

# RISDxyz

FALL/WINTER 2014/15

Rhode Island School of Design alumni magazine



## THE BODY

DESIGNING QUALITY CARE 22

ENVISIONING A BETTER BODY 32

FACING FACTS 36

EXPOSED 42



## DEPARTMENTS

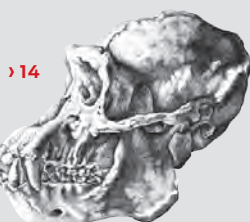
**03**  
**Conversations**  
*online, incoming,  
ongoing*

**10**  
**Listen**  
*reflections, opinions,  
points of view*

**12**  
**Look**  
*at body of work,  
inside out,  
tools for survival,  
enhancements*



› 12



› 14

**48**  
**Two College Street**  
*campus community  
newsbits*

› 52



**54**  
**Six Degrees**  
*alumni network news*



› 56

**60**  
**Impact**  
*who's giving to risk  
and why*

**62**  
**Where We Were**  
*picturing the past*



**64**  
**Where We Are**  
*class notes and profiles*



› 68

**96**  
**Sketchbook**  
*sketches, thoughts,  
ideas in progress*

## FEATURES

**22**  
**Designing Quality Care**

Though they're going about it differently, both **Will Harris** 10 ID and **Sloan Kulper** MID 06 are fully committed to improving health care in the developing world.



**32**  
**Envisioning a Better Body**

**Virgil Wong** 05 IL is building on a lifelong fascination with the human body to develop apps that help us manage our own health.



**36**  
**Facing Facts**

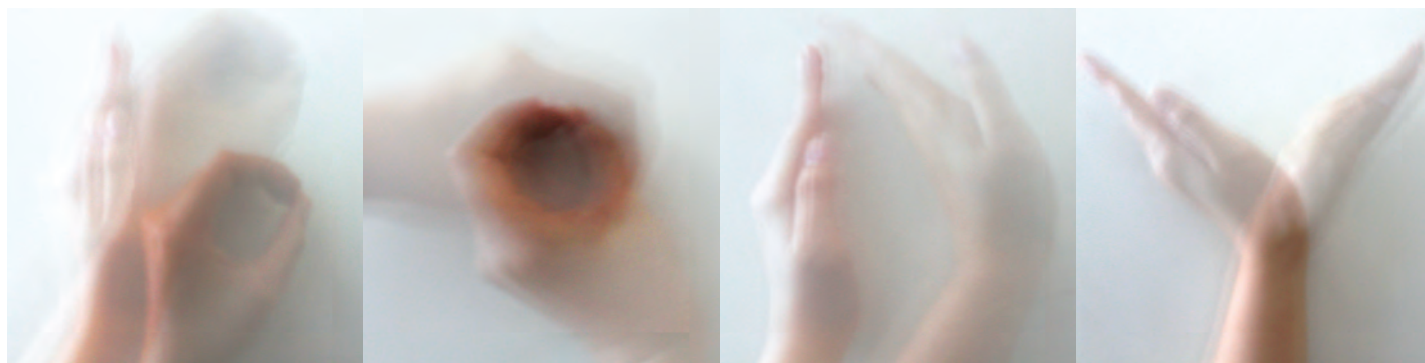
**Andrew Freiband** 95 FAV and a team of alumni work with USAID to humanize the impact of global poverty and life on the extreme.



**42**  
**Exposed**

In photographing his own body over the course of decades, **Arno Minkinen** MFA 74 PH surfaces timeless truths about the nature of being.





## Flesh + Blood

**LOVE THEM, HATE THEM**, feed and obsess about them as we do, our bodies are our interface with each other and the physical world. They're the often astonishing and perpetually intriguing vessels that hold who we are.

When you think about the body in the context of art, it's almost impossible to separate one from the other—just as it's impossible to separate the body from considerations of health and health care. They're all inextricably intertwined.

Artists often look at the body and interpret it in vastly different ways—through painting, sculpture, photography, film, Flubber (see page 77), jewelry, apparel, sugar (12) and the countless other mediums humans have used to signify each other for millennia. As this issue indicates, many of you find the body to be as fascinating and inspirational as artists always have—addressing it literally, metaphorically, memorably.

From a design perspective, alumni such as **Stuart Karten** 78 ID, **Stephen Lane** BID 85, **Aidan Petrie** MID 85 and **Christian Richard** MFA 05 GD are among those who have committed their careers to bodily concerns, designing medical devices that are helping us to live better lives—and save them, too.

In response to deeply personal medical crises, both **Will Harris** 10 ID and **Virgil Wong** 95 IL are passionate about health care but are coming at it from different perspectives. Wong is focused on developing apps and other visual learning tools to help people better manage their own health (32–35), while Harris, a member of the team at Design that Matters, is

designing effective, low-cost medical devices that address life-and-death crises in the developing world (22–31).

Alumni like **Jules Sherman** 94 ID on the West Coast (16) and **Sloan Kulper** MID 06 (24–31) in Hong Kong are partnering with doctors to research and develop better ways of delivering care, both in the US and abroad, where hospitals, medical regulations and health conditions vary enormously. Working with materials like cartilage, skin, muscle, bones and blood is still about “solving these very structural problems that involve material fatigue,” Kulper notes, with “the big difference [being] that you’re dealing with a living person who’s made up of all this complex matter.”

All this matter—the soft, wet mass of cells, bacteria, organs and systems that make our bodies the miraculous things they are—also informs the *body of work* of individual fine artists highlighted in this issue. Tickled and intrigued by questions of beauty, identity, connection, emotion, empathy, motivation and more, they make work that impels us to look at ourselves with fresh eyes—to reconsider the spiritual and ephemeral aspects of living in these odd vessels (12–19).

One of these artists, photographer **Arno Minkkinen** MFA 74 PH (cover, 42–47), has found an endless source of wonder in the simple act of photographing himself—his own unclothed body—over the course of 45 years. In the process of doing so, he has produced timeless images that remind us of our humanity, humility and the wonder of life itself.

■  
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**Liisa Silander**

■  
photo  
illustration by  
**Esther  
Eunsun Kim**  
16 GD



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### cover »

*Foster's Pond*, 1990 is one of the many self-portraits Finnish photographer **Arno Rafael Minkinen** MFA 74 PH has made at his waterfront home in Andover, MA since he first began photographing his feet, fingers, hands, arms, legs and other body parts in the 1970s. *Mouth of the River*, 2014, the image above, is another.

Wherever he photographs his own body interfacing with the world—in the woods, on mountaintops, in cities, in

the snow, submerged in water—Arno uses a light touch to make meaningful work. See and read more about it on pages 20–21 and 42–47.

As his new studio assistant, recent graduate **Rachel Jump** 14 PH helped with pulling together various bits and pieces for this issue. “I feel incredibly lucky to have ended up in this position,” she says, adding: “Arno’s work has always been very influential to my practice.”



### word photo illustration (1) »

**Esther Eunsun Lee** 16 GD looked to the graceful movement of American Sign Language in creating her “human alphabet” for a RISD Form + Communications workshop. An avid photographer, the Graphic Design major loves when she can incorporate her photos into her design work. After RISD she hopes to work in the film/TV industry creating opening credits and intro clips. “Sometimes, I literally wish I had all the time in the world to learn and do everything,” Esther says.



### Listen (10) »

Sculptor and painter **Annie Weatherwax** 84 SC now writes full-time and has discovered that making art with words is remarkably similar to working with clay, paint and other visual media. Just released in August, her debut novel *All We Had* is a funny, visceral story about a feisty girl growing up with a mess of a mother who uses her body to get by financially. The novel earned an Editor's Pick from Oprah's Book Club and has been optioned by Katie Holmes, who plans to star in and direct the film version.



### feature writing (32) »

An experience designer at Mad\*Pow in Boston, **Samantha Dempsey** 13 IL works to improve our interactions with the healthcare industry. Her background in illustration informs her approach to experience design as she incorporates narrative flow, visual storytelling and sequential art into her work. Samantha also conducts research into visualizing patient narratives and creates tools to help facilitate visual communication between patients and clinicians. In her spare time, she embroiders patterns of bacteria onto household objects.



### back cover »

*Chocolate Truffle* (2013, oil on linen, 6 ½ x 5" / private collection) by **Andrew Stevovich** 70 PT is a prime example of the many abstract humanist paintings he makes—of people alone, in pairs or in groups. Seeing his work as “very much like mirrors,” the artist points to two major influences: the early Italian Renaissance and Expressionism (which, for him, includes Gauguin). Andrew is now preparing for solo shows coming up in late winter and early spring at two Adelson Galleries locations—in Boston and New York.



## Textiles Table Revisited

In the Spring/Summer 2014 issue (page 93) we ran a silhouette of this table *before* the carpet had been incorporated and credited it to **Della Reams** MFA 05 TX. Since her contribution to the collaborative piece is the carpet and center knitted insert, we're running *Square tea table* in its finished form, as it appeared when exhibited last winter in Doha, Qatar, where she has lived and worked since 2008.

An assistant professor of Fashion at Virginia Commonwealth University Qatar, Reams specializes in fashion design, textile design and textile science. "I teach university students, half Qatari and half from all around the world," she says.

"Living in Qatar has been an adventure—and an amazing creative opportunity," Reams writes. "The carpets were developed for the *Dressing Up, Going Out, Eating In* exhibition at Katara Art Center Concept Space, where I also made cushion covers, furniture inserts, hoodies for men's jackets and dresses." Her latest research projects focus on designing Arabic-inspired knitted textiles for apparel and the home—many, like this carpet and insert, featuring Arabic calligraphy patterns.

Reams notes that living in Qatar has also allowed her to "travel for research, pleasure and student field studies to China, Hong Kong, India, Cambodia, Morocco, Jordan, Oman, London, Austria, Spain, Italy, Turkey and Portugal." She also notes that her piece *Parasailing Pink Elephants* is now on view at the airport in Atlanta, GA.



## Ancient History



I received my *RISD XYZ* mag yesterday and it looks beautiful! I was a little surprised to see my name in the alumni updates for illustrating *The Adventures of Trixie & Dinkidoo* as that project is over 10 years old... But it was nice to relive it!

I think that it may have gotten picked up as part of an article that ran on a series of marionettes I created for a Bloomsday/James Joyce celebration (*above*)...

Always excited to receive my mag...

