.

Prior to working at Poulin + Morris, Brian’s design concept for a large-scale, interactive sculpture was selected by partnering corporations JVC, Toyota and Warner Bros. Records as part of a major marketing campaign for the ECHO automobile.

His work has been published in numerous periodicals and books and has been recognized for design excellence by American Corporate Identity, American Institute of Architects, Applied Arts, Art Directors Club of New York, Communication Arts, Global Corporate Identity, Graphis, and Society for Environmental Graphic Design. Since 2003, Brian has been an adjunct professor at the School of Visual Arts in New York City where he teaches visual communications. He is a member of the American Institute of Graphic Arts and the Society for Environmental Graphic Design.

Brian studied at the School of Visual Arts where he received a BFA degree in Graphic Design in 2000.
STEVEN BROWER is the principal of Steven Brower Design. He is the former creative director for Print and has been an art director for The New York Times and The Nation magazines. He is the recipient of numerous awards, including honors from AIGA, American Center for Design, Art Directors Club, Brno Biennial, Cooper-Hewitt’s National Design Museum, Graphis, How, Literary Market Place, Martin Biennial, National Magazine Awards, New York Book Show, the Society of Publication Designers and the Type Directors Club. His work is in the permanent collection of the Smithsonian Institution and has appeared in several books on the subject of graphic design. His book Woody Guthrie Artworks, co-authored and edited with Nora Guthrie and designed by Brower, was published by Rizzoli in October 2005. It won a Silver award in the Foreword Awards, and the top prize in the Literary Guild’s New York Book Show, both in the fine art categories. In spring 2009, his book Satchmo: The Wonderful World and Art of Louis Armstrong, that he wrote and designed, was published by Harry N. Abrams. He is on the faculty of Kean University in Union, NJ, Marywood University in Scranton, PA, and the School of Visual Arts.
Blood, Sweat, Tears, poster, 2005, art director, designer; agency: Steven Brower Design; client: Kean University Art Directors Club of New Jersey

THINKING CREATIVELY

March 18 & 19, 2005 at Kean University
1. Henna, Print, cover, 2004, creative director, designer; agency: Steven Brower Design; client: F+W Publications

2. Graphic Content, Print, cover, 2004, creative director, designer; agency: Steven Brower Design; client: F+W Publications

3. Entering Office, Print, cover, 2003, creative director, designer; agency: Steven Brower Design; client: F+W Publications

4. Kiss, Print, cover, 1994, designer; agency: Steven Brower Design; client: RC Publications
ALICE BUTTS is an art director and graphic designer based out of Brooklyn, NY. She always loved art. From kindergarten drawings of horses for fellow classmates, to sitting on her first Apple computer in middle school, to studying advertising design at the High School of Art & Design, art has been the constant factor of her life.

As an advertising design graduate of the School of Visual Arts (BFA), Alice had the pleasure of being exposed to great instructors and art directors such as Sal Devito, Richard Wilde, Steve Byram, Jeff Metzner and Chris Austopchuk, to name a few.

In 1997 Alice was taken into the world of music, her other love. Starting off as a junior designer at Sony Music Entertainment in 1997, she worked her way up to being a senior art director. The design style developed and applied over time involves a keen sense of creating timeless cover art for all artists, no matter what the genre. Clients include an array of artists such as Beyoncé, Harry Connick, Jr., Miles Davis, Mariah Carey, Chantal Kreviazuk, and many more. Honors include HOW magazine and the International Print Design Annual 2009.

In 2007 Alice pursued her own business full time with AVB Studio Inc. for print design and art direction, specializing in the recording industry. AVB Studio Inc.’s two-year forecast will include an expansion to web design/programming, motion graphics and broadcast design.
JASON CAMPBELL is an art director and writer.
In his own words:
I haven’t written a biography about myself since prep school in Kingston, Jamaica. Back then I really hadn’t accomplished much so the bios often took the structure of “What if?” What if I were a pencil? Or what if I were a one dollar bill? These were great exercises in creativity. They allowed you to tap into your imagination and weave stories that you pushed as far as you wanted to.

I built on those kind of exercises when I started at SVA. What I am today as an artist is a direct result of the many people I interacted with. It’s the instructors that pushed and mentored me. The friends and peers that challenged, motivated and created work you envied and admired in the same breath. SVA is such a unique place in that it is a living, breathing creative collective. The people you talk to in a classroom are the people making the work you see as you walk along 23rd Street. I learned invaluable lessons that led me to where I am today.

Campbell has been honored with the Bronze Cannes Lion, Gold Effie, Webby award, Clio shortlist, Silver and Merit Awards at the One Show, and has been awarded the Patrick Kelly Scholarship by the One Club. His work has been featured in Lurzer’s Archive, Graphis New Talent Annual, CMYK and Advertising Age; and was named Top 5 Ad School Graduate by Adweek.

JASON CAMPBELL, Let it Out, magazine insert; client: Kleenex
Shredder, outdoor; 2006, copywriter, art director (with Chean Wei Law); agency: JWT; client: Halls
Rollerblade, print; outdoor; 2006, copywriter, art director (with Chean Wei Law); agency: JWT; client: Halls
SUSANNE CERHA is the only daughter of Swedish-Slovakian fine artist Magdalena Cerha. She began her design career in Stockholm, Sweden in 1991, working various advertising agencies for five years. Here she acquired a traditional, hands-on knowledge of typography, lettering and various printing techniques.

In 1995, Susanne boldly packed one suitcase and left Sweden for New York and four years of design and art studies at School of Visual Arts. These years allowed her to mature as a designer and as an artist; her strict and traditional schooling now paired up with new thinking, new technology, new people and a great will to experiment so as to turn knowledge into wisdom. During this time period, much of her student work made it into international design annuals and books. She graduated in 1999, with a gold medal of honor, in the top 5% of her class.

Immediately, she was hand-picked into the creative team at Sony Music Entertainment to conceptualize, execute and design marketing products, including billboard advertising, posters, websites and television spots. When Sony Music merged with BMG, and Susanne created the new world wide logo and graphic identity.

Together with husband Terje Vist, Susanne formed Silo Design Inc. in 2001, where she focuses on print design for recording artists and events, posters, logos and identity, flash-based web design and art. Recent projects include a fine art print for the P.S.1 Contemporary Art Center in Long Island City.
After studying at the School of Visual Arts, Tina Chang began her graphic design career at Pentagram. After Pentagram she continued to expand her range working as a senior designer at MTV, a consultant at the Public Theater, and as a senior art director at Martha Stewart. In 2005, she co-founded Start Here and Little Fury with fellow designer Esther Mun. Start Here/Little Fury has created award-winning designs for print, product, brand and packaging, and includes an innovative line of notebooks and tote bags.

Tina has developed identity and branding systems, promotional materials, packaging and publication designs for a wide range of clients. Her design has been recognized in 365 AIGA, Graphis and the Tokyo Type Directors Club. She currently is a board member of the AIGA NY Chapter.
MEILING CHEN’s designs are a free-spirited journey into the uncharted terrain of contemporary ready-to-wear and eco couture. The NYC-based designer launched her first sustainable fashion collection in 2008, and has since participated in runway shows during New York Fashion Week as well as numerous gallery exhibitions. She also collaborates with Ekovaruhuset (House of Organic), Paris, New York, and Stockholm.

Meiling Chen’s fearless dreaming and interest in all peoples, the natural world, and the cross-pollination of the arts is evident in her adventurous approach to sustainable design and experimental fashion. Hand-dyed, carefully procured organic fabrics, base custom-tailoring, and waste-free processes all define her label’s eco agenda. Her mission is to incorporate playfulness and creativity into contemporary living is also expressed in the timeless and trend-defying nature of her ethically responsible apparel. The soft folds, clever geometry, and unique texture of her designs speak to the beauty of original style and the lives of the individuals who boldly embrace her vision.

Meiling Chen’s designs have been featured on the cover of Harper’s Bazaar Japan (Green Issue) and in the pages of Vogue Italia, WWD and Sure (Korea) as well as on the green design blogs, Inhabitat, Treehugger, HipHonest and Eco*Eco. Her collection is currently featured at Ekovaruhuset (New York, Paris and Stockholm), United Arrow, Optitude, Adam et Rope (Tokyo) and Seibu (Japan), to name a few.
American Indian print, silkscreen, 2007 project designer: agency: Art and Vanity
HOON CHONG is currently the Creative Director at SUSPECT, the visual effects boutique shop based in the Flatiron District. He is driven by original ideas and concepts, expressive narrative, great storytelling and unique approaches to design in any capacity.

Before making the move to SUSPECT, Hoon Chong co-founded Freestyle Collective, the New York-based collaborative design and production studio. When creating Freestyle Collective he envisioned creating a studio that was founded on bringing various art disciplines and skills together. As creative director, he had played an integral role in the conceptualization and design on numerous projects at Freestyle Collective, including promos for A&E’s Mindfreak, IFC’s Skyy Vodka Presents the Blue Room, MTVK’s launch, Fly DVD magazine, MTV, Bravo, HGTV, Comedy Central, MTV, VH1, ABC, Fuel TV, CMT, Polocom, Dirt Devil commercials, DirecTV, PSST! Pass It On and MC Lyte’s comeback video. Hoon has driven the creative direction and conceptual development of branding strategies for major agency commercials and broadcast design clients alike. From 1997-2001, Hoon earned numerous Telly Awards and BDA International Design Awards, as well as an International Monitor Award. Prior to Freestyle Collective he had served as designer director at Manhattan Transfer.
FLY DVD Magazine, 2005, designer, live action director, animation client: FLY
1, 2: MTV K, 2006, designer, animator, creative director, client MTV
ANDREW CHRISTOU, a Los Angeles-based director with Moxie Pictures, began his career as an art director at BBDO New York, working on the agency’s Pepsi business. His award-winning work garnered the attention of the team at Wieden & Kennedy, and Andrew was soon recruited to their office in Portland, Oregon.

There, Andrew produced notable campaigns for Nike, including “The Baseball Stike,” which earned him the prestigious One Show Gold Pencil awards for both Best 30-Second Spot and Best Campaign. In addition to Nike, Andrew plied his craft for ESPN, Coca-Cola and Microsoft.

After several years, Christou returned to New York, working on Fallon McElligott Berlin’s Coca-Cola Japan business. When the agency split, he became partner at the newly-formed Berlin Cameron and Partners. It was here that Christou began directing spots for Reebok before moving to Los Angeles to work behind the camera full-time.

Since signing with Moxie Pictures four years ago, Christou has traversed the globe to shoot spots for notable clients Wrigley, Coca-Cola, Oxy, Sketchers, Labatt Blue, Taco Bell and others.

Born to Greek parents in Astoria, Christou worked at the family pizzeria, pocketing his tips to pay Manhattan rents so he could attend SVA.

Now, Christou says, he’s happiest behind the camera, owing that directing is the culmination of his talents, experience, and interests. “But if the whole international director thing doesn’t work out, I can still make a great pizza.”
Radar, television spot, 1996, art director; agency: Wieden & Kennedy Portland; client: Nike

Wave, television spot, 1996, art director; agency: Wieden & Kennedy Portland; client: Nike

Play ball.
FROM THE RURAL MOUNTAINS of New Hampshire, to SVA in New York, to Carmichael Lynch in Minneapolis, to Goodby Silverstein in San Francisco, Joel Clement just kept heading west.

Standing at the edge of the Pacific Ocean, Joel realized he’d have to board a plane to continue this journey and so he bought a one-way ticket to Singapore, ironically ending up in the East.

After several enlightening gigs throughout Asia, and a few more in Europe, he settled into a very rewarding role as Saatchi’s Regional Head of Art in Asia, working hard to raise the creative standard across their offices in Singapore, Thailand, India, Vietnam, China, Malaysia, Philippines and Indonesia.

Throughout his career, Joel has been awarded all the standard gold, silver and bronze shiny things from every show, but holds two special awards in highest regard. The first is receiving the Marget Larsen award, which is awarded to an art director in San Francisco for a whole body of work—an award which Rich Silverstein cursed Joel out for winning in one year when it took him ten. The second sweet spot was being awarded the $100,000 cash prize from the now defunct ATHENA awards for a campaign for Hewlett Packard.

Joel now calls Thailand home, where he speaks, reads and writes the language, and brags that he can eat as spicy as the locals do. In his spare time, he and his wife can be found in the rural mountains of north Thailand where they are designing and building their dream house. Roots at last.
1. Lounge, print, newspaper, 2007, creative agency: Saatchi & Saatchi; client: Wonderbra
JOIN OUR LETTER WRITING CAMPAIGN TO STOP THE IRANIAN GOVERNMENT FROM EXECUTING YOUNG CHILDREN. YOUR LETTERS COULD INFLUENCE THOSE IN POWER AND SAVE COUNTLESS LIVES. HELP VISIT WWW.AMNESTY.ORG AND STAMP OUT CRUELTY WITH A STAMP.

IRAN
A FEW PARAGRAPHS COULD STOP A DEATH SENTENCE

amnesty international
GUANTANAMO BAY

WRITE TO HIM AND HELP STOP TORTURE AT

REMEMBER, USE SIMPLE WORDS 39¢

JOIN OUR LETTER WRITING CAMPAIGN TO STOP THE US GOVERNMENT FROM AGGRESSIVELY PROFESSING YOUR LETTER COULD MAKE A BIG DIFFERENCE TO HELP ENSURE JUSTICE AND STAMP OUT INJUSTICE WITH A SIMPLIFIED.

Saatchi & Saatchi; client: Amnesty International

Guantanamo, poster/magazine, 2005, creative agency: Saatchi & Saatchi, client: Amnesty International
RODRIGO CORRAL established his studio, Rodrigo Corral Design, in 2002. Since that time, he has created a rich, iconic and utterly unique graphic language. Whether designing signature book jackets for Chuck Palahniuk, Junot Díaz or Tennessee Williams, glamorous books for the First Lady or the Olsen twins, avant-garde packaging for the films of Jean-Luc Godard or thoughtful illustrations for The New York Times, Rodrigo creates intelligent works of charm, art and set. His sensibility is a combination of highbrow, lowbrow, the vernacular and the spectacular. He has designed countless best sellers, won many, many design awards, has taught at the School of Visual Arts in New York City, and lectured around the country. Through it all, he remains deeply committed to transcending the visual possibilities in art, in culture, and throughout the universe.
“The perfect comment on our apocalyptic times.” –Spin

SURVIVOR
A NOVEL

CHUCK PALAHNIUK
author of Fight Club


2. The Death of Satan, book jacket, 1996, designer (illustrator: Donna Mehalko); client: Farrar, Strauss & Giroux

3. The Brief Wondrous Life of Oscar Wao, book jacket, 2008, designer (illustrator: Judy Landell); client: Riverhead

Collectors

PAUL GRINER
Fight Club
A Novel

WITH A NEW INTRODUCTION BY THE AUTHOR
38. Snuff, book jacket, 2008, designer (illustrator: Ben Wiseman); client: Doubleday
LYNETTE CORTEZ, senior vice president, creative and brand services of Victoria’s Secret Direct (VSD), began her career after attending Syracuse University and the School of Visual Arts, working up the masthead of several national publications, including M, Premiere and Worth—magazines distinguished by the fact that once Lynette left them, they soon ceased to exist. During the same period, she served as art director for Alexander Isley Design, and later opened her own studio, Divine Design, which produced more than 250 projects ranging from magazine redesigns and special issues to retail concepts and corporate identity packages. The studio’s clients included many publishing houses, as well as retailers.

