



Nina Tovish

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Owner of Lucid Design, a business dedicated to interactive design and development (10/97–present)

Recent clients include the Booz-Allen & Hamilton, Cable in the Classroom, St. Columba's Episcopal Church, Folger Shakespeare Library, the Georgetown Public Policy Institute, InterMedia Survey Institute, the National Security Education Program (Department of Defense), and Ovation TV/PBS Online. Work comprises phases of consultation, specification, prototyping, design, development, and implementation for multimedia projects whether delivered on the internet, standalone kiosks, or CD-ROM.

My creative approach is informed by career experience in business communications, journalism, and the visual arts, as well as in new media — and draws on a strong technical skill-set, including design, imaging, sound, video, database, animation, and authoring software. I also provide the essential bridge between the client's needs and the technology requirements of a project, either through my own expertise in the field or through effective communication, collaboration, and coordination with others (engineers and developers, editorial personnel, illustrators, systems administrators, production staff).

For online examples of these and other projects, please visit: <http://www.luciddesign.com>

Other experience in new media

Senior Designer/Internal Projects, Howard Hughes Medical Institute (7/99–3/00)
Oversaw intranet design and development, created interfaces and prototyped feature sets for inhouse software projects. Supervised editorial and graphic design personnel, and established close collaboration with engineers and technical leads.

New Media Producer for the National Museum of American Art (10/93–10/97)
Managed the development of a broad range of projects aimed at making the museum's resources accessible and meaningful to the public, and developed museum standards and procedures for digital media acquisition and presentation.

Senior Producer and Creative Director of the National Museum of American Art's multiple award-winning self-titled CD-ROM, which features 763 works of art, powerful and innovative searching and browsing tools, over 80 multimedia supplements, and a Director's Choice exhibit, in addition to the full text of five collection catalogs. Art directed, coordinated all aspects of product, designed and produced prototype, and wrote the functional specification with the engineering team.

Project manager and interactive designer for virtual exhibits on NMAA's website.

Designer and programmer of a standalone kiosk at NMAA on "The Interpreted Landscape: 19th Century American Landscape Painting."

Proposed and produced the "Digital Atelier," a printmaking studio for the 21st century — five artists-in-residence at NMAA for three weeks demonstrated techniques and provided hands-on access to the latest image-making technology to the public in an event sponsored by 34 companies.

Creative, journalistic, and managerial experience in the visual arts

The Open Book? an exhibition of artist's bookworks at the Visual Studies Workshop Gallery in Rochester, NY — Curated, mounted, and promoted this show exploring the challenges and opportunities presented by the display of artist's bookworks in the gallery environment. (Spring 1993)

Cambridge Darkroom, Cambridge, England — Introduced concepts of marketing and strategic planning to management; revised database to reflect information needed for membership; developed a membership survey and surveyed other British arts organizations to determine their approaches. (Summer 1992)

Journalism — Wrote on the visual arts for various publications in the upstate New York region, including the Rochester Democrat & Chronicle. (1991–92)

Freelance photography — Clients included Boston University, Boston Woman Magazine, Curry College, Harvard Magazine, Parliamentarians Global Action, Project Bread, Radcliffe Quarterly and News, Time Magazine, University of Massachusetts, USA Today, and numerous private portrait commissions. (1986–91)

Boston Visual Artists Union — Formulated and executed a public relations strategy to publicize the BVAU's Fifteenth Anniversary, achieved press coverage in five major regional newspapers and two television shows. Designed and edited newsletter. (1987)

Boston Arts Festival — Served as managing editor of the Festival's Program/Catalog of a visual and performing arts events; assisted in development of Festival's graphic identity. (1985)

Experience in business communications

As a **freelance writer**, worked with a variety of clients to develop business communications strategies and materials to target clients or audiences, or for fundraising. Clients included organizations such as Northeast Consulting Resources Inc., and Greenpeace International. (1984–86)

Arthur D. Little, Inc. — As a professional in the Management Counseling section: planned and wrote proposals to clients in a wide spectrum of industries and services; participated in all phases of the Long Term Energy Plan for the State of Alaska; analyzed data and wrote the Sixth Report on the Signatory Companies to the Sullivan Principles; designed and wrote public relations and marketing material targeting a wide variety of audiences. (1981–83)

Awards and honors

Laureate in Media, Arts & Entertainment, **Computerworld Smithsonian Awards**

1998 Innovation Collection, for the "Digital Atelier" at NMAA

Merit Award: **Multimedia, 1998 How Design Annual**, for NMAA CD-ROM

Silver Medal, **Art Director's Club**, for NMAA CD-ROM (1997)

MILIA D'Or for Best Art & Culture Title, for NMAA CD-ROM (1997)

Henry Fellowship to Cambridge University, England (1980–81)

Prize for Best Senior Thesis in the Literature Major, Yale University (1980)

Elected to Phi Beta Kappa (1979)

Education

M.F.A. in Visual Studies, SUNY Brockport/VSW, Rochester, NY (1993)

Henry Fellow (Philosophy) at Cambridge University, England (1980–81)

B.A. in Literature (summa cum laude), Yale University, New Haven, CT (1980)

Speaking and teaching

Museums and the Web '99, New Orleans — Project Demonstration, "Rings of Passion Website" (3/99)

Industrial Designers Society of America, Southern District Conference — Workshop leader, “The Art of the Possible;” Speaker, “Interactivity? What Interactivity? (4/98)

Technology and Naval Historical Programs — Panelist/Speaker, “Outreach via the Internet” (7/97)

Museum Visits in the Multimedia Age, Free University of Berlin, Germany — Speaker, “One Museum’s Options” (5/97)

Museum Computer Network Conference — Panelist, “SGML and Other Strategies to Get the Most Out of Your Publications” (9/94)

MacWorld Expo/Boston — Panelist, “Overview of Low Cost Authoring Tools” (8/94)

MacWorld Expo Summit, Washington DC — Panelist, “Creation, Authoring, and Development Tools.” (5/94)

SUNY Brockport — Designed syllabus and taught a new undergraduate studio course entitled “Making Visual Books.” (Fall 1992)

Exhibitions

4th Annual Members Show, Pyramid Arts Center, Rochester, NY (9/92)

RIT/VSW Graduate Students Show, SPAS Gallery, RIT (3/92)

Booknotes/Notebooks, Cortland Arts Council Gallery, Cortland, NY (2/92)

Visual Studies Workshop Group Show, SUNY Brockport, (7-9/91)

Hitting the Books, Minnesota Center for Book Arts/University of Alabama (5/91)

Art as Dialog, SPAS Gallery, RIT, Rochester, New York (3/91)

Photoportraits, Bunting Institute, Cambridge, MA (6/90, solo)

N + 1 Group, Hilles Library, Harvard University, Cambridge, MA (5/90)

Cambridge Public Library, Cambridge, MA (5/89, solo)

Aspects of Light, Judi Rotenburg Gallery, Newbury St., Boston, MA (3/88)

Cambridge Multi-Cultural Art Center, Cambridge, MA (9/86)

Open Competition Exhibition, Boston Arts Festival (9/85)