**Nina Bays** 98 IL  
Wilmington, NC

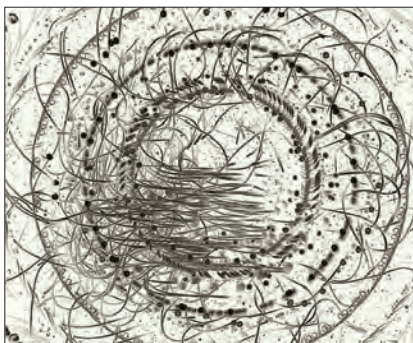
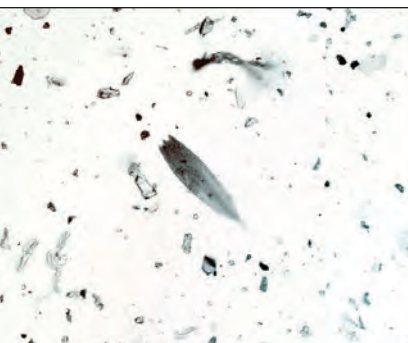
## Corrections Continued

In a correction from **Padric Meagher** 77 PT in the last issue—pointing out that we had misspelled 'Gandhi' in the fall 2013 issue—we misspelled his last name (ae instead of ea). Of course. No joke.

Photographer **Jill Greenberg** 89 PH, who shot the chicken photograph we ran on the cover of the Spring/Summer issue, actually lives in New York City now, not Los Angeles. She works out of her studio in Chelsea.

**Amanda McCorkle** 98 GD, who illustrated the *Revolutions in Making* feature in the last issue, loves the ready access to the beach and the woods where she lives in Richmond, RI, but doesn't just spend most of her free time with her dog. Her husband and young daughter actually come first.

## Art/Science Dichotomies



First of all, I really enjoy *RISD XYZ*. Interesting articles and great pictures. The design is excellent because it helps to hold interest and does not impede from linear reading.

On to some thoughts about science/art. I've been hearing about science/art similarities and dichotomies for years. At Brown, in a drawing class, I gave a presentation about my summer job as a lab technician in which I described how antibody labeling works in Western blots and staining of specific proteins in fixed cultured cells. At RISD I made multiple color lithographs—using stones, not aluminum plates—of the same theme. Also, in reaction to a painting professor who criticized my work for being too flat, I put wireframe 3D images I programmed in Pascal into paintings and prints. While I toot my own horn, I'm sure I'm just one among many artist/scientists.

The *New Naturalists* article [Spring/Summer issue, pages 20–29] is self-contradictory about the relationship between art and science. One sentence asserts “a dialogue between these opposites.” The next paragraph says: “Sobers never saw art and science as separate pursuits.”

The reality: there is no correlation. More scientists understand art than artists understand science, but some artists understand science. And some artists and scientists have no appreciation for the other disciplines.

Cammer shared microscopy images such as these—showing “4 seasons of dust” to the left and “human sperm aligned without heads” to the right, with one of his own watercolors in the middle.

My own bias—having gone through art school and now working as a research scientist—is that this may be explained because there are more areas of knowledge one must be expert at for science than for art. This may be explained because the ways science and art are taught (mostly) are very different, so people are turned off because they're mis-taught science and math. Perhaps another explanation is that [making] art requires no official credentialing and can be done on the cheap.

Plenty of artists show science, but very few do science. In contrast, there are tons of practicing scientists who do art and show their science (especially microscopy) as art. But you're unlikely to find that they were educated at RISD.

**Michael Cammer** MAT 89  
New Rochelle, NY

## Nature Lovers

I have really enjoyed the *Natural Instincts* edition. I work in biomechanics and I had no idea how many RISD folks were involved in the sciences in so many ways.

More of this please! It gives me hope that educating more people about science—and the human body especially—is progressing. Our profound training from RISD in visual presentation so naturally dovetails with science education and respect for the planet.

**anonymous comment**  
submitted as part of the readers' survey (see pages 8–9)



Loved the nature issue and the piece on the Nature Lab and Edna Lawrence [pages 64–65]. The Nature Lab

was by far my favorite place to draw and work. It is still an inspiration as I do my work as a botanical illustrator. I have my own small farm and nature lab full of specimens!

**Wendy Hollender** 76 TX  
Accord, NY

I always enjoy seeing other artists' and designers' sketchbooks, and I love poring through *RISD XYZ*. Now my kids do, too—the future design generation is upon us!

*Yours in STEAM,*  
**Nadia Maryniak-Halstead**  
MFA 92 GD  
Boulder, CO



# [10 WORDS MORE OR LESS]

They are so motivated to improve their work! I can see it in their eyes.

new Associate Professor of ID **Claudia Rebola**, author of the forthcoming book *Design Technologies for Healthy Aging*, speaking about RISD students

My whole thing was she's so... over the top...we can strip it down.

stylist **Mel Ottenberg** 98 AP speaking about his work to shape Rihanna's style (*New York Times*, 5.28.14)

Beauty and truth nuzzle around like agitated atoms at the intersection of body and soul.

**Judith Schaechter** 83 GL on her blog *Late Breaking Noose* (9.30.14)

During crisis it is easy for empathy to be overshadowed by urgency.

RISD Architecture Critic **Nathan King** speaking at the full-day charette *Fighting Ebola with Design* (11.8.14)

It's our moral obligation to make relevant work that uplifts the human spirit.

conceptual artist **Daniel Martinez** speaking at RISD (10.30.14)



A photo by **Jesse Burke** MFA 05 PH from a series called *Wild + Precious* in which he's exploring the precariousness of nature through road trips with his daughter Clover.

## Scaremongering?

Where did you get your information about current climate change (i.e. global warming) effects [in *Renewed Energy*, page 1]?

"Daily news sources" are not scientific evidence, as you appear to claim. Good grief, some of them claim Elvis is still alive! For the past 17 years the globe we inhabit has been cooling, as measured by the same instruments that triggered the global warming hysteria of the 1990s. You can look up the lower troposphere temperature and land surface temperature data on the NASA and HadCRUT websites. Those (sometimes) are valid sources.

All of the events you mention have been decreasing in intensity—as temperatures fall and as CO<sub>2</sub> levels in the atmosphere continue to rise. In October NASA confirmed that global warming has stopped over the past 15 years (actually 18 years), even though atmospheric CO<sub>2</sub> levels continue to rise. In other words, all of the actions we have been advised to take to reduce CO<sub>2</sub> emissions by the IPCC, the EPA and other "climate change" vested interests are counter-productive and extremely wasteful of our dwindling resources.

The effects you mention—wildfires, mudslides, etc.—are all weather-related, having nothing to do with climate. Tsunamis, for heaven's sake, are caused by undersea earthquakes! That's as much related to climate change as your hangnail.

You may mean well, but please check the facts before you join the scaremongers and instead ask your readers to save our resources for dealing with the real environmental problems of our day.

Feel free to include this critique in your next issue. (Bet you don't!)

**John Lukens**  
Gilmanton, NH

**Dave Rejeski** 73 ID, a science policy expert at the Woodrow Wilson Center and a contributing writer to our *Natural Instincts* issue, adds: "This letter is a reminder of just how polarized the debate is in this country. Risky Business, a report released last summer by a bipartisan group of civic and political leaders, outlines, as its subtitle says, The Economic Risks of Climate Change in the United States. Treasury secretaries dating back as far as the Nixon years have produced reports predicting a heavy loss of coastal properties, a shift of farming northward and dangerous outdoor conditions because of climate change."

## Submission.

Confession: getting this magazine makes me groan.

It'll stay on the stack on the kitchen table before being swept to the coffee table. It will be weeks before I crack it open and nonchalantly flip through. The seasons will change until I finally concede defeat and pore over the articles and class notes.

XYZ is beautiful in every way: visual, tactile, literal. The agony is self-induced; the pages full of pathways RISD alumni have forged in the arts, and the accolades they win taunt me.

I went another way.

**“The classmates I kept in touch with pre-Facebook all suffered a sort of post-RISD traumatic stress disorder that required space and time from their respective mediums.”**



I left Providence a week before graduation. My roommate and I packed up our apartment, leaving behind a lot of undergrad angst and about 20 RISD chairs we'd stolen for dinner parties. It wasn't that we didn't love RISD; we were both just “done” and could elaborate on being “done” at great length, with explanations punctuated by obscenities and foot stomps in the mary jane platform boots popular in the mid-90s.

So we left to start our lives—my roommate hours after her last final, me a day later—both of us well into the work week at jobs by the time our classmates congregated to claim their degrees. We weren't unusual. The classmates I kept in touch with

pre-Facebook all suffered a sort of post-RISD traumatic stress disorder that required space and time from their respective mediums.

We played with studio work while maintaining jobs. We executed half-hearted portfolio sites in the earliest days of the web. We gave it half a stab—not a full stab, not a real stab.

And then we went about our lives, in the midst of a recession, with jobs that kept us out of our parents' basements. We acclimated to a new economy based on the web and tried to force our artsy squares into precise, round tech holes.

It worked.

### **YOU'RE GOOD ENOUGH AND SMART ENOUGH, AND DAGNABBIT, PEOPLE LIKE YOU**

It wasn't the cones and fluxes I learned about in the Metcalf Building that made daily appearances in my job. Long after friends had abandoned their cameras or jewelry tools, RISD remained with us. We just found new ways to inject the RISD think-geist into our daily rigamarole.

And for the 16 years since I left RISD, that has kept me satisfied. I am lucky enough to love my work and be good at it. It's creative, if not in the way that I'd idealized when I sent my bicycle drawing in to the Admissions Office.

So far divided is my life from the lives I see profiled in XYZ that it imbues a sense of shame—

That I abandoned ceramics.

That I abandoned the hard life of pursuing my artwork.

That I wasn't brave enough or talented enough to make it happen.

That I took an easy route.

I would read XYZ with a mental backchannel of reassurance about my own accomplishments; a bad Stuart Smalley impression.



As time went on, it got easier to accept my distance from ceramics. “Are those yours?” people would ask about the crafts and sketches I'd occasionally dabble in. And I'd be embarrassed to admit they were—as if it were a narcissistic whim to spend time on such things.

### **LEARNING TO CENTER. AGAIN.**

And then I had a vision: I read about a small ceramics school in Tuscany and, on a self-indulgent whim, took off for a week in Italy.

Within hours of sitting at the wheel, it was like I'd never gotten up 15 years ago. I quickly found myself falling into old studio habits—sneaking back in after dinner, blasting music and working until early morning. I'd walk back to my room in the quiet hours of the night, covered in wet clay, happiness oozing out of every pore.