Following stints at Entertainment Weekly, Mirebella and Fitness (where she oversaw a complete redesign that resulted in a 30% increase in advertising revenue), Lynette transitioned into retail full-time as Creative Director of Victoria’s Secret Direct, a division of Limited Brands, Inc. Lynette’s work has been recognized by the Society of Publication Designers, the Art Directors Club, American Corporate Identity, and the American Institute of Graphic Arts, and she received an Ozzie Award from Folio magazine. She lives in New York City with her husband Lewis Schiff and son, Jacob.
100 IDEAS FOR A SEXY GETAWAY
JOHN COSTA was born in the Bronx in 1961 and received his BFA with honors from SVA in 1986. Upon graduation, he was a designer at Keith Sheridan Associates, moved on to assistant art director at East/West Network, then found nirvana at Carin Goldberg Design.

Costa became a freelance art director and designer in 1991. In 1992, he left the brownstones of Brooklyn for the fields of rural Mississippi. He soon discovered the ruined beauty of New Orleans, relocated there in 1996, and now calls it home.

Over the past 18 years, Costa has designed non-fiction book jackets for most of the major publishers in the U.S. as well as publishers in Chile, Stockholm and the UK. He has designed music CD packages for Nonesuch Records, for artists such as Stephen Sondheim and for Broadway and Off-Broadway productions. Costa has also designed logos, posters, promotional materials and advertising campaigns.

Costa has done set and costume design/construction in New Orleans and was assistant costume designer at Miami University’s summer theater program in Oxford, Ohio. In 2004, he was program chair of the School of Drafting and Design at ITT Technical Institute in St. Rose, Louisiana. Costa is currently exhibit designer at the National World War II Museum in New Orleans.

Since the destruction of his adopted city by Hurricane Katrina in August 2005, Costa has worked tirelessly to restore beauty and order to his community through arts organizations, beautification efforts and civic activism.
ARTIST MICHAEL DE FEO: is quintessential New York. Best known for his ubiquitous flower image, De Feo has been creating street art for over 17 years. Not limited to the streets as his canvas, his work has also appeared in galleries and museums around the world including the Aldrich Contemporary Art Museum, Ridgefield, CT; MASS MoCA; Museo de Arte, Puerto Rico; the New Museum of Contemporary Art, NY; the A4 Art Fair, Paris; Manifesta 7, Trentino, Italy; and the National Gallery, Bangladesh, among others.

Michael has been featured on the cover of New York magazine’s “Reasons to Love New York” issue (twice in as many years) and participated in the “Wooster on Spring” exhibition at New York’s “Candle Building” which was one of the top ten cultural events of 2006 as selected by Roberta Smith of The New York Times. In addition, Michael’s work has been featured in film documentaries, most notably Alice Arnold’s To Be Seen which was screened at the Museum of Modern Art.

De Feo’s award winning children’s book, Alphabet City: Out on the Streets, pays homage to the classroom that is New York City. In December of 2007, De Feo made his curatorial debut with “Behind the Seen” at Ad Hoc Art in Brooklyn, featuring 39 international graffiti and street artists.

Michael lives in New York with his daughter, Marianna, and teaches art at a high school in Fairfield County, Connecticut.
SPECIAL DOUBLE ISSUE

123 REASONS TO LOVE NEW YORK RIGHT NOW

NO. 124
Michael De Feo,
a.k.a. Flower Guy.
(See page 2)
ANGELO DE SANTIS has been in the advertising and design business for 40 years. He started at SVA in 1969, where he received a three-year certificate with honors (no degrees in those days). In 2009, 40 years later, he received his BFA from SVA and hopes to earn an MFA and teach in the future.

He owned the ADS Group in North Carolina. Clients included: Sara Lee Intimate Apparel (Bali, Wonderbra, barely there, Playtex, Just My Size, Hanes Underwear), Kingsdown Inc. (Mattress), Contempo Furniture, Contempo Chocolates, First Community Bank, The Enrichment Center (Non-Profit), CMC Inc, Inspired Spaces Inc., Salem Electric, Discovery Learning Inc., Forsyth Hospital.


He has worked at numerous other advertising and creative studios: Long Haymes Carr, McCann Erickson, DDB Needham, and others.
JOHN DEVITO has been a copywriter at DeVito/Verdi since 2002. Before that, he worked at Merkley + Partners and Mad Dogs & Englishmen. John has produced work for clients such as Mount Sinai Medical Center, Jackson Hewitt Tax Service, Corazon Tequila, For Eyes, Meijer Stores and BMW Motorcycles. John has won numerous advertising awards such as Gold, Silver, and Bronze Cannes Lions, Clio and Best of Show at the NY ADDY Awards. His work has appeared in Communication Arts, Graphis, and the One Show Annual.
SAL DEVITO is the co-founder and executive creative director of DeVito/Verdi in New York. Before DeVito/Verdi, Sal was associate creative director at Levine Huntley Schmidt and Beaver. Prior to that, he was a senior art director at Chiat/Day New York. Under his leadership, DeVito/Verdi has created award-winning campaigns for Time Out New York, Canon, Daffy’s, Meijer Stores, and American Civil Liberties Union. DeVito/Verdi’s latest campaign for the National Thoroughbred Racing Association won the Grand Prize at the 2006 Mercury Awards. Sal, a winner of all major advertising awards, also teaches advertising at the School of Visual Arts, where he received the Distinguished Artist-Teacher Award in 2001.
The man on the left is 75 times more likely to be stopped by the police while driving than the man on the right.

It happens every day on America’s highways. Police stop drivers based on their skin color rather than for the way they are driving. For example, in Florida 80% of those stopped and searched were black and Hispanic, while they constituted only 5% of all drivers. These humiliating and illegal searches are violations of the Constitution and must be fought. Help us defend your rights. Support the ACLU. To learn more and to send your Members of Congress a free fax go to www.aclu.org/racialprofiling.

American Civil Liberties Union
125 Broad Street, 10th Floor, NY, NY 10004 www.aclu.org
NOT EVERYONE WHO DRIVES DRUNK DIES.

Before you drive drunk or get into a car with someone who's been drinking, remember this. You could live to regret it.
THROUGHOUT HER CAREER, Carol Dietz has harkened back to Communication Arts 101, taught by Richard Wilde. She credits that class with influencing every magazine, poster, children’s book and newspaper page that she ever designed. She says the class taught her to defend her ideas and trust her instincts; that a designer must please the editors, the client, and ultimately oneself with a great idea and then follow through with impeccable execution. She’s designed 25-word stories at Scholastic, and 2,500-word stories for The New York Times, and each has called for a unique graphic solution.

Dietz has spent 16 years at The New York Times, and seven at the New York Daily News; where she feels her best work was created. Recently, she was the art director of the Sunday Real Estate section. Her current work is not unlike being a student in Richard Wilde’s class. Each week she has an assignment and gets critiqued by editors. She hopes that Richard would approve of her homework for the past 33 years.
KRISTINA DI MATTEO is a designer and art director based in New York City. After graduating from the School of Visual Arts, DiMatteo worked at Red Herring Design and Time Inc. Custom Publishing where she designed everything from identities and packaging to specialized publications for clients such as Sony, HBO, Target and the Gallup Organization. She later joined the design team at The New York Times Magazine where she directed special issues and features. DiMatteo then moved to Print magazine as art director. During her tenure, she led the team to two ASME wins for general excellence and a variety of medals including Society of Publication Design’s silver medal for Magazine of the Year. While at Print, DiMatteo served on the executive board of the New York chapter of the AIGA and returned to SVA to teach editorial design. DiMatteo’s work has been recognized by AIGA, ASME, Art Directors Club, Print, Society of Publication Design, and the Type Directors Club. Kristina is currently the art director at Cookie magazine.
1. Regional Design Annual, 2008; art director: Print
2. European Design Annual, cover, 2007; design: Print
4. Year in Ideas, cover, 2004; designer: Art Director, Arem Duplessis; client: The New York Times Magazine
ARTIST, INVENTOR, BUILDER

Jimmy DiResta began his career in 1990, when he earned his BFA from the School of Visual Arts in New York City. He currently teaches a course there in 3D design. Jimmy has spent most of the past 19 years in the toy industry, inventing, designing and developing products. More recently he opened DiResta Unlimited Inc. that specializes in building custom fixtures for interiors. His engineering skills and a love of 3D design allow him to express his whimsical and artistic streak through woodworking and metal fabrication. Jimmy occasionally gets to show off his skills on TV. He and his brother, John, host Hammered with John & Jimmy DiResta, on the DIY Network, and Against The Grain, also on the DIY Network.
AFTER GRADUATING FROM the School of Visual Arts as a writer in 1996, Brad Emmett was hired at the New York City advertising agency DeVito/Verdi, where he was able to produce work for many clients including Meijer, National Thoroughbred Racing, and Mt. Sinai Hospital.

After seven years at DeVito/Verdi, he eventually moved on to BBDO as an associate creative director, where he was able to broaden his portfolio and work on clients including FedEx, Pepsi, and GE. In 2004, he moved on to Cliff Freeman and Partners as their new creative director. There he worked on clients like Snapple, CBS, AIDS Awareness and Baskin Robbins. After three years at Cliff Freeman, he was given the opportunity to go back home to his original family at DeVito/Verdi as creative director, where he currently resides. Over the past 13 years in the business, he has had the honor to win numerous awards for his work, including One Show Pencils, Cannes Lions, Graphis, Obie, Clios, 2x Mercury Award Grand Prize winner, and many more. Four years ago he started his own advertising school called 101 The Ad School. It is there where he tries to mold and inspire young ad minds the same way SVA inspired his.
AIDS is still out there and it still kills.

To learn more visit www.youthaids.org
Flags, television, 2001, writer, art director; agency: DeVito/Verdi; client: Ad Council

FREEDOM.

APPRECIATE IT. CHERISH IT. PROTECT IT.
ED EVANGELISTA BECAME the first advertising executive to be embedded in entertainment content when he served as judge, juror and executioner on ABC’s prime-time TV show—American Inventor.

He stepped into that role from the New York headquarters of ad agency JWT, where he was executive creative director for 10 years before launching out on his own working with brands and companies developing new creative ideas and experiences for consumers. While at JWT he created award-winning advertising and alternative content for DeBeers, Rolex, Smirnoff, Sunsilk, Trident and Merrill Lynch.

With his vast advertising and marketing experience, Ed has created award-winning creative for LIFE magazine, Philips Electronics, Club Med, Volvo, MC1, The Wall Street Journal, Cadbury, Unilever, P&G and Elizabeth Arden, to name a few.

Ed has also been involved in developing emerging technology and new product development. He founded a data syndication company as well as a Wi-Fi community-based mobile platform that can distribute data and information on handheld devices. He is also involved with a new technology for solar roofing.

He enjoys collecting and restoring classic cars. His other hobbies include fishing, jet skiing, boating, boxing and coaching his son and daughter’s baseball and softball teams. He is married and lives in New York.

Ed has a BFA from the School of Visual Arts and has received every major advertising award from the One Show Gold to the Cannes Lion.
PETE FAVAT oversees all of Arnold’s clients. He is chief creative officer and is credited with launching truth®, the most successful and award-winning national anti-tobacco program ever. So far truth is credited to saving 300,000 lives. In addition to advertising, he directed a highly acclaimed documentary film for MTV called I Can’t Breathe. Pete graduated from SVA in 1983 then started his career in New York City working on Diet Coke and Coca Cola. At 25, he moved to Boston and became creative director and partner of Houston Herstek Favat. In 1999, Arnold acquired Houston Herstek Favat based on their creative reputation.
ARCHIE FERGUSON grew up in Rockaway, New Jersey. He graduated from SVA in 1985 with a BFA in Graphic Design. After a brief stint at Scholastic, Archie got a job at Times Books, where he worked for four years. From there, he stayed within Random House and made the move over to Alfred A. Knopf, where he was a designer for eight years until he was promoted to art director of Pantheon and Schocken Books (still at Random House). In 2007 he was named art director of Harper at HarperCollins, where he is currently employed. He taught his first class at SVA this year, a portfolio class.

Over the years he has won numerous awards and honors and his work has been included in a number of books, periodicals, and now blogs. He has lived in Manhattan since his SVA days.
The Wasties

a novel

Frederick Reuss
JOHN FONTANA is a senior vice president and the creative director of Doubleday, an imprint of the Knopf Doubleday Publishing Group at Random House, Inc. A 1984 BFA graduate of the School of Visual Arts, majoring in graphic design, John began his career at St. Martin’s Press and then moved onto Harmony Books. He became vice president, and art director at Scribner in 1994 and has been with Doubleday since 2000. During his career he has designed the book covers for a number of bestselling authors including John Grisham, Frank McCourt, Jon Krakauer, Annie Proulx, Deepak Chopra, John LeCarré and Stephen King.
ERIC FUENTECILLA has spent over a decade working in the publishing industry. After graduating from SVA with a BFA in Graphic Design, he worked as a junior designer at Simon & Schuster. He went on to hold positions at Pantheon Books, Vintage/Anchor Books, and HarperCollins Publishers. He currently works as the art director for the Free Press, an imprint of Simon & Schuster, Inc.

Recent honors and awards include AIGA 50 Books/50 Covers, and PRINT magazine’s New Visual Artists review. He is, however, most proud of the 10+++ he got from Richard Wilde for his senior portfolio.

Eric Fuentecilla was born and raised in New York City and currently lives in Bergen County, New Jersey.
NAOKI GA was born and raised in Japan.

A graduate of SVA in 2002, he started his career on a hot sunny island with Ogilvy & Mather Singapore where he explored new creative territories like ambient outdoor media. He quickly made himself known in the Asia Pacific region winning local and regional awards as well as several international awards for clients such as Nike and The Economist.

After three years, because of the notable work on Nike, he was headhunted to join the Wieden & Kennedy network based back home in Tokyo. One of the most successful and talked about work-to-date was the international Nike TV spot of Tiger Woods and Roger Federer that ran during Wimbledon 2007.
King of Court, poster, 2004, art director; (with Craig Smith, Richard Johnson; creative directors, Craig Smith, Andy Greenaway) agency: Ogilvy & Mather Singapore; client: Nike

THE NIKE ONE-ON-ONE CHALLENGE. TO ENTER VISIT WWW.NIKEBASKETBALL.COM.SG BEFORE THE 9TH FEBRUARY.
Dead End, outdoor, 2003, art director (with copywriter, Tham Yee Guan), creative directors, Craig Smith, Andy Greenaway; agency: Ogilvy & Mather Singapore; client: Nike.
FRANK GARGIULO is the creative director at Art Dictator, a small New York City-based firm specializing in art direction for print and motion graphics.