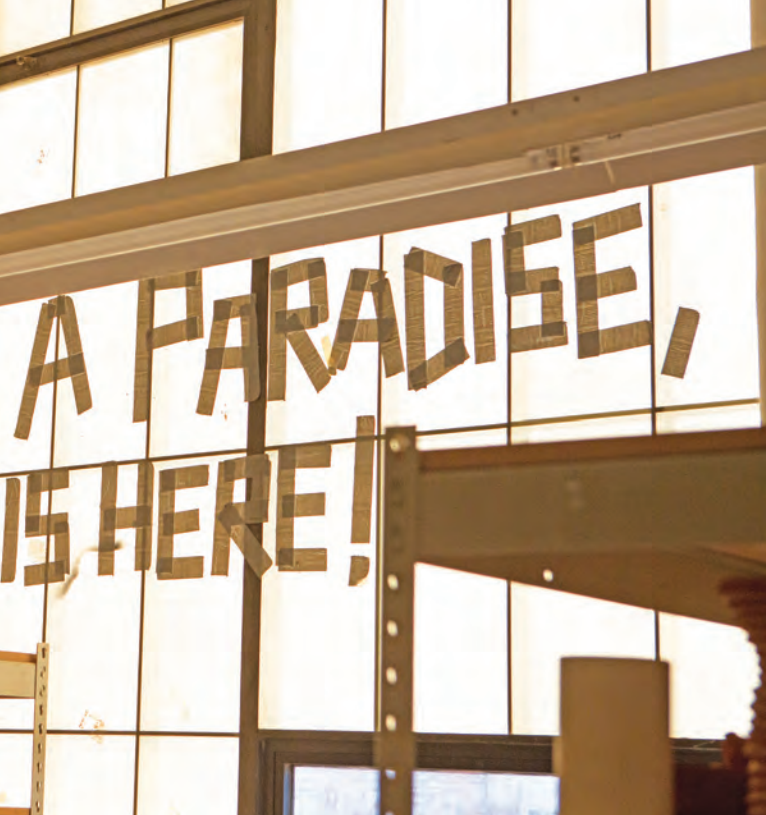
So I returned to the States, sure I'd get back on the horse and be in a studio. I talked about converting the garage, about 220v connections for a kiln. But I saw only roadblocks. If I couldn't get 220v, then I couldn't fire my work. If I couldn't get a stool at the right height, I wouldn't be able to throw properly. If I couldn't insulate the garage, it would be too cold to work in there. Suddenly, another 18 months had passed.

The roadblocks had won.

Eventually, determined to try again, I settled for simple: I took a class at a local arts center. From the moment I sat down with a stack of sketchbooks of unrealized pieces from the previous 10 years, I knew that I was back.

The encouragement there pushed me harder, and gave me the confidence I needed to keep moving forward, to keep producing. I wasn't romantic about the work. It was just about process, about getting it out.





Quickly, it became serious—methodical and focused. I started taking classes at Oregon College of Art and Craft, with open studio hours and access to every tool and material. And crits.

#### DOING THE WORK

Now I juggle work-related emails from my cell while standing at a slabroller. Work travel translates to lost studio time. Friends take “I’m at studio” as an acceptable response to whatever they’re asking me to do. I am no longer embarrassed about my work or my time there. I post photos of my ceramics to Instagram like a giggling fool and accept the praise of friends—something I couldn’t do as an undergrad. It’s not critical, and that’s ok. *I’m* critical about it in a way I wasn’t at RISD.

I’m producing work that makes me happy. The undergrads at OCAC haven’t been alive as long as I’ve been throwing at the wheel. They are moony when the term “RISD” is thrown around, but I assure them that the path out of RISD isn’t a yellow brick road.

I’m not idealistic about ceramics: I’m not going to grad school or changing career paths. I doubt there are shows in my future. I don’t have a website.

### “I let fear of inadequacy intimidate me from calling myself an artist.”

It’s not what I go to studio for.

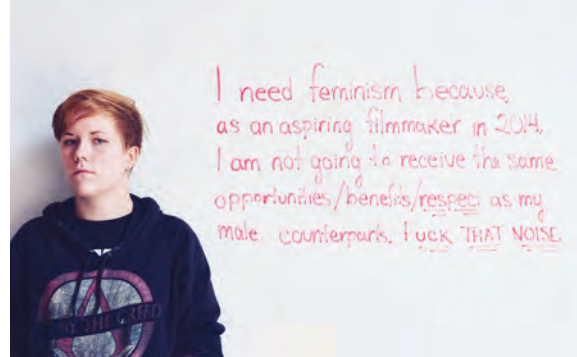
The process of creation is what led me to RISD 20 years ago. On the precipice of college—at the intersection of academia and creativity—I chose creativity. It feeds me in a way that nothing else can.

For too long I let doubts and roadblocks discourage me from being back in a studio. I let fear of inadequacy intimidate me from calling myself an artist.

*I’ve always been an artist.*

The latest issue of XYZ arrived last week. I read it over a beer at the kitchen table—before the seasons changed.

**Amanda Blum** 98 CR  
Portland, OR



### RISD Feminists Speak Out

This fall the student group known as RISD Feminists is continuing to invite members of the campus community to come by Ewing House at selected times to share brief thoughts about why feminist activism is relevant in the 21st century. The plan is to use the images in a campus-wide poster campaign to promote awareness and garner support.

**Rebecca Richards** 16 IL, who joined the group this fall, notes that more than half of her friends have been sexually harassed or assaulted. “Anyone who says women are considered unequivocally equal [in society] just isn’t paying attention,” she says. “There’s a lot more work to be done.”

# [10 WORDS] MORE OR LESS

I could neither do battle  
with a physical enemy nor run  
away from it.

**Mary Jane Begin** 85 IL writing online about  
the artwork she's made in response to her recent bout  
with breast cancer (11.6.14)

Things are not as they seem. Pay  
attention. Challenge what you see.

RISD Provost **Pradeep Sharma** speaking  
to new students at Convocation (9.8.14)

Medical devices need to  
evolve from being products  
people need to products that  
they actually want.

**Stuart Karten** 78 ID writing in *Innovation*,  
the IDSA quarterly (Summer 2014)

It's really an amazing honor.  
It's very validating.

**Barbara Wong** MA 95, executive director  
of Providence CityArts for Youth, accepting a 2014  
National Arts and Humanities Youth Program Award  
from First Lady Michelle Obama (11.10.14)

I urge all of you: Follow your heart.  
The math will come later.

architect **Hildegard Vásquez** BArch 94 accepting  
the 2014 Alumni Award for Professional Achievement  
at RISD's Commencement (5.31.14)

## Food for Thought

Those of you who regularly look  
at *RISD XYZ* apparently dislike  
surveys as much as baby and  
wedding photos. Or at least that's  
the sense we got when we tried  
gauging reader sentiment with  
a self-mailer survey (and online  
counterpart) in the last issue.

Though we got fewer responses  
than we'd hoped, the people who  
did respond gave us a lot of helpful  
feedback. Here are a few highlights:

- » the length (100 pages) and frequency (twice a year) are "about right," according to 75% of respondents
- » you're most interested in: class notes, feature stories and *Look* (in that order)
- » you're least interested in: baby photos, wedding photos and the *Sweethearts* column
- » respondents gave a general thumbs up on our covers, design, writing and overall relevance
- » only roughly a third of readers ever open *XYZmail*, our monthly newsletter



## Some comments that gave us pause

- » Never look at it.
- » Since you asked, I have never liked the format of this publication since it changed from the quarterly *risd views*. I still look at *RISD XYZ* out of habit, but seldom do more than flip through it. It's too big/long, some of the text and photos are too small and unappealing, and the whole effect is too much like MIT's *Technology Review* (which I also get and don't read either). I am a big reader but this always seems unappealing and a burden to get involved with. The layout seems attractive, but something about it presents a barrier—maybe the type is too much the same size or too many of the pages look kind of the same—and certainly there's just too damn much of it and it feels overwhelming.
- » It feels like all of the info is about the most current graduates and very little about graduates from the early 90s, 80s & 70s. I feel like I have a lot of amazing classmates and see very little about them in there.... I am neither high-profile nor rich but I have accomplished some awesome stuff... Just saying.
- » The magazine should be more economical. It should be printed on cheaper paper, be smaller in size and only be once a year.
- » It's no good. Let's see some good art. As in a waste of \$.
- » Needs a better, more organized layout. To me it looks all jumbled together and confusing. Better writing, spelling and grammar, though I don't mind too much. When I went to RISD no one besides my English teachers could spell so I'm not surprised. And I even remember seeing spelling mistakes in the college catalog I looked at as a prospective student. Also, the magazine needs a clear goal/focus, because I have no clue what it is. And this is reflected in its layout. When I look at *RISD XYZ* it's just a mish-mash of different things and some of it's interesting to read or cool to look at but it's difficult to navigate and I have no idea why a lot of the stuff that's in the magazine are [sic] in it.
- » It is going—with the nation—in the post-literal, post-industrial direction. Don't know how that will work for RISD—or the world.





## Readers' comments that make us smile

- » Beautiful, inspiring, sometimes overwhelmingly excellent.
- » It's really so well done—it's on par with any great magazine.
- » Just a good, stimulating resource—inspiring me to do more/better.
- » I LOVE this magazine! Every issue is a delight and an inspiration!
- » Has spirit—growth—life-inspiring.
- » Beautiful layout. Great art. Interesting what alums are up to.
- » It reminds me of what a great community I belong to. I love the stories and the visuals.
- » It's like RISD—almost overwhelming in its energy.
- » Love most the insanity of it all.
- » Design. Attitude.
- » Like most: visual clarity and impact, quality of writing and discussions. Topic choices—and this at a time when I'm becoming impatient with other magazines (*The New Yorker*).
- » The visuals are terrific and most important to me. The color reproduction is outstanding.
- » Even more than *Artforum* and *ArtNews*, helps me see where seminal work is headed before it goes anywhere.
- » XYZ has become a great publication... love the thematic approach and the depth and quality of the content.

## Over the Moon

This mag is outrageously great!

Immediately upon receipt, I choke down the articles and check out referred sites. Then, I carefully select who of my colleagues might be worthy of seeing it next.

Honestly, it “gels” the RISD qualities of global excellence and curious creativity in a way that strolling the campus, studios and museum cannot—you can hold/grasp it!

It inspires generosity to read of the achievements of those associated with that very special place. So, WELL DONE to all who work to make this greatly loved publication! CARRY ON!