In 1982, he arrived in Manhattan to attend the School of Visual Arts with only the ambition to create. With no idea of what illustration or graphics were—he just pursued both. As an illustrator his work was published in American Illustration and the Society of Illustrators. Design offered the ever-changing nasiness of problem-solving, which allowed the opportunity to be a visual chameleon. That was way more interesting so graphics became his creative outlet.

Early on he worked with and was mentored by some of his idols including Alex Isley, Tibor Kalman and Helene Silverman. While working as Silverman’s assistant he was given the task of developing a logo and album package for Red Hot + Blue, a compilation of Cole Porter songs covered by contemporary artists whose proceeds went towards raising the awareness of HIV and AIDS. It has been a hard act to follow but lead to a 15 year career in the music industry. He has mostly worked with underground bands that share his love of experimentation and a few biggies such as Pete Townshend and Everything But The Girl.

Gargiulo’s work has appeared in How, Print and Eye magazines. He has been published in the AIGA Annual, ACD 100, That’s Entertainment and Typoplay.

His adventurous streak and career has taken him to Denmark, Japan, Atlanta, Los Angeles and back.

1. Bicycle (eponymous), 1999, art director, designer (photographer, Dietmar Busse); client: Capricorn Records
2. The Glands, (eponymous), 2000, art director, designer (photographer, Dietmar Busse); client: Capricorn Records
1. Walking Wounded, Everything But the Girl, 1996, art director (photographer, Marcelo Krasilcic), designer, Form; client: Atlantic Records
2. The Grey Race, Bad Religion, 1995, art director, designer (photographer, Richard Bushong); client: Atlantic Records
3. Transnational Speedway League, Anthems, Anecdotes and Undeniable Truths, Clutch, 1993, art director, designer (photographer, Dan Winters); client: Atlantic Records
4. The New Release, Primer 55, 2001, art director, designer (photographer, Ray Lego/Cut the Fat); client: Island Def Jam
5. Red Hot + Blue: A Tribute to Cole Porter, Various Artists, 1990, art director, designer (creative directors, Helen Silverman, John Carlin); client: Chrysalis Records
7. ¡Supermercado!, 2 Skinnee J’s, 1998, art director, designer (photographer, James Smolka); client: Capricorn Records
8. Fuse, Joe Henry, 1999, art director, designer (photographer, Melanie Nissen); client: Mammoth Records
9. United by Fate, Rival Schools, 2001, art director, designer (photographer, Terry Richardson); client: Island Def Jam
DANIEL GIACHETTI AND JOHN CLEMENT

graduated from the School of Visual Arts in 2002, after which they worked as a team at DeVito/Verdi and then TBWA Chiat/Day New York. They have won numerous advertising awards including One Show Pencils, Cannes Lions, ADC Cubes, Radio Mercury Awards (including the grand prize), Clios, and ANDY Heads. They are currently members of the School of Visual Arts faculty.
WE NEEDED ONE THEN. WE NEED ONE NOW.

To donate visit buildthememorial.org. It’s time.
CRAIG GILLESPIE is one of the most honored commercial directors working today. Beginning with “Worried About Bill” for H&R Block, depicting a man gone crazy from the pressure of filing his taxes, Craig’s rise was meteoric. More dark comedy and character-driven spots followed, for Citibank, Budweiser, Chevy, Holiday Inn Express and SBC. His work won the highest awards in the industry, including One Show, Effies, Clio’s, Addys, and Cannes Lions. Two of his commercial spots are now part of the permanent collection of New York’s Museum of Modern Art. Boards Magazine declared him one of the top 10 commercial directors worldwide.

As a feature director, Craig’s first project was the 2007 comedy Mr. Woodcock. He immediately followed that with the critically acclaimed Lars and the Real Girl, the film was nominated for an Oscar for Best Original Screenplay, and won numerous critics’ and film festival prizes.

In 2008, Craig also went on to helm the pilot and three episodes of the highly rated Showtime series, The United States of Tara. Craig played a central role in establishing the show’s tone and creating the world inhabited by its characters. He also served as consulting producer during the first season.

An Australian native, Craig moved to the United States at the age of 19 to study illustration, graphic design and advertising at the School of Visual Arts. Before becoming a director, he spent a successful, award-winning decade as an agency art director with some of New York’s most prestigious advertising agencies.
CATHERINE GILMORE-BARNES began her career in graphic design at New York’s School of Visual Arts, where as an undergraduate, she was the recipient of the prestigious Bea Feitler Merit Scholarship. Throughout her career, Gilmore-Barnes has been introduced to and inspired by a generation of powerful designers and has thrived among the brilliant minds in the publishing community. At Spy, Rolling Stone and The New York Times Magazine, she has commissioned art and designed feature stories and special issues that cover a wide and fascinating range of content. From her own independent studio at home, she works with several clients creating a variety of editorial, corporate and promotional material. Her graphics focus on strong typographic solutions and an overriding sense of classic design. Her work has been recognized and awarded by numerous organizations and publications. She lives in Westchester County with her two daughters, her husband, an architect, and Simon, their wildly energetic Wheaten terrier.
Food Fights

International food prices spiked almost 40 percent last year, indicating that the monetary price is finally catching up with the true costs of cheap food: obesity in the U.S., malnutrition in developing countries and environmental degradation everywhere.

This issue is devoted to these problems and some possible solutions, many of them sprinkled throughout the essays and reports.

Illustrations by HAPPYPETS
Food Fighters

Young leaders who are changing the way we eat (and drink).

By CHRISTINE KOGAN

February 13, 2008 | Page 1

New York, February 13 — The latest food fight is on, and it's being waged by young activists with the National Organic Farmers and Food Workers Coalition. The group is leading a campaign to pressure food companies to use organic ingredients in their products. The campaign is called “Food Fighters” and aims to raise awareness about the negative impacts of industrial agriculture on the environment and public health.

Farmer in Chief

What the next president can do to ensure we grow and eat organic food.

By CHRISTINE KOGAN

February 13, 2008 | Page 1

Washington, February 13 — As the election season heats up, the role of the president in shaping our food system becomes increasingly important. In this article, we explore the potential impact of the next president on the future of organic farming and the availability of organic food.

Photographs by CARYN WEE

In Chief

What the next president can do to ensure we grow and eat organic food.

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February 13, 2008 | Page 1

Washington, February 13 — As the election season heats up, the role of the president in shaping our food system becomes increasingly important. In this article, we explore the potential impact of the next president on the future of organic farming and the availability of organic food.

Photographs by CARYN WEE
TIMOTHY GOODMAN is a former decorative house painter and wallpaper hanger from Cleveland, Ohio. After receiving his BFA from the School of Visual Arts in New York City, he began designing book jackets at Simon & Schuster. Currently, he works for COLLINS, a design studio that focuses on creating experiences that transform and strengthen the relationships between organizations, brands and people. Timothy enjoys doing a variety of freelance work including book jackets for different publishers and contributions to The New York Times. Timothy was selected by Print magazine to be in their annual “New Visual Artists” issue that highlights 20 creatives under 30 from around the world. In conjunction with his professional work, Timothy devotes some of his free time and passion to a personal project on the topic of fatherlessness. Currently, he is a teaching assistant at SVA and a mentor at Big Brothers Big Sisters of New York City.
Genevieve Gorder’s unmistakable enthusiasm and intimate approach to design has made her one of America’s favorite interior designers. Finding inspiration and beauty in everyday life, Genevieve applies her soulful, eclectic and whimsical style to transform the interiors of homes around the world. After many years designing on-camera, she is now the host and designer of her own HGTV series, Dear Genevieve.

Genevieve’s work has been featured in major publications such as Metropolis, I.D., Graphis, AdAge, Cosmopolitan, YM, Seventeen and Elle Décor. She has appeared numerous times on Oprah, The View, Today and CNN. She also has been recognized for her design and television work, including multiple awards for interiors, products and branding, as well as accolades for her contributions on the Emmy-nominated series Trading Spaces.

At home, Genevieve runs her own design company, gg studios. In 2009, she will launch a line of bedding with Springmaid and a collection of home accessories with Klausner Home Furnishings.

A native of Minneapolis, Genevieve resides in Manhattan with her husband Tyler and daughter Bebelle.
LUANN GRAFFEO-BLONKOWSKI graduated from SVA in 1983. LuAnn’s career as a graphic designer began at Koppel & Scher (K&S), a boutique firm co-founded by Paula Scher and specializing in graphic design within the music industry. Under Paula’s tutelage her love affair with the music industry began.

During her four years at K&S, LuAnn designed pieces for a number of notable 80s musicians including Richard Marx and the Pet Shop Boys.

In 1988, LuAnn accepted a role as a designer at EMI Records—one of the “big four” record companies of the 80s. During her 10 years at EMI, LuAnn progressed from designer to senior art director and created CD packages, posters and ads.

In 1999, LuAnn expanded her design focus and joined the creative department of the Publishing Agency where she created innovative editorial designs including Hallmark’s for Keeps magazine, the U.S. Postal Service’s Stampers magazine and newsletters for UPS.

LuAnn formed her own design firm in 2004, 64 Second Design, a full-service graphic design studio that focuses on original design solutions for today’s marketplace. Her clients include DRG Records, The Print Council of New Jersey, Sterling Publishing and Black Dog Press.

In 1993, 10 years after graduating from SVA, LuAnn returned to teach design classes and inspire young, upcoming designers, an experience she considers rewarding and an honor.
PAULA GREIF was born in Brooklyn and has been an artist from the time she was attending children’s art classes at the Brooklyn Museum of Art, through high school at Harrison, where she started an underground mimeographed newspaper—all lettering and drawing done with ball point pen. In 1971, she attended the California College of Arts and Crafts in Oakland, later dropping out to join a political collective where she silk-screened anti-war posters.

She later returned to New York where she attended SVA. A higher power (Richard Wilde?) selected teachers and mentors Bea Feitler and Barbara Nessim, who both influence her to this day. Upon graduation, she went to work for Bea Feitler, pasting up mechanicals for Rolling Stone’s 10th anniversary issue, where Bea was a guest art director.

Greif has worked as a graphic designer, creative director, music video director and television commercial director for 22 years on projects ranging from Madonna to Walmart, from Nike to Keith Richards, and from Viagra to Iggy Pop. She is grateful to the teachers and mentors she had along the way.
BARBARA HAMILTON is executive director of R/GA where she leads creative across the entire Johnson & Johnson account. She is an advertising veteran with 27 years of experience in traditional advertising, direct marketing, and interactive. Prior to joining R/GA, she was a vice president, associate creative director at Digitas, where she developed branding communications platforms for American Express Membership Rewards and Establishment Services. Barbara also guided the creative on many pharmaceutical campaigns, including Viagra for Pfizer, which featured DRTV, a relationship-marketing program for both prospects and users, and an online promotion with NASCAR.

Before joining Digitas, Barbara developed her expertise in direct marketing as vice president, copy supervisor at Lowe, Fox, Pavlika (now Lowe Worldwide) where she worked on the agency’s Mercedes-Benz account, conceiving a CRM campaign for Mercedes-Benz owners. She also gained experience in direct response advertising while at McCann Relationship Marketing (now MRM Worldwide) where she created print and direct mail for Buick and GMC that targeted women drivers.

As a copywriter at Scali, McCabe, Sloves, Barbara honed her traditional advertising storytelling skills, working on some of the most famous advertising campaigns in history for Nikon cameras, Perdue Chickens, Volvo cars, and Hertz.

Barbara graduated from the School of Visual Arts with honors.
ROBERT HAWSE is founder and president of HAWSE.
Rob founded HAWSE just over a decade ago after emerging from a strong foundation of graphic design education at the School of Visual Arts in New York City. Rob has assembled a team of designers who are not only excellent at their individual craft, but who grasp his underlying commitment to high customer service and sales-oriented design. The talent and passion that his team has, has secured an eclectic assortment of enviable clients including the NBA, Hard Rock Café, Nickelodeon, Okuma America Corporation, Houston Rockets, Bojangles and National Gypsum. Rob has a profound appreciation for design. He is moved by not only the beauty that design brings to the world around us but also the psyche of the human senses and what attracts people to respond to design. His knowledge and eye for color, shape and form along with a solid and proven approach to business has given him the opportunity to reach across the lines and help many companies establish and exceed their goals with their own businesses. Rob has a binding connection to his local community as well. He serves on various boards and committees and is involved in implementing several community fundraisers that have secured hundreds of thousands of dollars for charity. Participation in benefit projects that truly make a difference is an ever-growing component of Rob’s business model. Rob is married and has three children. His interests run the gamut from golf to camping, coaching to skiing. He collects tin toys and has an affinity for woodworking and metalworking, another vision realized in the office design of the Hawse Design headquarters.
DREW HODGES is founder and CEO of SpotCo, New York’s most innovative full-service advertising agency for the theatrical industry. SpotCo began as Spot Design in 1987, an award-winning design studio specializing in entertainment graphics. Spot Design’s extensive client list includes ABC TV, Paramount Pictures, Comedy Central, MTV, Nickelodeon, SKG Dreamworks and Sony Music. Mr. Hodges launched SpotCo in 1997 and has since created the branding and advertising campaigns for countless Broadway and Off-Broadway shows such as Rent, Chicago, Doubt, The Color Purple, The Drowsy Chaperone and Avenue Q as well as productions debuting in the 2008 season such as Young Frankenstein, Shrek and Billy Elliot. SpotCo has been honored with awards from the Art Directors Club, the American Institute of Graphic Design, Print, HOW, Communication Arts, and the Broadcast Design Awards, and has represented six Pulitzer Prize winners. The agency’s work has been featured in numerous publications, including 30 Modern Masters of Poster Design (Rockport) and Graphic Wit (Watson-Guptill). Mr. Hodges works extensively with Broadway Cares/Equity Fights AIDS as well as the Actors Fund. He has taught graphic design at the School of Visual Arts, lectured at Columbia University and served on the board of directors for the American Institute of Graphic Arts/New York.
THE VAGINA MONOLOGUES

EVE ENSLER

SPREAD THE WORD
Kathleen Chalfant

Wit

A new play by Margaret Edson
Directed by Derek Anson Jones

AT THE UNION SQUARE THEATRE CALL TICKETMASTER 212.307.4100
1. *Freak* key art, poster, creative director (designer, Kevin Brainard); agency: SpotCo, client: Freak LLC
2. *Gypsy* key art, poster, principal (designer, Darren Cox); agency: SpotCo, client: Gypsy LLC
3. *Young Frankenstein* key art, poster, principal (designers, Darren Cox); agency: SpotCo, Yellow Productions LLC
4. *De La Guarda* key art, poster, creative director (designer, Kevin Brainard); agency: SpotCo, client: De La Guarda LLC
RENT

rent key art, poster, creative director (designer, Naomi Mizusaki); agency: SpotCo; client: Rent LLC/Robin Sloane Geffen Records

book, music and lyrics by
JONATHAN LARSON

directed by
MICHAEL GREIF
JULIA HOFFMANN, creative director of advertising and graphic design at the Museum of Modern Art in New York, was working previously as a design director and interactive art director at the Colorado-based agency Crispin Porter + Bogusky, where she worked on the interactive side for clients such as Burger King, Microsoft and Volkswagen. She started her career working for Paula Scher at Pentagram in New York, where she designed identities and branding systems, packaging, and publication designs for clients including *The Daily Show with Jon Stewart*, Target, the Public Theater, and the Criterion Collection. She also helped to develop the redesign of the Metropolitan Opera in New York, and was the lead designer on the award-winning bestseller *The Daily Show with Jon Stewart Presents America (The Book) Teacher’s Edition: A Citizen’s Guide to Democracy Inaction*.