*With gratitude,*  
**Susan Bingham Mickey** 94 Arch\*  
*Clemmons, NC*

## Bigger is Better

I replied to your survey, but forgot to add that I think the typefaces throughout XYZ could be a tiny bit larger in the articles. Yeah, I'm not all that young, but they are still a bit too small—the whole magazine is so much better designed than in the past, so I really shouldn't find fault—but I do struggle to read much of it easily...

**Holly Mason 70 IL**  
*Lincoln, RI*

MAKE  
RISD  
YOURS  
THIS  
SUMMER

### SUMMER PROGRAMS 2015:

**SUMMER STUDIES ART + DESIGN COURSES**

**TEXTILES SUMMER INSTITUTE**

**SUMMER INSTITUTE FOR GRAPHIC DESIGN STUDIES**

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### OTHER SUMMER PROGRAMS:

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**RISD.EDU/SUMMER**



## Finding + Using My Own Voice

**FOR MANY YEARS I EARNED A LIVING SCULPTING SUPERHEROES** and cartoon characters for Nickelodeon, DC Comics, Warner Brothers, Pixar and others. I once flew out to George Lucas' ranch in California with a sculpture of JarJar Binks, and for years I worked with the creator of Miss Piggy at Children's Television Workshop. For a long time everything I owned was embedded with tiny pieces of clay and my clients all knew which sculptures were mine because they were covered in dog fur.

When my brother was diagnosed with early onset Parkinson's disease in his 30s, I quit sculpting and started writing—and then to my surprise, publishing—short stories. I had always wanted to be a writer, but I have had no formal education as a writer. I'm also dyslexic so I never took my prospects seriously.

But I discovered that the years I spent adding and

subtracting and carving away bits of clay proved to be exceptional training for the work of writing. In many ways the process of finding a character in a hunk of clay is the same as finding a story on a blank page. You must work a piece from all angles and recognize the dangers of focusing too quickly on details when the structure and form have not yet been fully established. Life as a sculptor taught me how to be alone and how to maintain focus. I learned to be patient, persistent and disciplined—and to sometimes let a character emerge on its own.

Fiction writing is many things. It is a mining and sifting through the raw material of life until something of substance emerges—a story line or character worth pursuing. But the true job of a writer is to elicit an image—a rich and expansive picture of the world written on the page. In many ways, writing is a visual

■  
by  
**Annie  
Weatherwax**  
84 SC

Several 9x12" and 16x16" mixed-media paintings from a series called *Crazyland*.





**“What drives my work most is my voice—a dark and light, frivolous and grave, sardonic and serious sensibility that feels embedded in my DNA.”**

art because we see not only with our eyes but also—and sometimes more powerfully—with our imaginations. The craft of writing for me has less to do with the study of literature—or even with writing proficiency—and much more to do with the disciplined skill of seeing.

As Ralph Waldo Emerson pointed out, “Everything in the universe goes by indirection.” I believe it’s the artist’s responsibility to organize life’s random elements and hold them out to an audience in a way that makes sense. Whether working with random patches of color or clay—or in the writer’s case, the random events of life—the greatest task of any artist or writer is not just to see, but to see deeply and to look beyond the chaos to a new form—one that holds together and sheds light.

What is most important to me as an artist and a writer is authenticity of voice. Voice is an intangible but discernible sensibility that threads through and ties together a body of work. It can be loud or quiet, but we always feel it.

The artist’s voice is in everything she does. When I first encountered Flannery O’Connor’s cartoons, what impressed me most was not so much the drawings

(although they are extraordinary), but the fact that I could plainly see her writing style in her artwork. I could identify Flannery O’Connor’s voice, the wit and gothic tenor unmistakably hers.

If I had to classify my own voice, I’d call it comic realism. It is a heightened, stylized wryness that often plunges into darkness. It permeates everything I do.

In my *Gilligan’s Island* paintings, I infused the cast of comic, laughable characters with a deep despondency. My portraits are realistic, but I use bold cartoonish colors. In my abstract work, frivolous nonsensical shapes become oddly human. Like my visual work, my fiction is bold and colorful with an undercurrent of darkness.

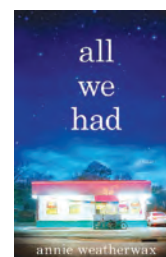
Authenticity of voice comes from a place of feeling, not from logic or language. Overthinking can destroy it. If Jackson Pollack thought too much

about what he was doing, his paintings would lack their authenticity of feeling.

Human beings are surprisingly adept at recognizing authenticity. By all accounts, Bob Dylan’s voice is less than perfect. But the truthfulness in his music transcends its limitations to touch—and retouch—millions.

My artistic inspiration comes from many places. My fictional characters are often inspired by paintings—Alice Neel’s portraits are my favorites. And the boldness of Lorrie Moore’s characters has inspired my paintings. Both my painting and writing styles are influenced by the campy melodrama of Pop artists such as Roy Lichtenstein and Andy Warhol. I also count among my influences the stylized animated drawings of my former clients, DC Comics and Nickelodeon.

Yet what drives my work most is my voice—a dark and light, frivolous and grave, sardonic and serious sensibility that feels embedded in my DNA. In life, as in art, I cannot see reality without seeing the absurdity of it, too. ■



Released in August, Weatherwax’s first novel has already been called out as an Oprah’s Editors Pick and is headed for the big screen, with Katie Holmes starring in the mother-daughter story and making her directorial debut.



## Sweet + Sour

Through her stylized depictions of racial and sexual exploitation, **Kara Walker** MFA 94 PT/PR is still frank enough to horrify. Her latest spectacle—installed in a defunct Domino sugar factory in Brooklyn for two months last summer—presented a house-sized figure of an African-American woman, naked and crouched in the form of a sphinx. *A Subtlety, or the Marvelous Sugar Baby* was literally sugarcoated, with more than 30 tons of refined white sugar—a colossal reminder that slavery was once the cost of a little sweetness for our food. The visitor tally topped 130,000 before *A Subtlety* dissolved, as planned, into memory. [learn.walkerart.org/karawalker](http://learn.walkerart.org/karawalker)

**Kara Walker**  
MFA  
94 PT/PR

## Cold Comfort

Twisted, open-mouthed, slumped, curled: the stained glass figures **Judith Schaechter** 83 GL creates overstep two dimensions to take on the weight of human struggles. In her fall show *Dark Matter* at Claire Oliver gallery in Manhattan, she presented eight stunning stained glass light boxes along with 10 new glass sculptures—heavy, opaque saints and beasts, kiln-cast and carved by hand. “Not pretty,” a reviewer for *New York Arts* said about the delicate and troubled figures. “Not attractive, not comforting—but disturbingly beautiful.” [judithschaechter.com](http://judithschaechter.com)

**Judith Schaechter**  
83 GL







## Warts and All

In his series *HUMANS*, prolific photographer and RISD Professor **Henry Horenstein** 71 PH/MFA 73 hides nothing. "I want to make fundamentally good pictures that make you stop and look and maybe reflect," he says. Horenstein had established himself as a cultural documentarian before turning to animals for his books *CREATURES*, *CANINE* and *AQUATICS*. The natural next step in the evolutionary ladder was *HUMANS* (2004), for which he photographed his models "bit by bit, from head to toe" and then asked them to "turn over" so he could do it again.

[henryhorenstein.com](http://henryhorenstein.com)

**Henry  
Horenstein**

71 PH/MFA 73

**Susan  
Jamison**

MFA 91 PT



## Decidedly Feminine

Drawing on a childhood fascination with animals, flowers and fairytales, **Susan Jamison** MFA 91 PT uses egg tempera to paint "enchanted moments" from her "highly feminized vision of nature." That means mixing medical details like the veins in the skull with the occasional two-headed creature. "I play with concepts of interior and exterior beauty," she explains. After winning a 2014 Lillian Orlowsky and William Freed Foundation grant, Jamison will exhibit new work next fall at the Provincetown [MA] Art Association and Museum.

[susanjamison.com](http://susanjamison.com)



## Measuring Up

For **Laura Swanson** MFA 11 DM, the "cultural bias toward sameness, size and symmetry" is at the center of both life and art. In *Anti-Self-Portraits* she explores the marginalization and exploitation of physical difference by "hiding in plain sight." Swanson is now preparing for *Art of the Lived Experiment*, a show at the Grand Rapids [MI] Art Museum (April 10–July 31, 2015) that will feature *Uniforms* and *Homemade Bull*, two new series centered on questions of physical size.

[lauraswanson.com](http://lauraswanson.com)

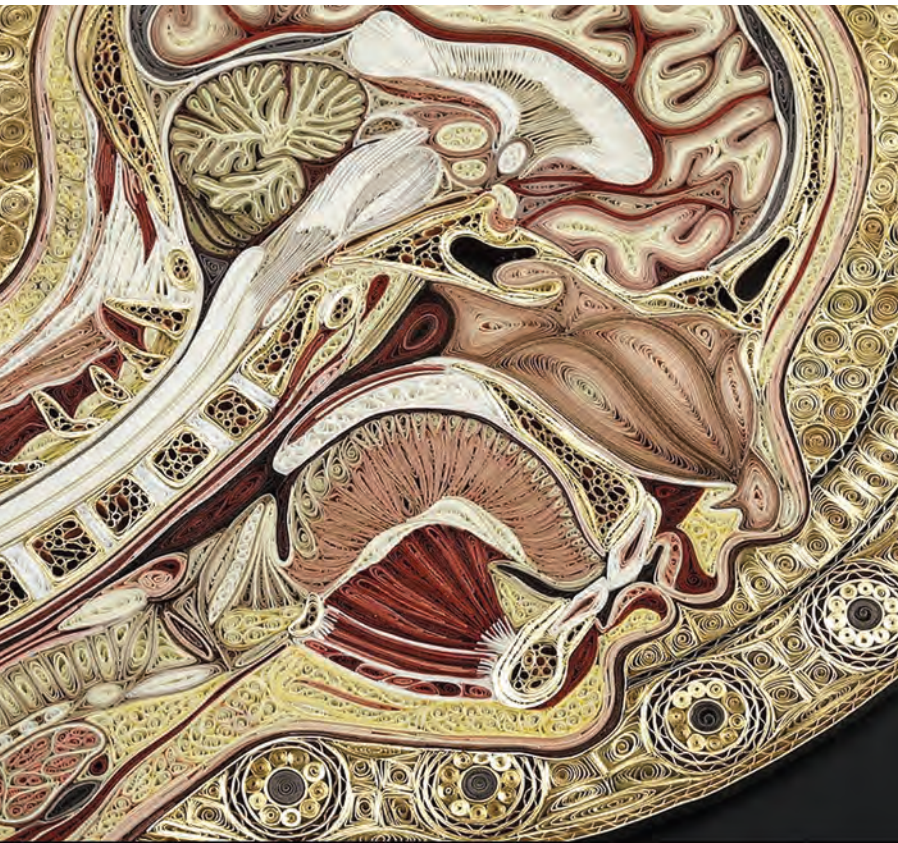
**Laura  
Swanson**  
MFA 11 DM



## Inner Landscapes

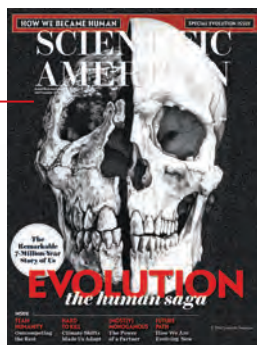
**Lisa Nilsson** 85 IL sees a certain obsessiveness and “attraction to the intricate, multifaceted, complex” as the backbone of her various bodies of work. For her *Tissue Series*, she uses a technique called quilling—dating back to the Renaissance—to roll and shape Japanese mulberry paper and the gilded edges of old books. “I find quilling exquisitely satisfying for rendering the densely squished and lovely internal landscape of the human body in cross section,” says Nilsson, who is represented by Pavel Zoubok in NYC.