She also enjoys organizing information and working on illustrations that appear in *The New York Times*, *The Wall Street Journal* and *Men’s Health* magazine.

Born in Frankfurt, Germany, Julia earned her graphic design degree from the School of Visual Arts, where she now teaches.
Elevator
Escalator
Restrooms
Sculpture Garden
Theaters
Restaurant
Education and Research Center
1, 2: MoMA subway escalator, 2009, creative director: Identity design, Paula Scher/Pentagram; photographer, Jim Brenn; client: MoMA.
THE DAILY SHOW WITH JON STEWART PRESENTS

AMERICA

(THE BOOK)

A Citizen’s Guide to Democracy Inaction

With a Foreword by Thomas Jefferson

America (The Book), 2004, lead designer (creative director, Paula Scher); agency: Pentagram; client: Warner Books
MARK A. HRICIGA has spent the bulk of his career working at notable advertising agencies like Scali, McCabe, Sloves; Della Femina, Travisano & Partners and FCB. He has since made the move into the Internet and e-commerce marketing, working extensively in the acquisition channel.

Mark A. Hriciga is currently the vice president of advertising at FreeCreditReport.com in charge of all online and offline advertising. He oversaw the creation of the FreeCreditReport.com “Band” campaign, which went on to become a pop culture hit.

Hriciga received his BFA in Advertising from the School of Visual Arts in 1985. While at SVA his artwork was included in Problems: Solutions Visual Thinking for Graphic Communicators, authored by Richard Wilde.
AS FOUNDERING PARTNER for Hsu & Associates, Timothy Hsu, is recognized in the publishing and book industry for his creative vision, design, commitment and energy.

A native of Hong Kong, Hsu earned a BFA in Graphic Design from the School of Visual Arts in 1995. Prior to forming Hsu & Associates in 2001, Hsu was the Senior Art Director for Martha Stewart Living Omnimedia.

Hsu began his design career in the publishing world where he was able to translate his love for the written word into attention-getting book cover art and packaging for major publishing houses. Doubleday Publishing, a division of Random House Inc.; WW Norton and Simon & Schuster have also employed Hsu as an in-house art director where he was responsible for cover art direction and design for both fiction and non-fiction titles.


Hsu’s work has received recognition from trade organizations including the American Institute of Graphic Arts and various trade magazines.
Full Metal Jacket Diary, book jacket, 2005, designers client: Rugged Land
NATASHA JEN is the owner of Njenworks, a multi-disciplinary studio based in New York. Prior to starting her own practice, she was an art director at 2x4, Inc. At 2x4, she led large scale branding, exhibition, environmental and editorial projects. Her clients include Chanel, Guggenheim Museum, Harvard Art Museum, Nike, Office of Metropolitan Architecture, and Target, to name a few.

Prior to joining 2x4, she has held positions at Base Design NYC and Sony Music.

Her design has earned a variety of awards and appeared in a number of publications, including Creative Review, Flaunt Magazine, Metropolis Magazine, the Swiss journal Soda Magazine, Rosebud, and Art Directors Club Young Guns 4.

She is a guest critic at Yale University School of Art. She holds a BFA in Graphic Design with honors from the School of Visual Arts, New York (2002).
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2. Nike 100 Exhibition façade, 2008, art director (designer, Emile Molin); client: Nike
3. Nike 100 Exhibition display, 2008, art director (designer, Emile Molin); client: Nike
Nike 100 Exhibition, 2008, art director (designer, Emile Molin); client: Nike.
Nike 100 Exhibition, 2008, art director (designer, Emile Molin); client: Nike
STEVE IS A creative director/art director who has spent 26 years working at some of the best agencies in the country on some of the world’s greatest brands.

They have included leading global work for some of the most prestigious corporations in the world like, Ricoh, 3Com, HSBC and, most recently, United Technologies—in addition to award-winning national work for Sony, Macy’s, Subaru and Mercedes Benz. He even got his hands dirty working on Valvoline Motor Oil for several years, which led him to win some of the industry’s most coveted awards.

His agencies have included McCann, BBDO, Lowe, and now DDB. He has brought with him years of experience as well as global insights that have stood the test of time (not to mention 300,000 frequent flier miles).

He has a BFA from the School of Visual Arts, and is one of the few art directors who can actually draw. Yet, his real expertise lies in finding the simplicity in complex business propositions, and art direction that makes it all seem approachable.

He lives with his wife, two sons and a Shetland sheepdog in northern Westchester.

YOU DON’T HAVE TO UNDERSTAND EVERYTHING WE DO TO PROFIT FROM IT.

Whether it’s our helicopters that rescued 45,000 people in the last three years or our fuel cells that will lessen dependency on oil tomorrow, it’s United Technologies at work. Where else would passion, precision and cost stuff come together like this? To see other incredible parts of United Technologies, go to utc.com/curious.
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museumofsex
233 5TH AVE @ 27TH ST.
LEE KELLY is a seasoned art director/copywriter (classic design/print/film/TV/fiber/you-name-it), illustrator (multiple mediums), photographers (film), former professional classical ballet dancer (notable world-class companies), occasional Voice (NYU), band ambassador (management and PR), large-scale music event producer (Lincoln Center, et al.), midnight olist (future bookshelf fodder) and crossword puzzle constructor...which is to say all-around creative factotum.

LEE KELLY

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KNIT ARR
FEDWILDEANIMALS
ATRA LOAM TAXES
ITER TERM IDEAS
LEWD OSLO CASKS
Crazy About Richard  
by Lee Kelly

ACROSS
1 Instantly recognizable brand?
6 Does away with
10 Lose control of a bike
14 Site of many a slip
15 Big ol’ pile
16 Undemanding
17 The Senior Library, e.g.
18 Münster Mister
19 Ed Benguiat’s forte
20 Attempted to figure out the theme of this puzzle?
23 “Stop! ____ will shoot!”
24 Tombstone gunslinger
25 Prepped SVA’s graphic design and advertising students for excitement in the real world?
26 Much more sneaky
27 Director Craven
28 DIC G5 component
29 Boring bit
30 SyQuests, hand-drawn client comps, Pantone paper or Letraset, once upon a time
31 Press enter
32 Basic typography course?
33 Like Marjane and kin of Persepolis
34 Rich soil
35 Some are graduated
36 Roman footpath
37 Problems: Solutions is full of ‘em
38 Resembling classic Swiss design
39 Rich soil
40 Former Polish capital
41 Description for an ad killed by Sal DeVito?
42 “Hmm, I don’t think so.”
43 iPod variety
44 Frenchie answer to the Oscar
45 Nietzsche’s ____ of Power
46 Favorable reply to, “My kerning look okay?”
47 Stuart Elliott or Steven Heller, at times
48 Spanish fleet
49 Fustian answer to the Oscar
50 Flight info: Abbr.
51 Mentored ravenous, creative young minds?
52 Rich soil
53 Some are graduated
54 Rich soil
55 Roman footpath
56 Fall or spring semester
57 Problems: Solutions is full of ‘em
58 A wee bit bawdy
59 Where Edvard Munch once studied and lived
60 Vino vessels
61 Available for purchase
62 Priestly attire
63 Hasta la vista, baby
64 Night, poetically
65 Accustom to hardship
66 House that Jack built
67 Vino vessels
68 Open a gutter
69 Furrowed one’s brainstorming brow

DOWN
1 Annihilate a fly
2 “_mm, I don’t think so.”
3 iPod variety
4 Former Polish capital
5 Description for an ad killed by Sal DeVito?
6 Ho-hum greeting
7 House that Jack built
8 Bundle
9 Debra Bishop More specialty
10 Situate table-bound still life items
11 So you judge this Michael by his cover
12 DSL providers
13 Batik supplies
14 You can judge this Michael by his cover
15 Situate table-bound still life items
16 How much excitement?
17 Warn, perhaps
18 You can judge this Michael by his cover
19 Rich soil
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161 Crazy About Richard, 2009, writer, constructor; client: Visual Arts Press
BORN IN SEOUL. Raised in Maryland. Escaped to New York.

His earliest memory of art was drawing the Super Friends in kindergarten. Artistically inclined all the way through high school, he had no idea how to make a career out of drawing The Super Friends. Ben ended up going to the University of Maryland and dropped out after 4 years of not knowing what to do. He found work at a gas station, the local mall, the Pentagon and then miraculously found work designing and printing t-shirts. After a few years of being covered in plastisol ink, Ben decided to go back to school and enrolled in SVA.

At SVA, he planned to learn his trade in graphic design, but really wanted to take illustration classes. This all changed when he met Richard Wilde and was introduced to typography, 3D design and digital video.

Since graduating in 2002, Ben has worked as a DVD designer, broadcast animator, director and is currently a senior editor at the Sundance Channel. He returned to SVA as a teacher in 2008.

His body of work includes projects for Twisted Sister, Slipknot, Nickelback, Whitney Houston, Kelly Clarkson, Eric Clapton, Red Hot Chili Peppers, Tori Amos, Full Frontal Fashion, Save Darfur, Lord of the Rings: Fellowship of the Rings and Two Towers.

In addition to being a tremendous mentor and friend, Ben also considers Richard Wilde to be the Don Corleone of graphic design.
ALEX RECEIVED a BFA in Graphic Design from the School of Visual Arts in 1987, where he later taught Graphic Design Portfolio and often guest-lectured to students of design, illustration, and advertising. He first gained recognition with his work for Alexander Isley at Spy magazine, and again at Alexander Isley Design. As principal of Best Design Incorporated, he continued an influential, multidisciplinary design practice. He has won several industry awards for editorial, poster, package, book cover and web design, identity and typography.

He also served as art director of Entertainment Weekly Online, design director at Time Inc. Custom Publishing, and creative director of Victoria’s Secret ecommerce site. He currently works with Jessica Helland and Bill Drenttel at Winterhouse Studio. He has won over 50 awards, including: Art Directors Club Annual, Graphic Design USA: AIGA Annuals, Graphis, How, I.D., Ozma Awards, Pearl Awards (Gold), Type Directors Club.

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Innovative ways to play an active role in your family’s financial future.

A CONVERSATION WITH STAN O’NEAL
Five clients bring their questions straight to Merrill Lynch’s Chairman and CEO.

REINVENT THE NEXT 30 YEARS
Many baby boomers are choosing work, not leisure, for their next life stage.

CUSTOM-MADE PORTFOLIOS
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Citigroup Pursuits

THE NEW TRUTH BEHIND WEALTH
Sure, the very rich are different—but far less so than anyone thought.

ODANSK WITH GORBACHEV
Try a luxurious learning vacation with the world’s top experts.

DESIGNED FOR LIVING
Award-winning architect David Kurdi apries clients’ visions into dream homes.
OLGA KRIGMAN was born in 1970 in the city of Minsk in the USSR. Her family immigrated to Los Angeles in 1980. Olga attended Blair High where she dreamt of becoming a huge Broadway star. After high school, and a move to New York City, she realized that was not in the cards. Design called her fancy only after she was kicked out of college and worked about 50 jobs, from most of which she was fired. At 25, Olga started her degree at SVA and never looked back at the singing career she almost never had. She graduated in 1998 and set out to start her own business right away. She was joined by Basia Grocholski, her classmate and creative force of nature. 280:design was born and the clients for the next six years ranged from SVA and Grand Central, to the ADC NY, Sears, Morgan Stanley, HBO, Virgin, among others. In 2004, Olga moved back to the cultural desert that is Los Angeles, and after a stint as a senior designer at the Kabbalah Centre, she realized that was no way for a designer to live. Greeting cards seemed to be a good idea. Design it, and they will come...and they did. Offensive+Delightful was born out of Olga's need to design, be caustic and wax philosophic at the same time. O+D cards have garnered a following and are carried in over 500 stores in the US, and are distributed in Canada, UK, Australia and New Zealand. Olga now lives in Los Angeles with her 4-year-old son and her 5-year-old Cairn Terrier, and dreams of the day when she will again live in NYC, the greatest city in the world.
Dear God...

All I want for my Birthday
is to be young, gay and beautiful forever...
...Is that so wrong?
might not be there yet...

BUT IT'S SOMETHING TO THINK ABOUT.

Happy Birthday!

IT'S your birthday...

NOW LET'S GET DOWN TO
BUSINESS. AND GIVE YOU
THE SPANKING YOU DESERVE!!!

Goddamn, you're

OLD!

When it comes to birthdays...

It's hard not to think:

CRAP!
I'm sure gettin' old.

but I like to think of it as:

SHIT!
I'm still alive.

But Hey,

IT'S NOT LIKE YOU DIDN'T KNOW THIS WAS COMING!

Happy Birthday!
STEVE LANDSBERG, graduated SVA in 1980 and was the recipient of the Rhodes Family Award for Outstanding Achievement in Media Arts.

He has worked at the following agencies: Doyle Dane Bernbach, Chiat/Day, McCann-Erickson, Calet, Hirsch & Spector, Wells Rich Greene/BDDP, Ogilvy Toronto, DDB, McCann-Erickson, Saatchi & Saatchi, Ogilvy NY,etc.


Landsberg is also on the Ad Council Creative Review Committee, is an SVA teacher, and guest lecturer at colleges and universities, has had numerous articles published and has been featured in numerous publications. He has won all of the major advertising and design awards.

Landsberg credits his whining to Richard Wilde resulting in independent portfolio study with Frank Camardella who becomes mentor, close friend and co-creator of award-winning Ad Council and Midas campaigns. He founded Grok Communications with fellow SVA alumni Tod Seisser. He has a wife, Sheila, daughter, Sarah, and mutt, Jasper.
FABRIZIO LA ROCCA was first exposed to graphic design in his mother’s art gallery in Rome. The son of a painter and a diplomat he ended up combining the essence of both worlds in his New York publishing career. After an early interest in Political Science and a brief interlude in Paris, he arrived in the United States in 1983 where he studied at the School of Visual Arts, with giants.

In his early design days he worked on corporate communication projects, publications, identities, and exhibition design with European firms and institutions. However most of his professional life has revolved around publishing, where he found his calling first at Scholastic, then at Random House, where he currently works as creative director.

His work at Fodor’s in the 80s and 90s put him in creative partnership with many juggernauts like Massimo Vignelli, Louise Fili, Tom Gesmar, Michael Gerritz, and Tom Nicholson, with whom he has worked on the development of one of the most recognized brands in publishing, and has been the recipient over the years of many design awards.

Fabrizio’s work days are spent with his team, art directing several imprints nurturing identities for published brands, and discussing the fine principles of information design. He has conceived and developed several travel-publishing projects, working as series’ editor and design director.

From 2000 to 2004 he taught an undergraduate graphic design and communication course at the SVA. He lives in New York City with his wife Alida and two creatively gifted children, Anais and Adriano.
EUNSUN LEE was born in Seoul, South Korea and moved to New York City in 1995, where she studied graphic design at the School of Visual Arts and earned her MS in communications design at Pratt Institute. In 2004, Ms. Lee founded CMYK-WHITE, INC., a multidisciplinary studio focusing on design solutions for interiors, fashion, print and motion graphics. Prior to starting her own company, Ms. Lee worked for more than eight years at Glamour magazine as a senior art director, where she and her team directed photo shoots and developed the visual style of the magazine for the publishing side. She continues to work with many of her colleagues from the publishing industry as clients of CMYK-WHITE, INC.

For the past nine years, Ms. Lee has also been a professor at Pratt Institute, where she teaches typography and design fundamentals. She has also taught design seminars abroad in both Taiwan and Korea. Committed to sharing her skills with young designers, Ms. Lee is still amazed at how students, who are given exactly the same project, will each come up with an entirely different solution.

In addition to teaching, Ms. Lee has always had an affinity for fashion design and continues to work on her apparel line, eslee by EUNSUN LEE, which she has exhibited in New York City, in both solo and group shows. Her fashion concepts follow her simple design philosophy, which she applies to every medium she works in: “The problem should always drive the solution in an original way.”
JENNIFER LEW is an artist/designer originally from L.I.C., Queens. She graduated in 2002 from the School of Visual Arts with a BFA in Graphic Design. In addition to several art shows, her stuffed work has been recognized in Print’s 2004 “New Visual Artist” and Step Inside Design’s 2008 “Emerging Talent” issues. She is also a 2006 ADC Young Guns 5 winner. She performed as Black Panda in the 2007 Deitch Art Parade with artists Victor-John Villanueva and friends. Her work has been published in Vice, I.D., Graphis, Lemon and Theme magazines. Books include Three-D Graphic Scenarios, Button, Badge, Pen, Curvy 2 and Infiltrate: The Frontlines of the New York Design Scene.

RON LOUIE is a founding partner at Opto Design, a graphic design firm based in New York City, established in 1999 (with John Klotnia). Opto offers a multifaceted design experience in brand identity, website development, signage/environmental graphics, and editorial design. Ron specializes in website design, and he has designed the sites for BusinessWeek, C-SPAN, and the International Herald Tribune, as well as for New York University and New York’s public radio station, WNYC, and its Peabody Award–winning program “Studio 360 with Kurt Andersen.” Prior to establishing Opto Design, Ron was design director at The New York Times Electronic Media Company. Ron developed the original visual identity for The New York Times on the Web and for America Online. He began his career working with Paula Scher at Pentagram Design. Ron lives outside New York City with his wife, Janine, and son, Jackson.
SHAROZ MAKARECHI is a creative director, writer, and filmmaker based in New York City. In 1994, she graduated from the School of Visual Arts, and began writing and art directing for major advertising agencies, on a range of global brands. In 1997 she was asked to join SVA’s faculty, teaching classes in the Design & Advertising Departments.

By 2002, as a creative director, she founded Think Tank 3, a new model for a creative agency. Key clients included the Coca-Cola Company, Comedy Central, TiVo, local non-profits: Riverkeeper and Safe Space, as well as VH1, for whom Sharoz wrote, art directed and shot a series of commercials in 2007.

Sharoz has taken an active role in international media NGO Aina. In 2004 and 2005, she committed six months to working in Afghanistan, becoming the first creative director in country since before the Taliban.

In 2008, Sharoz made her debut as production designer on the feature film, Big Fan; it became an official Sundance Film Festival Selection for 2009.

She was born in Tehran and moved to the U.S. in the midst of the Islamic Revolution.
MATTHEW MCQUINNESS received a BFA in Graphic Design from SVA in 1999.

He has done artist residencies at the University of California Santa Cruz, Centro de Diseño, Cine y Televisión, Mexico City, and Facolta Benetton Communication Research Center in Catena de Villerba, Italy. He has had exhibitions at the Greene Contemporary, New York; Light and Sie Gallery, Dallas; Rare Gallery, New York; and the Bronx Museum of Art.

A member of The 62, from 2001-2008, with Andrei Kallaur, Hubert McCabe, Matthew McGuinness, and Morgan Sheasby. The 62 is a Brooklyn-based art and design collective that combines agricultural experimentation, electronics, engineering, fashion, politics and fun. They consider their workspace a laboratory where they tinker, romanticize, cook and converse about notions of self-sufficiency, sustainability, beauty, building communities and the possibilities of using art to make that happen.


KATHLEEN MCSHERY graduated from the School of Visual Arts in 1972 with three portfolios: illustration, copywriting and art direction. She has had a long career in advertising, starting right after graduation at Y&R. She also worked at Grey Advertising, and Benton & Bowles (which became DMB&B). She moved to Philadelphia in 1990 to work at FCB Philadelphia (becoming Tierney Advertising) and served as creative director at NCI Pharma in Princeton, N.J. O’Neill DelRosso and The TM Group in Philadelphia, and K.I. Lipton in Doylestown, PA. She also had her own freelance business, Laughing Gull Graphics.

She has a long teaching career, teaching at Pratt University, School of Visual Arts, Syracuse University, University of the Arts, Temple University and Drew University.

She kept active over the years in International Cartoon Exhibitions all over Europe, the Middle East, South America, Eastern Europe and Japan. Currently, Kathleen is director of marketing at the James A. Michener Art Museum in Bucks County, PA.

“The School of Visual Arts gave me the perfect education,” said Kathleen. “They taught me how to think.”
OLGA MEZHIKOVSKAYA is an award-winning designer, interdisciplinary artist, and a professor of typography and motion graphics at the School of Visual Arts in New York City. A native of Moscow, Russia, Olga received her first Bachelor degree in Musicology from the Academy of Music. In 1991, Olga immigrated to the United States with her family and began pursuing a new career in graphic design. She graduated with honors with yet another bachelor’s degree in Graphic Design from the School of Visual Arts. In the next decade she designed many book jackets while holding design positions at St. Martin’s Press, Times Books, and Random House. She became a tenured assistant professor of graphic design at Kingsborough Community College in Brooklyn, NY, and in 2003 received her master’s degree in interdisciplinary studies from Goddard College in Vermont. In her nine years of teaching typography and motion graphics at the School of Visual Arts, Olga is known for her interdisciplinary pedagogical approach of teaching design with an eye on musical forms, literature, poetry, art history, psychology and philosophy. She is often invited to other art colleges, such as Alfred University in Rochester, NY, as a senior guest critic to share her unique vision of design to other students and other educational institutions. Olga’s current clients include Richard Wilde, Judith Wilde, Green Robot Press, Cornell University Press, Benjamin N. Cardozo School of Law and Goddard College.
Sea Gate Beach Pass, book, page 102, 2005, designer: client: Richard Wilde

The forgery or misuse of this card is a crime and will be prosecuted.

Subject to Rules and
IVETTE MONDES DE OCA is the principal of Overlap Design, a New York-based studio that specializes in lifestyle brands. She studied at the School of Visual Arts and began her career at Pentagram, subsequently working as a design and art director at many prominent New York firms.
ESTHER MUN graduated with honors in design from the School of Visual Arts. She first practiced design at Pentagram then became an integral member of the Duffy + Partners design team. While at Duffy she worked on a variety of projects including identities, branding, environmental graphics, campaigns, and packaging. Esther has received numerous design honors for her work, including recognition from Graphis and AIGA. In 2005, she co-founded Start Here and Little Fury with fellow designer Tina Chang. Start Here/Little Fury has created award-winning designs for print, product, brand, and packaging and includes an innovative line of notebooks and tote bags.
JACKIE MURPHY is currently the vice president creative director for Jive Creative Group. In her over 20 plus years of service in the music business she has directed and aided in the artistic visual realization of a multitude of superstar artists. She joined Jive Records in 1996 and since then has worked with an incredibly diverse roster of artists that include Britney Spears, Usher, *NSYNC, R. Kelly and A Tribe Called Quest. Her never-ending dedication to perfection and personal attention to her artists have been instrumental in producing retail campaigns, photo shoots and album artwork that are both visually stimulating and forward thinking.
ORIGINALLY FROM PRINCETON, New Jersey, Lenny Naar lives and works in New York City following the completion of a BFA in Graphic Design from the School of Visual Arts. He started his professional career working with Pentagram Design, Sony Music, Gillespie Advertising, and Annie Leibovitz. He currently works at Stone Yamashita Partners, a strategy and innovation firm.

At Pentagram, he worked with Paula Scher on numerous large-scale brand identities, cultural institutions, product packaging, and publication design projects. His clients included the Coca-Cola Company, Target, the Public Theater, the New York Philharmonic, the United States Holocaust Memorial Museum, and Johnson & Johnson. At SYPartners, his clients include IBM, Swisscom, Celgene and TiVo.


Lenny has received numerous design awards including a Certificate of Typographic Excellence from the Art directors club. In 2009, the book design for AIGA 365: A Year in Design won an Art Directors Club Bronze medal. His work has been published in 1D, CMYK, STEP Inside Design, Graphis, Print, and Communication Arts. He has been an active member of the American Institute of Graphic Arts since 2004 and gave a main stage presentation at the National Conference on design in 2007.
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In SVA Senior Library: Tangible/Intangible book, with slipcase, 2005, designer (creative director, Paula Scher); agency: Pentagram Design; client: School of Visual Arts.
MASAYOSHI NAKAMURA is a multidisciplinary visual artist who was born and raised in Nishinomiya, Japan, a residential town near by Osaka. After graduation from Nishinomiya high school, he moved to New York where he received his BFA in Graphic Design at the School of Visual Arts. He specializes in motion graphics, from TV commercials, broadcast design, to music video, but also often he is commissioned to do illustrations. His work has been featured in Print, MTV, Bio, How, and Motionographer.
Since graduating from SVA in 1984, Suzanne Noli has worked almost entirely in the publishing industry. She began her career designing book covers for G.P. Putnam and Sons, Warner Books, Simon and Schuster, and Random House. In 1988 she was hired by HarperCollins Publishers as an art director. She spent the next eight year at HarperCollins designing covers for books as diverse as Barbara Kingsolver novels to Nazi Germany and the Jews by Saul Friedlander. In 1997, she felt it was time for a change and she moved over to magazine design. She became an art director at O, The Oprah Magazine working with Carla Frank, and was then hired as creative director at Fitness magazine. She has also been a consulting art director at Brides, American Health for Woman and Sports Illustrated. In 2009 she formed a design firm with her husband, Steven Hoffman.
Kevin O’Callaghan – a maverick illustrator/product designer/educator and artist—is involved in bringing the biggest illustrated 3D extravaganzas to life. His recent projects have included exhibits at Grand Central Station and the Whitney Museum of Art in New York City. As well, he is a regular guest on CNN, and designer of MTV’s prestigious movie awards. He is currently the chair of the 3D Design Department at the School of Visual Arts. His students’ exhibit “YUGO Next” —29 automobiles transformed into works of art—has toured around the globe and was called, “One of the greatest examples of public art” by the National Endowment of the Arts. Kevin’s work has been honored many times, including the prestigious ADC Gold Cube Award. His “Art...Is Healing” poster, a tribute to the heroes of 9/11, has been included in the Library of Congress.

Awards include: Gold Medal, Art Directors Club, Library of Congress; Distinguished Artist-Teacher Award, SVA, Platinum Teacher, Graphis New Talent.

Clients include: MTV Networks, Toyota, ABC Pictures, Nickelodeon, A&E Networks, NBC Universal.

1 = Moonlighting Exhibition Overall, Vanderbilt Hall, East Side, Grand Central Terminal, 2002, designer, curator, fabricator; client: MTV
2 = Moonlighting Platform Shoes, 2002, (artist: Deborah Adler); client: MTV
3 = Moonlighting Pizza Slicer, 2002; client: MTV
4 = Moonlighting Exhibition Overall, Vanderbilt Hall, West Side, Grand Central Terminal, 2002, designer, curator, fabricator; client: MTV
Twisted Christmas On Broadway stage set, Nokia theater, NYC, 2008, designer, fabricator; client: Twisted Sister
Yugo Next Exhibition, 1995, conceptualized, curator, designer

Fireplace, Yugo Next Exhibition, 1995, (artist, David Hughes)
1 = Confessional, Yugo Next Exhibition, 1995, (artist, Ann Marie Mattioli)
2 = Phone, Yugo Next Exhibition, 1995, (artist, Scott Lesiak)
3 = Toaster, Yugo Next Exhibition, 1995, (artist, Piera Digiulo)
4 = Shower, Yugo Next Exhibition, 1995, (artist, Jude Dominique)
5 = Accordian, Yugo Next Exhibition, 1995, (artist, James Diresta)
6 = Diner, Yugo Next Exhibition, 1995, (artist, Rich Awad)

ART IS... HEALING

School of VISUAL ARTS
201 EAST 23 STREET, NEW YORK, NY 10010-3844 / TEL. 800.268.7820 / FAX 212.725.3587 / WWW.SCHOOLOFVISUALARTS.EDU

IKU OYAMADA received her BFA in Graphic Design. She moved from Japan to New York to study at SVA where she made a dear friend and future business partner, Hitomi Watanabe. She participated in SVA’s Internship for Credit program by recommendation of professor Stacy Drummond. As an MTV intern, she created logos, ads, and also a lot of items that were sold in the MTV Store. Upon graduation, Iku was brought on board at MTV as full-time employee. She also worked at the 7th Art, an advertising agency in SOHO before co-founding HI(NY) with Hitomi in 2008.
ALFRED PARK is the CEO and founder of Big Ant International. He has a BFA in Graphic Design from SVA. His clients include: Vogue, GQ, Bobcat, Red Cross, Crest, KFC, Burger King, Honda Motors, Kleenex, and Doosan, among others. He has been awarded by the One Show, Clio, New York Festivals, D&AD, and Cannes Lion, among others.

Big Ant International began in 2006 as a small design studio run by five SVA students. In just over three years, Big Ant has successfully completed over 120 projects for major multinational corporations and has gained global recognition for its creative and aggressive marketing tactics. In 2009, Big Ant was recognized by several major advertising and design organizations and awarded honors both in the United States and in Asia. To date, Big Ant has assisted clients in the areas of CI, BI, environmental design, interior design, poster design, guerrilla advertising, viral marketing, art marketing, exhibitions, video art, design editing and visual consulting.
LEIF PARSONS was educated in Canada and New York and has degrees in Philosophy and Design. He has been working as an illustrator and occasionally a designer for a number of years, has won some awards and been published by a variety of editorial and commercial clients. He simultaneously has been making art, which has been shown on both coasts. He has recently been focused on trying to find the line between looseness and tightness, between deliberate idea and spontaneous expression, between observation and imagination. (He is also curious how many times he can draw himself naked and get it published in *The New York Times*). Parsons currently lives and works in Greenpoint, Brooklyn and enjoys going biking into the city to look at art.
the significance of circle
HANOCH PIVEN was born in Uruguay, and arrived in Israel as a child. He spent his 20s and early 30s in New York City graduating from the School of Visual Arts in 1992. Piven’s illustrations have appeared throughout the last 16 years on both sides of the Atlantic—in American magazines and newspapers such as *Time*, *Newsweek*, *The New Yorker*, in many European publications from *The London Times* and *The Guardian* to the Swiss *Die WeltWoche*, and in Israel in the dailies *Haaretz* and *Maariv*.