[lisanilssonart.com](http://lisanilssonart.com)



**Lisa Nilsson**  
85 IL

**Katy Wiedemann**  
13 IL



### Illuminating Science

Just a year out of school, illustrator **Katy Wiedemann** 13 IL is rightfully excited to have landed the cover of the September issue of *Scientific American*. Her work also graced the lead story, which focuses on the incredible new discoveries paleoanthropologists have made in recent years—revelations that have fundamentally changed the way we understand human evolution. Based outside of Philadelphia, Wiedemann specializes in scientific illustration, creating her work using a combination of digital and traditional techniques.

[katywiedemann.com](http://katywiedemann.com)







**Doreen  
Garner**  
MFA 14 GL

## Gutsy + Organic

Naked, writhing and slathered in Vaseline and glitter, **Doreen Garner** MFA 14 GL put herself on display during RISD's Graduate Open Studios last spring. In presenting herself as a specimen inside a vitrine full of faux viscera, she brought certain viewers to tears. "I reconfigure my perverse observations as a black, Christian, female artist into uncanny experiences," she explains. Wet, gutsy and organic, her intricate glass pieces are also "visually combative." RISD faculty awarded Garner the \$10,000 Toby Devan Lewis Fellowship at graduation and as icing on the cake, she landed a summer residency at Skowhegan.

[doreengarner.com](http://doreengarner.com)

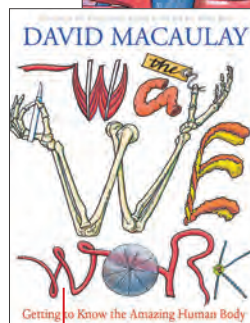
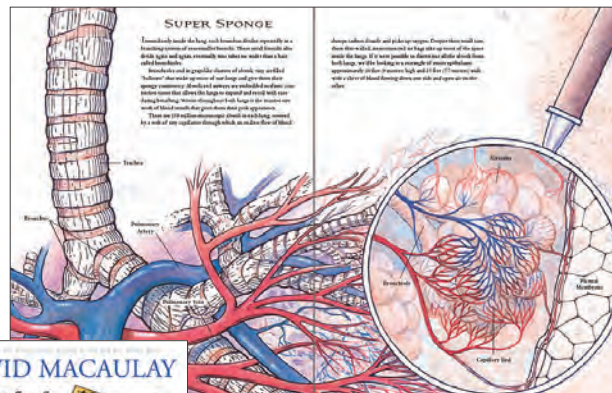


**Amy  
Goldfeder**  
MID 13

## Peace of Mind

Designer **Amy Goldfeder** MID 13 develops "systems that make the invisible visible"—from radiation to scents to sounds and emotions. After getting into meditation herself, she started thinking about ways to help other people "become more mindful—to pause and reflect and take breathers." With *Pause Emote*, she's hoping to break stigmas around mental illness and encourage people to use the app to keep tabs on their feelings and emotions in real time—ideally as a means of enhancing communication with their therapists or psychiatrists.

[amygoldfeder.com](http://amygoldfeder.com)



**David  
Macaulay**  
BArch 69

## Explaining Bodies

Known for bestsellers explaining how just about everything works (*Cathedral*, *Castle*, *Ship* and the mega-classic *The Way Things Work*), MacArthur- and Caldecott Medal-winner **David Macaulay** BArch 69 couldn't resist explaining one of the most complex things of all: the human body. *The Way We Work* (2008) offers a wonderfully irreverent but factually spot-on intro to understanding the intricate systems—from circulatory to endocrine to nervous, respiratory and reproductive—that make our bodies the amazing machines they are.

[hmhbooks.com/davidmacaulay](http://hmhbooks.com/davidmacaulay)





# Essential Education

**Eliza Squibb** 13 TX, executive director of the GAIA Vaccine Foundation, is thrilled that the organization she has been working with since she was a student has just won a \$100,000 grant from the Bill & Melinda Gates Foundation. The Grand Challenges Exploration grant will further the work she has been doing with immunology doctor Annie DeGroot to use textiles—a common mode of storytelling in West Africa—as a teaching tool. Squibb's first design is being used to educate women about vaccinations against cervical cancer, one of the most common and deadly cancers in Africa, with a new storytelling cloth about Ebola (*right*) due out soon.

**gaiavaccine.org**



**Eliza Squibb**  
13 TX

**Jules  
Sherman**  
94 ID

## Labor of Love

After a successful “pop-up” class last spring, **Jules Sherman** 94 ID has teamed up with a NICU doctor to co-teach *Redesigning the Neonatal Intensive Care Unit* this fall at Stanford’s d.School. She’s also contributing to National Institutes of Health grant proposals as “physician teams increasingly recognize that design thinking will help them win the funds it takes to change their practices and labs.” And more good news: After co-developing a Class I breast pump for the last four years, the West Coast designer recently earned backing to help produce *Primo-Lacto* for the commercial market.

redesignhealthcare.org  
julesherman.com





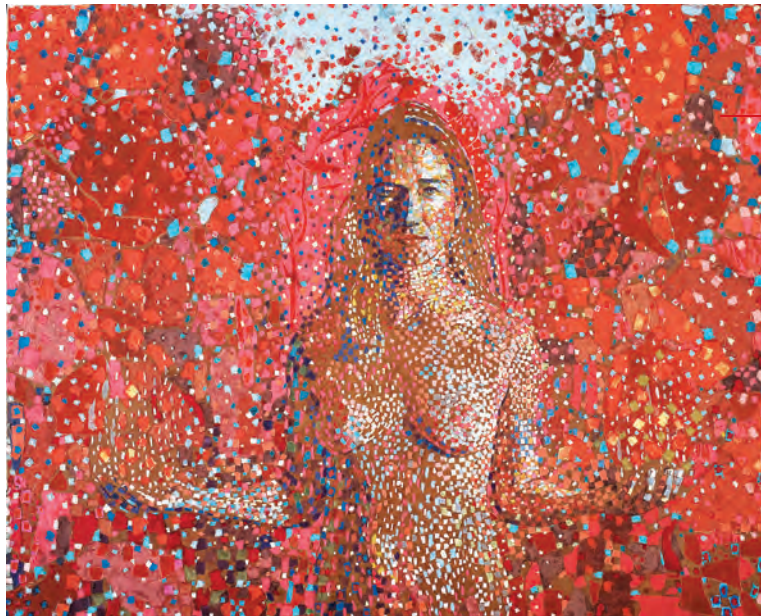


**Stuart Karten**  
78 ID

## Tech Matters

Building on 30 years of designing medical and consumer products, **Stuart Karten** 78 ID is actively engaged in a field that's quickly moving from wearable to "invisible" devices—meaning computers that get fully integrated into our bodies. Though we're not quite there yet, Karten Design continues to keep ahead of the tech curve. Last fall it released the AliveCor heart monitor, the first FDA-cleared device that allows patients to monitor their heart rhythm through a smart phone anytime, anywhere.

[kartendesign.com](http://kartendesign.com)



**Allison Massari**  
88 IL

## Massively Motivated

In a three-year period, **Allison Massari** 88 IL endured two devastating car accidents that burned her body and injured her brain. Nearly as miraculous as her survival is her attitude: she's *grateful* that the experiences gave her a chance to develop resolve and find peace. Now, as a sought-after motivational speaker, Massari (who paints works like this one, *The Healer*) shares her incredible experience of outwitting adversity with healthcare providers and other organizations around the world.

[allisonmassari.com](http://allisonmassari.com)

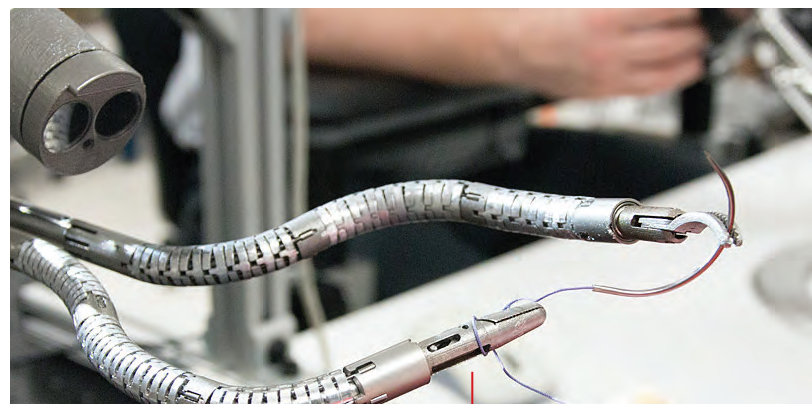


## Surgical Precision

When Titan Medical set out to develop a superior robotic device for minimally invasive surgery, the company turned to Ximedica, led by co-founders **Aidan Petrie** MID 85 and **Stephen Lane** BID 85. The Providence-based medical design/innovation firm, which is now partially owned by SV Life Sciences, handled all phases of development for the

SPORT (Single Port Orifice Robotic Technology) Surgical System, which promises to ease the process of various -ectomies through improved surgical dexterity and smaller incisions. SPORT just may become the new VIP in the OR once it earns regulatory approval in the US and Europe.