A recipient of the prestigious Gold Medal from the Society of Illustrators of New York in 1994, Piven has published six children books in the U.S., most notably *What Presidents Are Made Of* (*Atheneum/Simon and Schuster*) chosen by *Time* magazine as one of the “Best 10 children books of 2004” and *My Dog is as Smelly as Dirty Socks* (*S&W, Random House, 2007*). Piven launched *What Presidents Are Made Of* at a talk in the Library of Congress in Washington, D.C., an opportunity in which he donated five of its illustrations to the permanent collection of its Prints and Photographs Division. In 2008, Piven’s first TV program, *Superstuff*, was created for the Israeli pre-school channel HOP.

In parallel to his artistic career Piven has developed a model of an art-workshop which follows the principles of his collage work method, i.e. a workshop in which participants use common objects and scraps of materials from the world around them to create art.
5. Borat, collage, 2006, artist; client: *The Village Voice*
Woody Allen, collage, 1995, artist, client: Haaretz (Israel)
MARIO J. PULICE is a graduate of SVA, class of 1984.

He still remembers with a pang of nostalgia the very late nights in the workshop, chain-smoking cigarettes on the fire escape, and the tightness in his chest before presenting assignments in Carin Goldberg’s senior portfolio class.

He is greatly indebted to SVA, Richard Wilde and his instructors for a truly wonderful and stimulating educational experience.

He is currently VP/Creative Director at Little, Brown and Company Publishers in NYC.

He lives on the Upper West Side of Manhattan, but would like to be more downtown.
Julie & Julia

365 days, 524 recipes,
1 tiny apartment kitchen

Julie Powell
The Girls

Lori Lansens

A Novel

1 = Blonde Faith, book jacket, 2007; client: Little Brown and Company
2 = Demon of the Waters, book jacket, 2002; client: Little Brown and Company
3 = The Dogs of Babel, book jacket, 2003; client: Little Brown and Company
4 = Tourmaline, book cover, 2003; client: Back Bay Books
6 = Rush Home Road, book jacket, 2002; client: Little Brown and Company
7 = Crimson Portrait, book cover, 2008; client: Back Bay Books
8 = House of Women, book cover, 2003; client: Back Bay Books
9 = Little Scarlet, book jacket, 2006; client: Little Brown & Company

- Demon of the Waters, book jacket, 2002; client: Little Brown and Company
- The Dogs of Babel, book jacket, 2003; client: Little Brown and Company
- Tourmaline, book cover, 2003; client: Back Bay Books
- Rush Home Road, book jacket, 2002; client: Little Brown and Company
- Crimson Portrait, book cover, 2008; client: Back Bay Books
- Little Scarlet, book jacket, 2006; client: Little Brown & Company
TODD RADOM is an independent graphic designer specializing in branding for professional sports franchises and events. Todd’s work includes the official logos for Super Bowl XXXVIII and the 2009 NBA All-Star Game, as well as the graphic identity for Major League Baseball’s Washington Nationals and Los Angeles Angels. Among the leading designers in the professional sports industry, he has nearly two decades of work with the NFL, NBA, and Major League Baseball, which has resulted in some of the most familiar icons of our popular culture.

Born in New York City in 1964, Todd is a fourth-generation working artist. Todd has been inspired and intrigued by the iconography and visual culture of American sports, particularly baseball, since childhood. A series of his baseball ephemera-themed illustrations was publicly exhibited in 1979, when he was only 15.

Todd attended the School of Visual Arts and received a BFA in Graphic Design. After graduating in 1986, he worked in book publishing, designing hundreds of jackets for books by a wide range of authors, including Stephen King, Doris Kearns Goodwin and Salman Rushdie. He set off on his own independent professional path in 1990 and has never looked back. In addition to his sports branding work, Todd continues to work on a range of projects, from poster and book jacket design to apparel design and corporate identity.

Todd is currently a member of the Board of the SVA Alumni Society.
2. Anaheim Angels, logo, 2001, designer; client: Major League Baseball
BENITA RAPHAN is a designer, art director, filmmaker and a photo-illustrator. She has worked in London, Paris and in New York City. Raphan received her MA from the Royal College of Art in London and her BFA from the School of Visual Arts. Previously, Benita taught graduate thesis students at New York University, the Center for Advanced Digital Applications. She is currently a faculty member at the School of Visual Arts.

Her awards include: Gold Award, Broadcast Designers Association; Gold Medal, Art Directors Club; Gold Medal, Club des Directeurs Artistiques, Paris. Her clients include: The New York Times; Sony Classical; Time Inc.; Martha Stewart Living; Wieden + Kennedy; Knopf; Penguin; Nonesuch Music; HBO; Sundance Channel; Channel 4 Television, United Kingdom; Arts Council of England. She is in the collections of Cooper-Hewitt, National Design Museum; Walker Art Center. Her screenings include: Museum of Modern Art; Walker Art Center; Harvard University; New York University; Boston Museum of Fine Arts; The Kennedy Center, Washington, DC; Sundance Film Festival; Tribeca Film Festival, Stanford University.
The Critical Path: R. Buckminster Fuller, producer, director

Great Genius and Profound Stupidity, producer-director
NEIL GRADUATED THE School of Visual Arts in 1981 with a BFA with honors. His interest in advertising and visual communication were sparked by Richard Wilde during his Visual Literacy classes and Independent Study class with Richard. Neil's career in advertising started at the legendary agency DDB in 1981 where he worked on Volkswagen, Bermuda Dept. of Tourism, Chivas Regal, and Amtrak. In 1995 he joined Ally & Gargano to work on Dunkin Donuts, The Bank of New York and BMW Dealers. In 1997 he joined Saatchi & Saatchi, New York, and is currently a Senior Vice President, Associate Creative Director working on the General Mills and P&G accounts. Neil has also taught continuing education at SVA. The course "Meet The Other Side of Your Brain" was a hands-on portfolio class pairing art director and copywriter students to conceptually strengthen their advertising ideas with both visual and verbal thinking. Currently he is also an instructor in SVA’s undergraduate program, teaching Basic Advertising.

Awards and recognitions include; One Club, Art Directors Club, Clios, Addy’s, Effie Award, Obie, Mobius Award. Work has been published in Adweek, AdAge, Creativity and Luerzers Archive.
You may not have noticed, but women also have noses.

Get clean. Smell clean. Spice things up.
LISA RETTIG-FALCONE is a Creative Director/Copywriter who has been fortunate enough to have worked at some of advertising’s most legendary agencies. She started her career at Scali McCabe Sloves, where she did award-winning work for a variety of clients including Mercedes and Perdue. Interestingly, she spent 10 years as an art director there before switching to copywriting (a decision she has never regretted). From there, she moved to TBWA, where she worked on Absolut, Wonderbra, and Firestone tires (including their reintroduction to the Indy 500). This was followed by her first stint at DDB, and award-winning work on Bermuda Tourism, Michelin and Cigna Insurance. Following the birth of her two children, she moved to Ammirati Lintas, which then became Lowe. There, she was the head writer on GMC, and group creative director on the HSBC and Macy’s accounts.

She is now at her second stint at DDB, where her efforts have largely been focused on the running and writing of the United Technologies account, as well as new business. She has also done considerable work for Subaru.

Lisa has always felt that her strength as a writer is her ability to humanize the complex, whether it be for engineering conglomerates, car companies, or financial institutions.

Lisa graduated with a BFA from School of Visual Arts, where she has been a continuing education faculty member for over 20 years and is on its Alumni Board of Directors. She lives in Montclair, NJ, with her husband, her two kids, and her treadmill.
Absolute DC, print ad, 1994; agency: TBWA NY; client: Absolute Vodka
ONLY IN NY. THE MUSEUM OF SEX.
museumofsex 233 fifth ave - 866-mosexny
Fetishwear, She-Males, Leading Men, Masochism, outdoor, phone kiosks, postcards, 2003, photographer, copywriter (art director, Earl Cavanah); agency: Lowe; client: Museum of Sex
Your pulse quickens as you approach your Mercedes-Benz 500SL Roadster, a car descended from a long line of world champion Mercedes-Benz racing cars.

You've driven other sports cars before, but nothing has prepared you for the excitement you feel standing before your 500SL.

You walk around the car, admiring it from all sides, marveling at the elegant lines that trace a perfect shape in gleaming steel from the three-pointed star on the grill to the large, ribbed taillights at the rear.

The thought is exhilarating that a shape so satisfying cloaks performance so awesome.

You anticipate the power that will soon be under your control—the silken smoothness of the 315hp 5-liter V-8 engine, pressing you back into your seat as it propels you to 60 mph in as little as 6.4 seconds.

In your mind you see your-
self breezing along some winding country road, the top down, the car gripping the road tightly, responding instantly to every command, as though it were an extension of your thoughts.

And you feel the security of knowing that here is an open-air car with the solidity and safety engineering of a Mercedes. A car that takes care of you in so many ways: by protecting you with energy-absorbing crumple zones front and rear; by helping to defend you and your passenger with air bags; and by arming you with a roll bar that deploys in about 1/3 second if the sensor detects that a rollover is imminent.

The more you think about your 500SL, the more you want to drive it.

You open the door and settle into the leather seat, feeling it grip you firmly. You press a button and the seat and rear view mirrors customize themselves to you, going through a series of adjustments that you have pre-set.

You fasten your seat belt and sit there for a moment, admiring the perfection of everything around you, your senses flooded with expectation.

Then you turn the key.

For information about the Mercedes-Benz 500SL, as well as the 3-liter 300SL and the V-12 600SL, call 1-800-475-2847.

Sacrifice nothing.
WHILE STUDYING culinary arts in Canada, Chad Roberts found that he cared more about the look of his menu than how the dishes actually tasted. Upon this realization he traveled across the campus and enrolled into the Alberta College of Art & Design. After two years of general studies, his newfound love of type drove him to transfer to the School of Visual Arts where he graduated as valedictorian of the 2002 class. His work has been seen in How, Shop, Print Regional Design Annual, Graphis and several publications on package design. From 2004 through 2008 he was the instructor of package design at the SVA. Chad served on the board of directors for the Type Directors Club from 2006 through 2008.

Chad was finally able to marry his love of food and typographic design when he began working at Louise Fili Ltd, a studio with a focus on restaurant and specialty food packaging. During his five year tenure as senior designer he worked on several local New York restaurants and national brands like Blue Q and El Paso Chile Company. Outside of the world of food, Chad has also designed book jackets for Harlequin Books, Orbit Books, Little Bookroom, Barnes & Noble Classics and Shakespeare series. His work has also appeared on the cover of The New York Times Book Review.

Now in Toronto, Canada, Chad has recently opened the door on his first studio, Chad Roberts Design. A boutique design shop focusing on hand-drawn lettering, packaging and identity design for the food and restaurant industry of Ontario, Canada.
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2. Irving Farm Coffee Company, packaging, 2005, designer, typographer, agency: Louise Fili Ltd; client: Irving Farm Coffee Company

3. Late July, packaging, 2004, designers, typographers, agency: Louise Fili Ltd; client: Late July Snacks LLC
JENNIFER RODDIE is a freelance creative director. Originally from Canada, she has been in the entertainment industry for over 16 years, working for Atlantic Records, Elektra Records, and MTV On-Air Design. In 2002, she established the creative collective called Trooper with fellow Canadian Tracy Boychuk. Currently she works on anything that gets her creative juices tingling and is also on staff at the School of Visual Arts.
TONY ROMEO started his advertising career at Doyle Dane Bernbach in New York City. While there he worked on American Airlines, Polaroid, Michelin, Volkswagen, Sony, Hershey Foods, IBM and GTE. Named a group creative director at DDB, he managed accounts for Michelin, Hershey Foods, Merck Pharmaceuticals, CIGNA Insurance and most recently, ExxonMobil and Georgia Pacific. Joining Lord, Einstein & Partners in 1987 as a creative director, his accounts included IBM Corporate, SAAB and WNBC-TV News & New York. At Scali McCabe Slesove, accounts included Pepsi, Waldenboles and Marriott Corporation. He is currently owner of romeoatony.com, an advertising and design firm.

A graduate of SVA, Romeo has been teaching at SVA for over 25 years. In 2003, Andrews University, in Berrien Springs, Michigan, awarded Tony Romeo, the Honorary Degree of Doctor of Fine Arts for his work in advertising and work performed on behalf of humanitarian causes and his positive influence on students and society. He holds a BA degree from Atlantic Union College, South Lancaster, MA.

Tony Romeo scheduled to be Ordained as a minister in the Seventh-day Adventist Church in the fall of 2009. Romeo also appears at several comedy clubs doing stand-up comedy here in New York City at such venues as Caroline’s on Broadway and Comix.
SARA ROTMAN is creative director and owner of MODCo Creative, Inc., a New York City-based full-service branding agency.

Prior to forming MODCo in 1996, Rotman’s professional experience ranged from Sony Music to Saatchi & Saatchi and RDA International, where she was a creative director to VH1 and Broadway Video and had the opportunity to delve into writing and directing.

It was during this tenure that Rotman found her niche working in fashion, beauty and entertainment. Often called upon to develop or update brand identities for New York’s uptown set, she and her MODCo team have launched or breathed new life into many upscale brands, including Tory Burch, Carolina Herrera, Circa, Theory, Nina Ricci, Thompson Hotels and Modern Bank.

With more than 19 years experience working in the fashion, beauty and cosmetic industries and numerous awards to her credit, Rotman has a thorough understanding of the unique sensitivities and issues involved in creating and maintaining a brands' image.
JEAN MARCO RUESTA is a freelance motion graphics designer, 3D artist and teacher. He has been freelancing for six years and has been teaching at SVA for three years. He received his BFA in Graphic Design from SVA.

He has won the following awards: 2008 BDA World Gold Award, 2007 Award of Excellence: 48th Annual Design Exhibition, 2006 BDA World Gold Award, 2006 BDA World Bronze for Comedy Central spots, Merit in 83rd ADC Annual Awards for "ABC of Graffiti."

Ruesta’s clients have included Comedy Central, CBS, IFC, NBC, NFL, Transister Studios, Imaginary Forces (where he worked on the CBS rebrand, including the in-game graphics for SuperBowl XLI), Showtime Networks, Suspect NYC, Big Star NYC, Red Car NY, and Meccanica.
Outtakes

Best of

Cult Classics
Call for Entries, QuickTime 2008, 3D artist, animator; agency: Imaginary Forces; client: Nicktoons Network Animation Festival
Call for Entries, QuickTime, 2008, 3D artist, animator; agency: Imaginary Forces; client: Nicktoons Network Animation Festival
RANDY SAIUTA is executive creative director and partner of Merkley and Partners. Prior to that he worked at Lowe & Partners/SMS for 18 years. Originally from Long Island, he is a graduate of the School of Visual Arts.

He says he is best know for the Mercedes-Benz campaign and “dancing with agility” despite his size. He is most proud of his wife Sandy and their three children, Danny, Kristen and Melanie. Currently he lives in Massapequa Park in Long Island.

He lists his heroes as Stan Lee and Jack Kirby. “They reinvented comics with their creation of The Fantastic Four and Spider Man. Saitta credits Jack Kirby with teaching him how to draw, and Stan Lee with introducing him to “fanciful worlds inhabited by strange costumed characters, the likes of which I had never seen before— at least until I visited the East Village.”

His experience includes: The Ad Council, Arby’s, Aunt Jemima, AXA Equitable, Braun, Citigroup, Cold-EEZE, Colgate, Denny’s, Diet Coke, Duncan Hines, E-LOAN, Ferrero Rocher, Fila, Grey Poupon, Mennen, Mercedes-Benz, Minute Maid, Novartis, Pfizer, PSEG, RJR Nabisco, SBC, Showtime, Sony, Sprite, Stroh’s Beer, TAP Pharmaceuticals, Women & Co., and Xerox.

1. Symbols, Light Bulb, print, outdoor, art director (with Andy Hirsch, copywriter, Marty Orzio); agency: Lowe & Partners; client: Mercedes Benz
2. Symbols, Sneakers, print, outdoor, art director (with Andy Hirsch, copywriter, Marty Orzio); agency: Lowe & Partners; client: Mercedez Benz
3. Symbols, Butterfly, print, outdoor, art director (with Andy Hirsch, copywriter, Marty Orzio); agency: Lowe & Partners; client: Mercedez Benz
Manny Santos graduated from SVA in 1996 from SVA, after having studied under Sal DeVito. Upon graduation, he began working for Sal at his award-winning agency, DeVito/Verdi.

After four years, he left and freelanced at a number of agencies, including Wunderman, UniWorld, R&R Partners and Eisner Underground. He found his way back to DeVito/Verdi, leaving after a year to take a position as associate creative director at Scheer Advertising in New Jersey. He found himself for a third time back at DeVito/Verdi where he is now senior art director. He has won numerous awards, including Clos, One Show, Communication Arts, Print and Addy.
MARK SCHRUNTEK is a freelance art director/copywriter who works for advertising agencies worldwide.

Initially attending New York’s School of Visual Arts with an illustration major in mind, Mark discovered and quickly fell in love with the creative side of advertising. Instructors Sal DeVito and Richard Wilde were crucial in helping sharpen and develop his skills. Upon graduating in 1993, Mark landed a dream job at DeVito/Verdi, working on award-winning brands including Daffy’s and Tri-State BMW. His next step was at Cliff Freeman and Partners where he received accolades for accounts such as FOX Sports, Staples and Sauza Tequila. Mark has also worked on staff at the Martin Agency in Richmond, VA, TBWA\Chiat\Day NY and BBDO NY. As a freelancer he has worked at internationally recognized agencies including Crispin Porter+Bogusky, 180 Amsterdam, Mother NY, Strawberry Frog Amsterdam, Publicis\Weat and McCann Erickson. His awards/honors include The One Show, Cannes, British D&AD, Communication Arts, the New York Art Director’s Club and ADDys.

Mark currently lives just a few blocks away from SVA with his two cats Rolly Polly Holy Canolli and Miss America. He plays guitar, has a guilty pleasure for 80’s metal, rides a Dutch bicycle, occasionally spars in boxing rings and thinks he’s much funnier than he in fact is.
One Last Hope, digital print, 2008, Illustrator
LEE'S FIRST CAREER CHOICE was to sit on the beach and paint every day. He was a fine arts major and attending Kingsborough College in Brooklyn when one of his art teachers, Mrs. Judith Wilde, convinced him to apply to SVA and pursue graphic design.

Lee entered SVA and under Mr. Wilde's curriculum, was required to take a basic advertising course. In that class he realized his new path. He was hired right out of SVA by DeVito/Verdi, and despite his art background, he became a copywriter. There, he created TV, radio and print campaigns. At DeVito, he won the $100,000 Grand Prize for the National Thoroughbred Racing Association, twice.

He's also worked for WestWayne, Atlanta and produced work for Toyota. At BBDO, he created work for Pepsi and GE.

As Creative Director of Cliff Freeman & Partners, he created new campaigns for Quiznos, Snapple, New York Daily News, CBS and Baskin Robbins.

Lee's work has earned him top awards in the industry, including the One Show, Clios, Cannes Lions, Addys, Art Directors Cubes and the Radio Mercury $100,000 Grand Prize.

Currently, Lee is freelancing as a copywriter, art director, creative director, as well as a photographer and illustrator. He also created and teaches at 101 The Ad School.
JACQUELINE Seow

1984 SVA graduate, has worked in book publishing at Simon & Schuster for the past 25 years.
MARK SETTEDUCATI is a magician and inventor of magic, games and puzzles. He received his BFA from the School of Visual Arts in 1978, and from 1980-1990 was a member of the faculty where he created and taught the first toy- and game-design class in the world. In 1980, three of his students graduated receiving the first ever BFA with a major in Toy Design.

He has performed magic around the world, and in 1992 performed a Magic sequence which he devised for the piece “She Lost It” by the artist Louise Bourgeois. In the 1970’s, Mark was her personal assistant.

Mr. Setteducati has invented over 50 magic, game and toy products that have been marketed by companies worldwide. His Magic Works series, marketed by Hasbro from 1994-1998, was the largest selling magic trick product line in toy industry history, with sales reaching $2 million a year.

He created home versions of TV game shows, including Jeopardy and Wheel of Fortune, and invented two games for Erno Rubik. In 2001, Mark was magic consultant for Mattel’s Harry Potter license.

He has been issued 17 United States patents, several of which are for magic. He is the author and inventor of The Magic Show, an interactive book of magic, published by Workman Publishing.

Mr. Setteducati was awarded the Leslie Guest Award for Creativity by the Society of American Magicians, and this past December the National Arts Club of New York presented him with a Lifetime Achievement Award for Magic.
MOLLY SHEAHAN was born in Portland, Oregon and moved to New York City in 1997. She studied design and art direction at the School of Visual Arts and started working in advertising in 2001 at Bozell NY. There she created the Grand Athena-winning “Look Deeper” campaign for The New York Times.

She joined Fallon New York in 2003 and was fortunate enough to work on campaigns for Virgin Mobile, Brawny and Time magazine. There she created the “Pendulum” billboard for Time magazine which won a D&AD Silver pencil and Gold Lion.

In 2006 she moved to the Fallon London office and worked on brands including Orange, Grazia magazine, Ask.com and Citibank. But the skies in London were too dark for her so she moved back to New York in 2007 and joined BBH where she worked on Levi’s, AXE, NYC, and Vaseline.

Her work has been recognized by D&AD, Athenas, One Show, Communication Arts, Cannes Festival, Art directors club, Andys and AICP.

Currently she is at BBDO New York enjoying working with her old Fallon friends.
As the virtual world advances, what happens to the real one?

Is government supporting small business? Are consumers?
Post-Modernism?
Neo-Expressionism?
Just Vandalism?
TIME. Know why.
Billboard, art director, agency: Fallon NY; client: Time magazine

- Billboard, art director, agency: Fallon NY; client: Time magazine
JAMES SHEEHAN was born and raised in upstate New York and moved to New York City at the age of 20 to study at the School of Visual Arts. He currently lives in the Catskills, where he is an art director and designer; he also teaches at the School of Visual Arts. He has had numerous solo and group exhibitions over the past decade in New York City and beyond. He also has been the subject of a documentary Trusting the Struggle produced and directed by Libba Marrian.

Sheehan’s painting combines elements of gestural abstraction, drawing, and iconography in a very personal expression. At once epic and intimate, his work is infused with references from his personal life as well as aspects of ancient Egyptian, Ethiopian and Mayan civilizations.

Sheehan is art director at Deconstruction Company. His clients have included Jaguar, Columbia Records, Sony, Random House and John Wiley & Sons. He has been published in The Village Voice and Elemental. He had been awarded by the Art Directors Club, Type Directors Club, Rhodes Family Award and Graphis.
"Human Touch, ink on paper, 2009, artist"
MITCH SHOSTAK began his career in publication design in 1973, after graduating from the School of Visual Arts. He has been the executive art director of PC Magazine, senior art director of BusinessWeek and art director for the business sections of The New York Times.


Returning to New York City in 1995, Mitch established Shostak Studios, Inc., whose clients include Architectural Record, Citibank, Consumer Reports, Continental Airlines, Contribute Media, General Motors, Guideposts, McGraw-Hill Companies, Merrill Lynch, Nikkei Business Magazine, PCMA, Prevention magazine, Shape magazine, Standard & Poor’s, United Nations, University of Miami, U.S. Dept. of Labor, the U.S. Green Building Council and the Weill Cornell Medical College of Cornell University.

Currently, Mitch serves on the Advisory Board of Directors for the Society of Publication Designers and was chair of their annual Annual Publication Design Competition for Non-Newsstand Magazines. He has served as a judge for the American Society of Magazine Editors, the Society of National Association Publications, the Society of Illustrators in NYC and the Illustrators Guild of Ireland.

Mitch is currently teaching a third year communications/graphic design class at SVA.
JOEY SKAGGS attended SVA after graduating from the High School of Art & Design in the early sixties. A fine arts major, he also studied graphic design and media communications, skills core to his unique multimedia approach to art. Radicalized by world events and full of rage at the social, economic and political systems that threatened freedom, fostered human exploitation, and curtailed independent thinking, he made a conscious choice to use the public arena as his exhibition space and the media as his medium rather than pursuing the traditional museum and gallery track.

Satire, irony, and humor have always been central to his arsenal of creative tools, and are used to bait journalists as unwitting collaborators who report his performances as news. Few media outlets have not fallen for one or another of his creations.

Skaggs' experience at SVA, both as a student and as an instructor—where he created the first course on Culture Jamming and Media Activism—was seminal to the development of his international reputation as a master of the hoax as art. His work is now the subject of media communications and art courses around the world.

Currently active as an artist and lecturer, as well as editor of The Art of the Prank blog, Skaggs remains committed to defending freedom of speech and thought and aspires to leave a positive legacy for generations to come.
Joey Skaggs, as Father Anthony Joseph, bringing religion on the move to people on the go.
ANGELA SKORAS was born in Greece and raised in Queens, NY. Her interest in art started in junior high. She attended SVA from 1983 to 1987, where she became interested in graphic design. There she found inspiration from her teachers, and made lasting friendships that carry on to the present.

Her first job was at Pantheon Books/Random House, in 1987, working for Louise Fili. In 1990, she went on to Rolling Stone as a designer. She took an art director position at Arista Records in 1994, and was promoted to creative director. There she met her husband, Mike Curry and they started Skouras Design in 1997, working on a variety of projects including book jackets, CD packaging and advertisements. After the birth of their son, they moved their studio to Kent, Connecticut, in 2006.

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MARIO VARGAS LLUSA

In the star-studded world of Latin American literature, — THE ART OF NOVEL—
RENA ANDERSON SOKOLOW, class of 1986, is founder of one2tree, a design studio in Brookline, MA, that specializes in logo, publication, and exhibit design. From 1986 to 2001, she held several positions at The Boston Globe, most recently serving as deputy design director. Rena’s work—which includes editorial design, corporate identities, books, posters, and several exhibits at the Map Center of the Boston Public Library—has been widely recognized, including more than 75 awards from the Society of Newspaper Design, Society of Publication Designers, Art Directors Club, American Illustration and Print magazine.

In Sokolow’s own words: “At The Boston Globe, finding the right balance of text, type, color and image was always my focus. My most successful pages and magazine spreads were the ones that started as a simple idea and evolved into bold visual statements. At one2tree, I collaborate with my clients to combine these elements in the development of distinct identities for use in a broad range of promotional material. While each project is unique, simplicity is the common thread.”
PATRICK SUTHERLAND transferred from Boston University to the School of Visual Arts from which he graduated in 1992 with a BFA in Advertising.

His first job was as an art director at DeVito/Verdi. Next, he spent five years as an art director at Grace & Rothschild before stepping into the world of freelance. As a freelancer he has worked at a variety of agencies, from creative shops like Fallon and Cliff Freeman to giants like BBDO and McCann.

Patrick has also returned to college, but this time on the other side of the lectern. He has spent six years teaching the next generation of creatives at the School of Visual Arts and, currently, as an adjunct professor of advertising at Kean University.

Along the way Patrick has picked up awards and citations from shows and publications including the Addys, the Andys, the Art directors club, Cannes Festival, Clios, Communication Arts, Graphis, the Kellys, the New York Festival, the Obies and the One Show.
TWENTY-NINE YEARS AGO, a poster hung over Leslie Sweet’s bed that would become her inspiration to never settle in her search for the big idea. “To be good enough is not enough when you dream of being great,” was the headline. It was a poster for the School of Visual Arts.

Since 1980, Art Director Leslie Sweet has worked at award-winning agencies for some of the most talented minds of their time, including Jay Chiat, Lee Clow, Alan Beaver and Tom McElligott.

Leslie has won every major award including Best of Show in the One Club, Cannes Gold Lion, Art Directors Club, D&AD gold pencil, Clio and an Emmy. Her work can be found in the permanent collection of the Museum of Modern Art and was selected for the "Mixing Messages" exhibit at the Cooper-Hewitt Design Museum opening. Leslie has lectured on advertising in the U.S. and Israel, written articles for industry publications and served on the board of the Art Directors Club. She was a member of the One Club and has taught advertising at the SVA.

With experience on accounts such as Reebok, Ray-Ban, Frito-Lay, Dreyfus, Panasonic and IBM, Leslie has been freelancing for 17 years as an art director/creative director. She spends her off time perfecting her pastry skills, skiing and playing tennis with her husband Joel, and training their Maltese, Moxie, to do therapy work.

Leslie graduated cum laude with a BS in Advertising Design from State University College at Buffalo and later attended the School of Visual Arts.
SO TAKAHASHI set up Heads Inc./So Takahashi Design in New York, in 1998. The studio’s main field of work has been print and packaging design and fine art, but also maintains a multidisciplinary practice, including releasing three music albums of electronic music, holding live performances in the U.S., Europe and Japan, and special design that has included many sculptural window displays for Shiseido in New York, and making a house exterior/interior for Søhatna’s Lovetann project—the latter being a commissioned work. In 2008, Takahashi launched his origami chair in London Designers Block at 100% Norway.