[ximedica.com](http://ximedica.com)



**Aidan Petrie**  
MID 85  
+  
**Stephen Lane**  
BID 85



**Haley Davis**  
13 SC



## Still Lives

**Haley Davis** 13 SC likes to take credit for the fact that people can't stop kissing Johnny Depp. "My goal is to immerse the viewer in another realm," she says—"to make people feel as if what they are seeing is alive and present." Davis maintains the celebrity figures at the new Madame Tussauds in San Francisco, where excessive adoration from fans can wreak havoc on the soft wax heads (complete with human hair and yak-fur beards). "People touch Michael Phelps' belly button so much that we have to repaint it regularly." [madametussauds/sanfrancisco.com](http://madametussauds/sanfrancisco.com)

## Leggy in Leggings

Whether she's designing for lanky legs or the crawling crowd, **Lindsay Degen** 10 TX brings her inimitable aesthetic to a growing collection of quirky DEGEN wearables. The Brooklyn-based knitwear designer launched her first ready-to-wear collection of sweaters, dresses, leggings and shoes two years ago and has since added babyDEGENmade, a line of separates, onesies and accessories that allow the wee ones to look as good as their progenitors. At the beginning of the year, the Ecco Domani Fashion Foundation recognized DEGEN with its coveted award for innovation.

**DEGEN.us**  
**babyDEGEN.com**

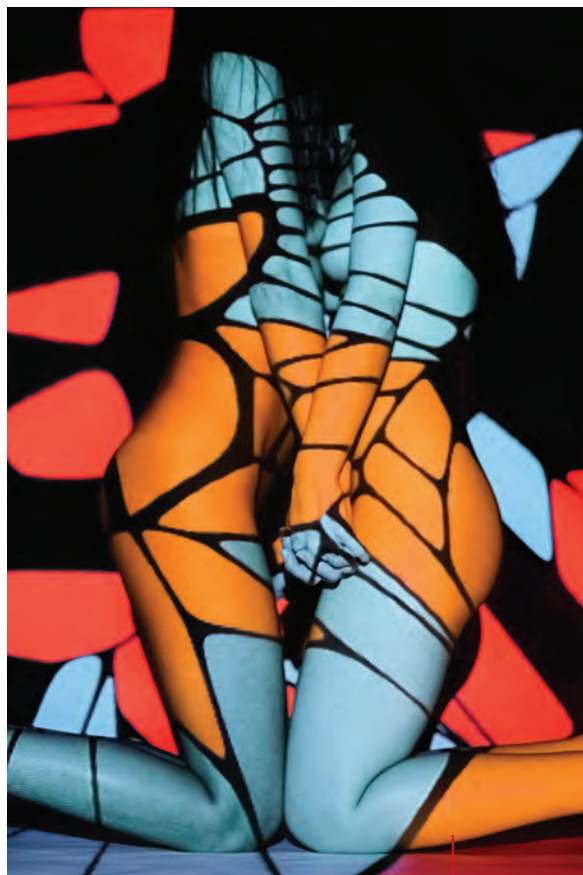
**Lindsay Degen**  
10 TX





## Speaking Skin

"Compared with other species, our austere bodies are fairly useless for actual communication," says **Ray Horacek** 02 ID. But what if human bodies could express themselves through changing color or form? It's a question the Tokyo-based artist explores in *Tegument* (2012). Generating digital algorithms suggestive of those "found in nature's structures," Horacek projected them onto human bodies, manipulated the patterns live and captured the surprising results via video and photography.  
[rayhoracek.com](http://rayhoracek.com)



**Ray  
Horacek**  
02 ID

**Julia  
Min**  
13 JM



## Enigmatic Objects

Challenging conventional ideas about the relationship of jewelry to the body, **Julia Min** 13 JM makes work that blurs the line between fashion, object and adornment. Her edgy designs—often made to be worn over the head and eyes—invite wearers to engage with each confounding piece in an intimate and sensual way. The Brooklyn-based designer also brings her idiosyncratic style to her position as an accessories design assistant at Opening Ceremony.

[juliamin.us](http://juliamin.us)



# Features

*Designing Quality Care* » 22

*Envisioning a Better Body* » 32

*Facing Facts* » 36

*Exposed* » 42







Whether they're considering its contours or how to combat basic wear and tear, the alumni highlighted in the following pages deal with the body in various ways. Through their work they're showing how art and design actually impact our basic bodily needs for health, sustenance, communication and meaningful connections.





**DESIGNING**

**QUALITY**

**CARE**





by Francie Latour

**THERE IS A REASON WHY GLOBAL HEALTH EXPERTS CALL** pneumonia “the forgotten killer.” Unlike AIDS, malaria or tuberculosis, it flies almost completely below the radar. But each year pneumonia kills more children than all of those diseases combined: more than one million kids under five die from the respiratory illness annually, making it the single biggest killer of children worldwide.

To call pneumonia a multidimensional problem is an understatement: it is a nutritional problem, a sanitation problem, an air-quality problem. It’s a problem of accessibility to vaccines, early diagnosis and international will.

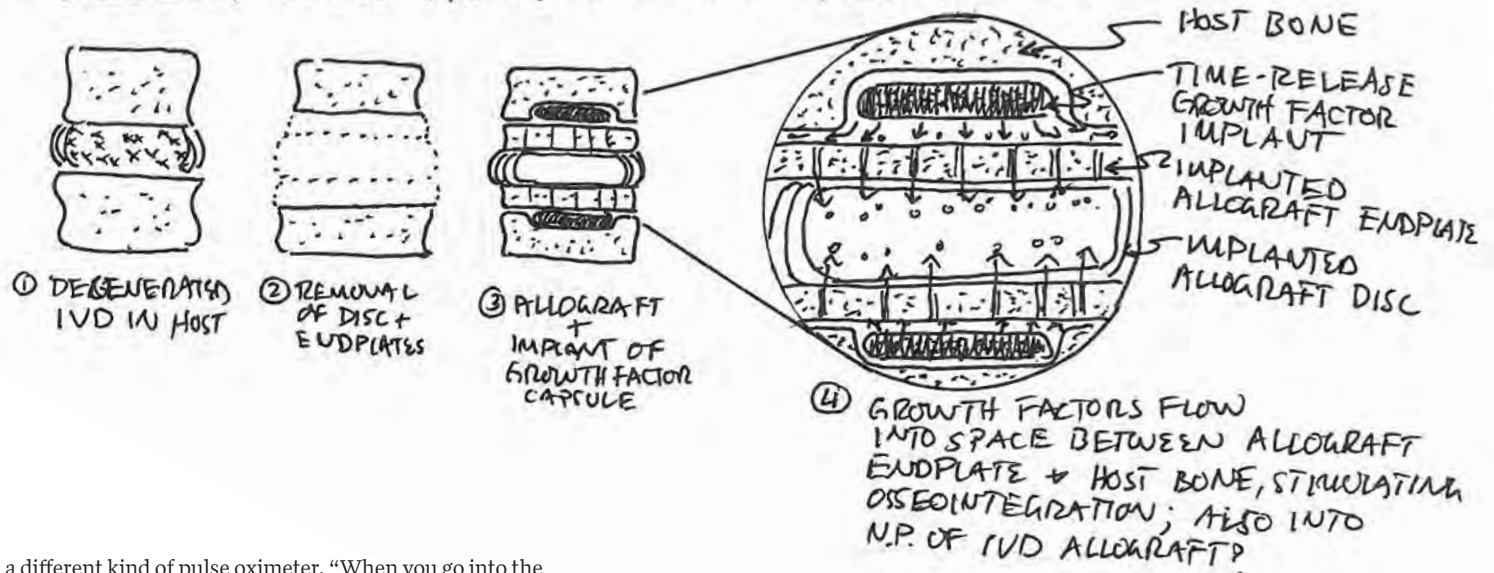
For **Will Harris** 10 ID, pneumonia is also a problem of design. That’s because the fastest way to diagnose it in children is through a simple medical device called a pulse oximeter, which measures oxygen in the blood. For about \$30, you can buy one at Target, clip it to your fingertip and monitor your oxygen levels during a mountain climb or a marathon. If you give birth in a US hospital, your baby has a tiny, disposable version of this unit wrapped around his or her big toe like a Band-Aid.

But despite the low cost and ready availability in the US, these units are not an option in the developing world. And that’s where design can save lives: one out of four childhood deaths from pneumonia are newborn babies.

“You’ve got these tiny, slippery, thrashing babies, and they need an intervention of some sort right after birth,” says Harris, a designer at the Cambridge, MA-based nonprofit Design that Matters. Earlier this fall he traveled to Haiti to test concepts for



## • DEVELOP NEW ARTIFICIAL DISC PROSTHESES



a different kind of pulse oximeter. “When you go into the developing world, people just can’t afford tiny disposable devices for every single child,” he says, “so you have to find a way around that.”

Finding a way around barriers to health care delivery in the parts of the world that need it most has long been the work of aid workers, research scientists and public policy makers. But increasingly, it’s becoming the work—and passionate calling—of designers like Harris. Between 2010 and 2012, he helped lead a team of students, designers, engineers, manufacturers and clinicians in developing, testing and implementing *Firefly*, an award-winning device to treat newborn jaundice. Inspired by Bauhaus-era tubular steel furniture, the design is as sculptural as it is innovative—and it’s already transforming the health of newborns in rural settings, helping more than 2,000 babies so far in Vietnam, Myanmar, Cambodia, East Timor, Thailand, Malaysia, the Philippines and Ghana.

**Sloan Kulper** MID 06, now a PhD candidate in medical engineering at the University of Hong Kong, is also working at the forefront of human-centered medical technology. Like Harris, he’s passionate about design for social impact, creating accessible, sustainable devices that can treat disease and relieve suffering. But that’s where the similarities end. Unlike Harris, the design challenges Kulper takes on lie entirely within the body: Working hand in hand with surgeons, radiologists and orthopedists, he’s developing bone screw implants and bone cement injection systems. Where Harris’ prototypes may find him manipulating steel tubing or plastics, the materials Kulper works with are manmade but entirely natural: cartilage, skin, muscle, blood and bone.

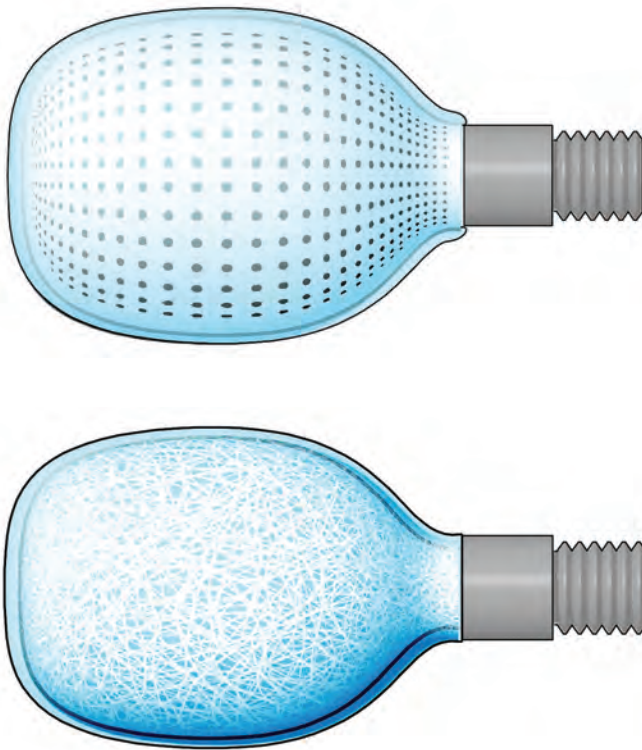
“In a lot of ways it really is still about engineering—solving these very structural problems that involve material fatigue, and lots of other structural issues,” says Kulper, whose design process takes him from brainstorming sessions with mathematicians to scouring local Chinese markets in search of pig bones. “The big difference is that you’re dealing with a living person who’s made up of all this complex matter. And I guess I really do like the idea of there being something alive that you’re working on, and having to actually design within the messiness of that.”





“The big difference is that you’re dealing with a living person who’s made up of all this complex matter. And I guess I really do like... having to actually design within the messiness of that.”

Sloan Kulper MID 06



Kulper's sketch of a vertebral implant concept (above left) and a rendering of a concept for a safer bone cement injection system for fractured vertebrae.

Previous spread: A field study of the *Firefly* prototype, which relies on the delivery of blue light (above) to heal infants with jaundice.

And while Harris' designs target babies' first weeks of life in the developing world—part of a global United Nations (UN) campaign to reduce child mortality by two-thirds before 2015—Kulper's work is focused on the opposite end of the lifespan: aging. According to the UN, by 2050 nearly four in five people over age 60 will live in the developing world.

“It’s a big, looming issue,” Kulper says. “Almost everything I am working on right now is in some way connected to aging—and the illness, pain and disability that come with it.”

Of course, Harris and Kulper are far from the only alumni making a mark in the field of medical innovation and socially responsible design. In some ways, both are following in the footsteps of Marc Harrison, the pioneering industrial designer and legendary ID professor who had RISD students designing solutions for the Red Cross back in the 1960s. But these two young designers represent a growing wave of grads committed to making an impact on health care in the developing world—not just through the product itself, but through a design process that honors and integrates the knowledge of the local communities they are seeking to help.

#### TRANSLATING EMPATHY INTO ACTION

Growing up in Seattle in a family of architects, Harris had an understanding of industrial design by the age of 10.

“As a kid I got very interested in trying to solve problems and create products,” says Harris, who in middle school designed a magnetic sweeper for the dropped nails and screws that littered the floors during his family’s DIY remodeling. “I had this addiction to duct tape, so originally I created this pole with a magnet duct-taped to it—which is now a very well-known thing you can just buy at Home Depot. But at the time, I didn’t know any better. When my parents started telling me about this field called industrial design, I became very intrigued.”

By high school, Harris says, he had his sights set on RISD, “not just because of the ranking it had, but because I was so interested in this idea of understanding how to do things by hand first, before getting involved with the digital world. I think RISD has to be one of the last schools to focus on that. I know as I’ve moved on professionally that foundation has been a very big part of my life.”



**Will Harris 10 ID** (right) interacts with doctors, nurses and other practitioners in the process of developing viable life-saving devices like *Firefly*.

**“I will never forget the feeling of seeing the first baby being treated by *Firefly*.”**

**Will Harris 10 ID**

But even before Harris began his formal art-school education, his trajectory as a designer would take an early and decisive turn toward medicine after his mother was diagnosed with cancer when he was in high school. As he watched her battle the disease over the course of four years, he was continually struck by how the medical devices used for delivering chemotherapy and radiation impact a patient’s experience, mood—and even the willingness to fight for life.

“When my mother passed, I became very focused on medical design,” Harris says. “I think that was the biggest push for me in terms of what I wanted to do in the world of design. Looking at the form of a medical device in terms of establishing trust—and the way changes in form could really strengthen that internal sense of trust—was incredibly important for me in wanting to keep going with this field and pursue it as a career path.”

By the time Harris was majoring in ID, the idea of empathy through form was becoming a central design principle. But the actual process of taking a design from an initial idea to a real-world product remained a mystery. Then, in 2010, his final year at RISD, a pivotal advanced studio—taught jointly with MIT’s Sloan School of Management and sponsored by Design that Matters—gave him the ideal laboratory for translating empathy into action. The *Product Design and Development* course taught by **Matt Kressy 88 ID** brought together

a nine-person student team to address a condition that affects 60% of full-term babies and 80% of premature babies worldwide: jaundice.

A yellow discoloration of the skin caused by immature liver function, neonatal jaundice is totally curable with a simple treatment of phototherapy. In the developed world, the treatment is routine. But in resource-poor countries, phototherapy units and the electricity that powers them are often in short supply, making jaundice one of the leading causes of infant death and disability, primarily through permanent brain damage.

“Literally, all you have to do is shine a blue light on a baby to cure it,” Harris says. It’s a remedy so basic it has prompted the US to donate high-tech phototherapy machines to countries like Vietnam, where Design that Matters eventually tested Harris’ prototype after hiring him as an intern and then as a designer. “The problem is, the US devices are very sophisticated and they look beautiful, but having them actually work in humid, rural environments is a whole different story. The fans that cool all these LEDs, they’re going to break down. The bugs, dirt and dust are going to get into the devices.”

Any solution would also have to address a common practice in developing countries: crowding multiple babies into a single conventional unit, which allows for the ready spread of infection and compromises treatment.







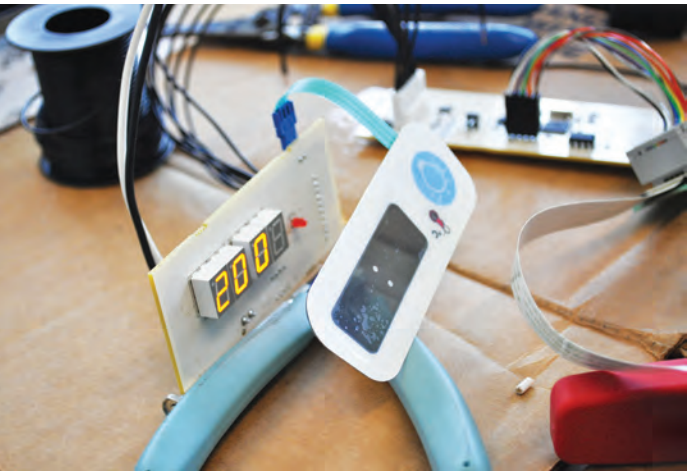
From concept to completion, the two-year collaboration with the team at Design that Matters put doctors, nurses and mothers in a rural clinic outside Hanoi front and center, with multiple visits, a month-long series of trials and a dynamic feedback system of bilingual visual cards rating features of the prototypes as “scary” or “comfortable,” among other categories.

With *Firefly*, Harris arrived at solutions that both eliminated the crowding and addressed its root cause. The compact bassinet accommodates just one infant, but the double-sided light—on the top and bottom of the unit—envelops babies in a high-intensity blast of light, cutting normal treatment times almost in half.

The device is also designed to fit on a mother’s bed, a shift in scale with major implications for promoting breastfeeding, reducing workloads for clinicians responsible for hundreds of patients and easing the fears of new mothers routinely separated from their babies during phototherapy treatment.

“I will never forget the feeling of seeing the first baby being treated by *Firefly*,” Harris says of the device, which is largely assembled locally in Vietnam. “After living in Vietnam and helping to set up this trial and making sure we were following all of the regulatory issues and meeting with different manufacturers and everyone to make it all work out, seeing that first child treated was incredible.”

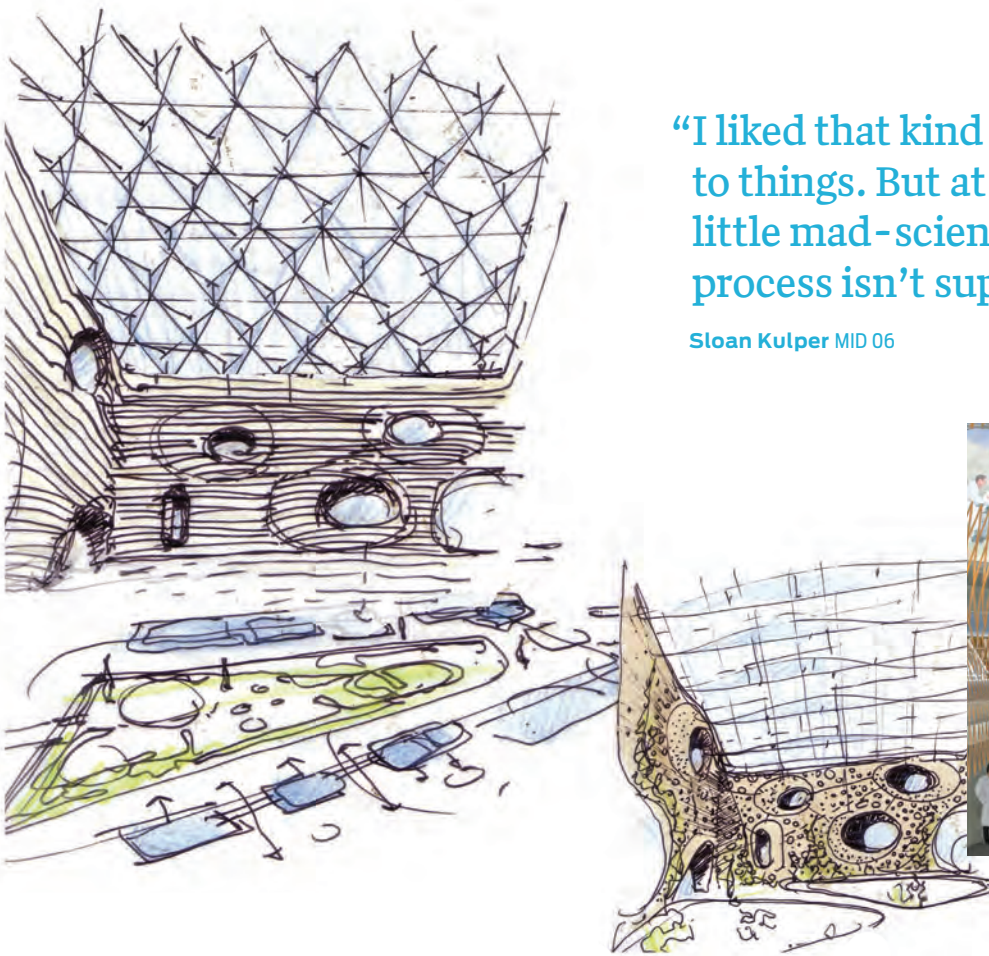
Halfway around the world, *Firefly*’s reach now extends to Haiti, with one machine treating newborns at the same hospital where Harris and his team are testing concepts for a new pulse oximeter specially designed for use in the developing world. Dubbed the *Pelican*—due to its clamp mechanism—that device is still in the early stages of development, with 10 possible prototypes and no definitive partner yet identified to help bring the concept to market. But Harris already feels a sense of promise, fueled by a new collaboration with one of the most effective global health organizations in the world: the Boston-based Partners in Health.