The basis for Heads Inc./So Takahashi design studio has been to combine commercial work with an ongoing exploration of design that floats between the different dimensions: 2D, 3D, audio. Whether it is a book cover, a chair, an album or a performance, it is all part of the same exploration and creative process of designing an output—an expression.
PATRICK TOBIN graduated from SVA with the class of 2003. After receiving his degree, he landed a position at Esprit International as their global image designer. In 2005, he accepted the opportunity to work as the senior graphic designer for the Visual Arts Press where he enjoys designing a wide variety of publications for the School of Visual Arts (including this one), using handmade type wherever possible.

Patrick has worked on numerous projects that have been recognized by AIGA, The One Show, the Art Directors Club, D+AD, Communication Arts and I.D. magazine.
Portfolio 9, 2009, designer: School of Visual Arts
ALLI TRUCH was inspired to move to New York and attend the School of Visual Arts in 1988 after hearing Richard Wilde speak at the Alberta College of Art. She completed a year as a special status student, then ventured into the concrete jungle inspired by the opportunities Manhattan had to offer and the doors that SVA opened for her. She began her career in the music business at PolyGram Records in 1989, and then rose to become the creative director at Elektra Entertainment, J Records and Island Def Jam Records.

As the art of album packaging dwindled, she joined forces with her sister, Kim Biggs (also a former creative director from the music industry). Now known as Biggs&Co., the pair are a bi-coastal force that are now exploring the areas of fashion, advertising and cosmetic packaging or anything that seems inspiring. Alli also began teaching graphic design at SVA in 2007 and is proud to have come full circle.
Return to the 36 Chambers, Ol’ Dirty Bastard CD package, 1995, art direction (designer, Brett Kilroe; photographer, Danny Clinch); client: Elektra Entertainment

Mahogany Soul, Angie Stone, CD package, 2001, art direction, designer (photographer, Warwick Saint); client: Elektra Entertainment
Vitamin C, (eponymous), CD package, 1999, art director, designer (photographers, Markus Klinko & Indrani); client: Elektra Entertainment

I’m Alive, Jackson Brown, CD package, 1993, design (art direction: Robin Lynch); client: Elektra Entertainment
VINNY TULLEY graduated SVA with honors and has been teaching basic advertising and advertising portfolio for the last 18 years.

He’s worked at some of the biggest advertising agencies in the world such as Young & Rubicam and Euro RSCG, as well as smaller creative shops like Waring & LaRosa, and DeVito Verdi, where he currently works as a creative director.

A partial list of clients he has produced work for include Meijer Super Stores, Mount Sinai Hospital, hotwire.com, Molson, Jackson Hewitt Tax Service, Volvo, Virgin Atlantic Airways, Acura, Bronx Zoo, Canon, United States Post Office, Sony, Planned Parenthood, DuPont, Duane Reade, Esquire, Duffy’s and The Sports Authority.

His work has been recognized by many award shows, including ADDY, New York Film and Television Festival, Art Directors Club, CLIO, Communication Arts, The One Show, Obie, Cannes Film Festival, London International Awards, Chicago Film Festival, Telly Awards, and the Radio Mercury Awards, and has been featured in Creativity Magazine, Adweek, Advertising Age and The New York Times.

Not bad for someone who started out as a cartooning major.
HOLLAND UTLEY WORKED FOR 20 years on a full range of editorial subject matter, from Vogue, Vanity Fair, Glamour and Harpers Bazaar, to House Beautiful, Women’s Sports & Fitness and European Travel & Life. He has also run a studio, Holland Design, doing books and magazines.

Originally he was in advertising in New Orleans. During a calendar girl shoot for a tool company he decided maybe advertising wasn’t for him. He moved to New York to attend SVA and focus on magazines. Richard was his teacher in Concepts class. The impact he made on me in class changed the way he thought about problem solving with images forever. Richard gave the class an exercise where they had to fill in giant blank letters (correspondence) and visualize who “would write what” on them. Richard would then pick the four most clever. Holland got two of the four only because I'd listened to Richard’s earlier lesson: when trying to conceptualize, most people look for an answer, when they should be looking for the question. Identifying the proper question is the key. Where most people were thinking, “What do I write in the letter?” Holland was thinking, “What letter, when placed on the board, will have the most visual impact?” Conceiving arresting images that communicate the editors’ original idea became a goal. All the following images resulted from that germ of an idea.
JAMES VICTORE is a self-taught, independent artist and designer. Design clients include Moet & Chandon, Aveda, Apple, Fuse TV, Time magazine, Yohji Yamamoto, Yamaha, The New York Times, and the School of Visual Arts. Currently, Victor is designing a line of original, hand-painted surfboards for Design Within Reach and James recently started his own design workshop with two friends called Sahre Victor Wilker. Awards include an Emmy for television animation, a Gold medal from the Broadcast Designers Association, the Grand Prix from the Brno (Czech Republic) Biennale, and Gold and Silver Medals from the New York Art directors club.

Victore’s designs are in the permanent collections of the Palais du Louvre, Paris; the Library of Congress, Washington, DC; the Design Museum in Zurch and the Stedelijk Museum, Amsterdam. The MoMA in New York City is exhibiting five of his posters in their show titled “Rough Cuts” until January 2010. His work is regularly featured in magazines around the world, and a monograph of his work will be published in 2010. He teaches graphic design at the School of Visual Arts in New York City. He lives, loves and works in Brooklyn, NY.
Plates, designer
RACISM
Racism and the Death Penalty

More than 30 years after thenation first set out to create a racial
corect system, in which the death penalty is used disproportionately
by the states and the federal government, the NAACP and the NAACP Legal
Teams have come together to study and analyze the issues. The study,
was conducted by the NAACP Legal Defense and Educational Fund,
Inc. (NAACP LDF), and the NAACP, and was released on March 10, 2003.

The study findsthat the death penalty is used disproportionately
in the states and the federal government, and that the system is
systematically biased against African Americans. The study
also finds that the death penalty is used disproportionately
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The NAACP and the NAACP Legal Defense and Educational Fund,
Inc. (NAACP LDF) are the

Double Justice: A Report on Racial Justice and the Death Penalty
Celebrate Columbus
1492-1992
America hoy, 500 años después / América today, 500 years later / L. Amérique auj
SCOTT WADLER is senior vice president of Design, Creative Services at MTV Networks.

In his 24 years at MTV Networks (he started there a month after graduating SVA), Scott has helped build the company’s creative services department into one of the entertainment industry’s top studios, producing award-winning work that articulates the cutting-edge pop culture sensibility of brands like MTV, Comedy Central, Nickelodeon and many more.

He has worked on everything from channel launches to upfronts, amassing a portfolio spanning print, multimedia, video and beyond.

Scott’s diverse body of work proves his own point. He designed the original Comedy Central logo. He led the team behind MTV’s first broadband video site. He decked Radio City Music Hall for the Martin Luther King Dream Concert. And he has spearheaded countless acclaimed campaigns.

His work has been recognized by numerous organizations including HOW, Art Directors Club, One Show, BDA, Type Directors Club, Print and AIGA. His Comedy Central Star Gazers Guide was displayed at the Franklin Institute. He has also spoken at the HOW Conference and taught at SVA.

Whether speaking to a roomful of designers or leading his outstanding team, Scott strives to stay true to his own “creative core,” embodying—and instilling in others—the same infectious enthusiasm and passion for creativity he has had since day one.
HITOMI EARNED HER Bachelor of Fine Arts in 2005 and was selected as one of the top 100 design graduates throughout the country by the National Portfolio Review. In the summer of 2003, Hitomi participated in SVA’s Internship for Credit program at MTV Networks.

As an MTV intern during her senior year, she designed a new set of characters to adorn the cable channel’s on-air promo spots: Gutterpups. At MTV, she also played a major role in designing various logos, such as MTV2, VMA, MTV Mobile and VIACOM.

Upon graduation, Hitomi were brought on board at MTV as full-time employee. Before co-founding HI(NY) with her dear friend Iku Oyamada in 2008, she also worked as an art director at a design studio in Soho. The projects she worked on include The Plaza, Mandarin Oriental, and Fashion Island in Dubai.

As HI(NY), Hitomi and Iku has been working globally from New York to Japan to the Middle East. Their work has gained recognition from numerous design organization including the One Show, Creativity and Print magazine.
Gutterpups, apparel, 2004, graphic designer, illustrator; client: MTV
Gutterpups, accessories, 2004, graphic designer, illustrator; client: MTV
BROOKLYN-BASED Michelle Willems began her career working alongside Louise Fili, designing restaurant identities and book covers, in the "pre-computer" era. She then moved into the entertainment industry as an art director at MTV, Sony Music, Tommy Boy Music, Comedy Central and Honey magazine—and she’s worked with some amazing photographers, illustrators, musicians and actors along the way. She has also taught typographic design to second-year students at SVA, as well as Miami Ad School. Other clients include Nickelodeon, Rubell Hotels, Cornerstone Promotions/Fader Magazine, Martha Stewart, (CP) the Point, Mavi Jeans, Stop Smiling Magazine, BET Networks and NBC/Universal. Michelle has also been recognized with awards from Broadcast Design, Print, AIGA and the Young Guns show at Art directors club in NYC.

She is available for art direction and design as well as photographic art direction and editing, and creative consultation. Currently, she is an instructor at the Pratt Institute.
BRETT WINGATE, an award-winning creative leader, is founder/president of Fear No Ad LLC, a full-service 360° ad agency. Prior to that, he managed World Wrestling Entertainment’s Creative Services department for all creative materials supporting the WWE brands.

A graduate of the School of Visual Arts, Wingate has been the recipient of numerous advertising industry accolades including Promax Gold awards and Clios as well as having his creative work featured in all of the advertising trade publications.

Prior to WWE, Wingate served as Executive Creative Director for Manhattan Marketing Ensemble. During his tenure, he worked on print, television, radio and web concepts for such accounts as Guinness, Maxell, and Johnnie Walker.

Before joining Manhattan Marketing Ensemble, Wingate held positions as creative director at Saatchi & Saatchi and McCann-Erickson ad agencies in New York City. Prior to McCann-Erickson, Wingate was VP, creative director for Grey Advertising working in their New York City and London offices where he managed the creative executions of national and international television, print, and outdoor ads for multiple global clients. Accounts included: Gatorade, Pepsi, Mumm Champagne, Couture, Smirnoff and Kohler.

Wingate also worked extensively in the fashion/beauty and cosmetics categories, creating successful campaigns for clients such as Pantene, Ivory, L’Oreal, Calvin Klein, Cover Girl and Olay.
HENRY SENE YEE is the creative director of Picador. A graduate of the School of Visual Arts, he started his career in editorial design freelancing at Condé Nast and Rolling Stone magazine. He got his first job in book publishing working for Louise Fili, the art director at Pantheon Books/Random House. He left to work at St. Martin’s Press as a senior designer, eventually promoted to senior art director Deluxe and to his current position at Picador, a leading literary trade paperback imprint launched in 1995. He has won numerous awards including AIGA’s 50 Books / 50 Covers, New York Art Directors’ Club, Type Directors’ Club, The New York Book Show, The Society of Illustrators, Prior magazine’s Regional Design Annual, Communication Arts, Graphic Design USA, and Graphis magazine. He can always be seen with a camera in one hand and a coffee in the other.
“Raw and tender in its beauty, and dark in its bizarreness... A masterpiece of a magnificent career.”
— San Francisco Chronicle

j. g. ballard - the kindness of women / a novel
PICADOR
Jiseok Yi is the senior art director at Big Ant International. He has a BFA in Graphic Design from SVA. His clients include Vogue, GQ, Bobcat, Red Cross, Oreo, KFC, Burger King, Honda Motors, Kleenex, Doosan, and others.

Yi’s awards include: One Show Design Gold Pencil, One Show Silver Pencil, Clio Gold Award, New York Festivals, D&AD, Cannes Lions, and others.

Big Ant International began in 2006 as a small design studio run by five SVA students. In just over three years, Big Ant has successfully completed over 120 projects for major multinational corporations and has gained global recognition for its creative and aggressive marketing tactics. In 2009, Big Ant was recognized by several major advertising and design organizations and awarded honors both in the United States and in Asia. To date, Big Ant has assisted clients in the areas of CI, BI, environmental design, interior design, poster design, guerrilla advertising, viral marketing, art marketing, exhibitions, video art, design editing and visual consulting.
RIK ZAK is a multidisciplinary designer who graduated from the Alberta College of Art and Design in 1973. In 1976 Rik continued to study design, advertising and illustration at SVA in New York. His teachers included Richard Wilde, Ron Traversin, Marshall Arisman and Milton Glaser.

In 1977, he and Chuck Schroeder, a former SVA faculty member, founded Schroeder Inc., a firm that continues to provide brand development and creative work for high-end luxury products and services, with clients worldwide. His design work has been published in Idea Magazine (Japan); Graphis Books (Switzerland); P.I.E. Books (Japan); Émigré Magazine and the Toronto Art Directors Club.

In 1988, Rik and Danish designer Mads Ascanius, founded Rezist, a line of men’s and women’s club-wear, accessories and furniture. Rezist’s concept was inspired and influenced by the dystopian worlds of Terry Gilliam’s Brazil, Oshii / Fujisawa’s Kerberos Panzer Cop and the emergence of international terrorism.

In addition to his design practice, Rik is also head of Visual Communication Design at the Alberta College of Art and Design, one of Canada’s most prestigious design colleges. Over the past 20 years a great many of Rik’s students have gone on to study at SVA under the mentorship of Richard Wilde and have built internationally influential careers as designers, art directors and illustrators.
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Rezist, poster 1989/90, creative director, agency/client: Rezist Clothing
THE ORIGINAL CONCEPT FOR THIS BOOK and the accompanying exhibition was the brainchild of Anthony Rhodes, Executive Vice President of the School of Visual Arts, and although I wasn’t sure of its merit at the onset, it soon became an experience of a lifetime. I cannot thank him enough for his support, generosity and vision. For a book of this magnitude to come to fruition in such record time, there are many to whom I am indebted:

- The Wilde Years’ Steering Committee (Anthony Rhodes, Sam Medenistein, Carrie Lincon, Francis DiTommaso, Michael Walsh, Carolyn Hinkson-Jenkins, Kevin O’Callaghan, Michael Grant)
- The Curatorial Team (Gail Anderson, Sal DeVito, Lisa Rettig-Falcone, Janet Powelich, Todd Rodem)
- Visual Arts Press (Michael Walsh, Patrick Tobin, Sheila Ledwidge, Brian Smith, Abimbola Famuyiwa, Corriel, Jen Liang)
- Visual Arts Gallery Staff (Francis DiTommaso, Richard Brooks, Jessica Hale, Eric Lendl, Matthew White, Maria Dubon)
- The Alumni Society of School of Visual Arts and the Office of Development and Alumni Affairs (including Anthony Rhodes, Carrie Lincon, Leigh Winter, Shannon Erwitz, Elizabeth Stark)

I especially want to thank Michael Walsh, the art director at the Visual Arts Press, who worked tirelessly to bring this book to completion.

A gracious thank you to Hanoch Piven, for his sense of humor and style, and for the caricature that serves as the cover of this book.

Heartfelt thanks to Lee Kelly, for her extraordinary crossword puzzles, “Crazy About Richard” and “Call of the Wilde,” which will challenge all.

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