Harris travels to countries like Vietnam and Haiti to do field testing for products he’s developing for Design that Matters.

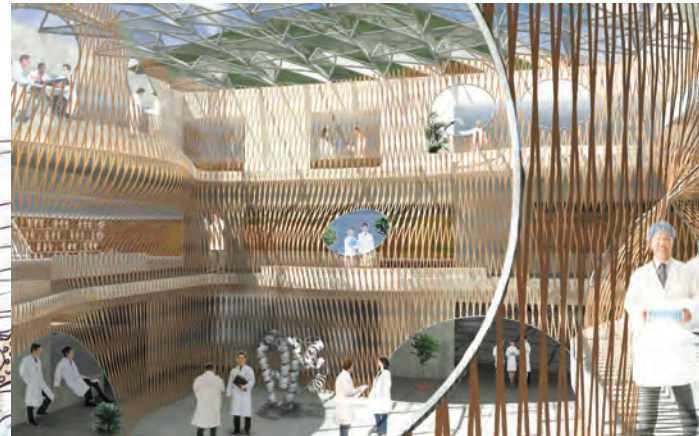






**“I liked that kind of scientist’s approach to things. But at the same time, it’s a little mad-scientist in that the creative process isn’t super careful or clean.”**

Sloan Kulper MID 06



#### ART SCHOOL SEMINARY

Growing up in New Jersey, Kulper has vivid memories of his parents exposing him to the arts, with frequent trips to New York City museums “where I remember us walking until my feet hurt and feeling jealous of my sister riding in the stroller.”

But by the time he applied and got in to MIT, almost no one in his circles considered art school. “It was not on my radar at all, even though I already kind of liked design,” Kulper says. “To me art school felt almost like going to seminary. If you were going to do it, you had to feel this calling. And I didn’t feel that calling yet.”

Still, at MIT Kulper was almost immediately pulled toward design, gravitating towards MIT’s Media Lab, a mecca for research at the intersection of art, design, science and technology. Within a year, he had moved beyond his Computer Science major to embrace Architecture, where students could essentially design their own academic direction—giving him the latitude to pursue classes at MIT, Harvard and Massachusetts College of Art.

Architectural practice itself was never the draw. But with a safe haven in a design-centered department—and fueled by the boundary-breaking approach of the Media Lab—Kulper discovered the creative world that exists at the intersection of art and technology. His first exposure to books about ID was a revelation: along with the things he expected to see (like posters and typography) were images of trains, clothing irons and computers.

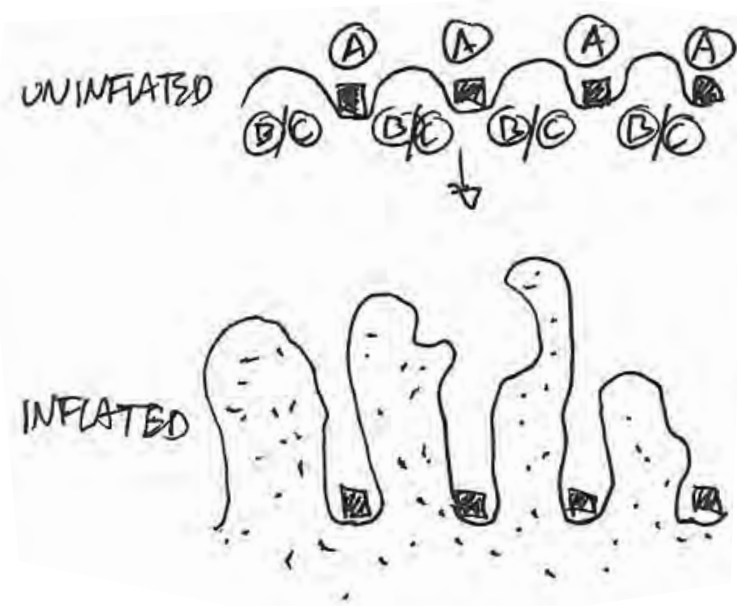
“I was like, what?” he says, recalling those early experiences. “That’s not design. What’s that doing there?”

By 2002 a part-time job doing electronics work for the cutting-edge interactive studio Small Design Firm blew the doors of what design could be wide open. “The idea that you could use your own technical knowledge to do something really interesting in design was cool,” Kulper says. “And I guess for me it was a great message, because I had always felt like an outsider in the design world.”

Ironically, as he shifted gears and started the MID program in 2004, Kulper was continually struck by the parallels between RISD and MIT, two institutions and cultures he had previously seen as worlds apart. “RISD is a place full of people who really care about the details of things—almost maniacally—which reminded me of what I loved about MIT,” he says. “And in ID, there was just a ton of experimentation. People were playing around with materials all the time, trying to force the materials to do different things. So I liked that kind of scientist’s approach to things. But at the same time, it’s a little mad-scientist in that the creative process isn’t super careful or clean. And that’s great. There’s so much to be learned from that.”

The summer between Kulper’s two years at RISD marked his first trip to China, where he helped to design a biotech research institute inspired by biological forms. The institute never got built, but the trip—and his increasing fluency as a maker in industrial design—positioned him well to return.

Kulper’s sketches and rendering of a proposed biotechnology research campus in southern China.



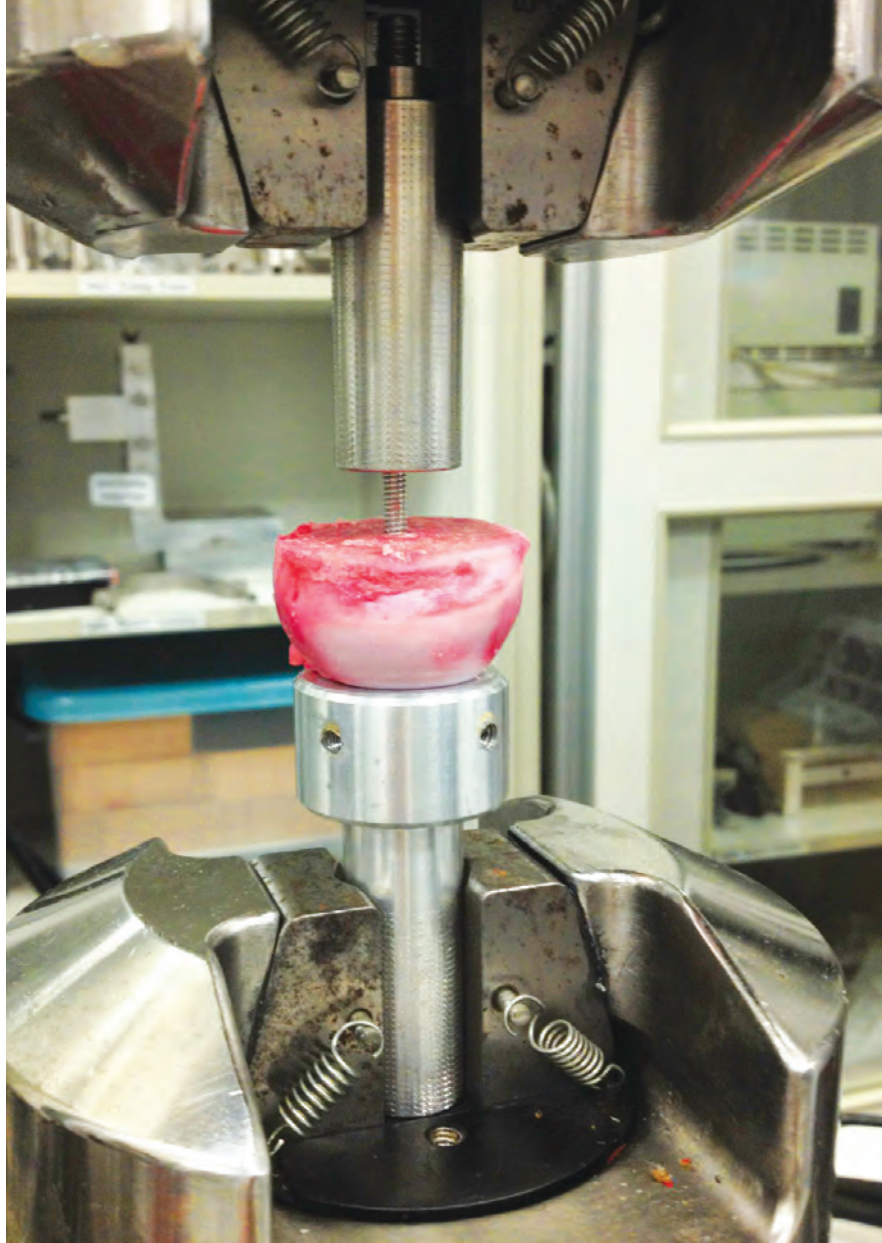
That came in 2009, when Kulper joined a collaborative team of students and young alumni from Wellesley and MIT working with villagers from Tibet to address the damage caused by the widespread practice of cooking indoors with highly polluting fuel. As a design director and founding member of One Earth Designs, he helped develop SolSource, a high-performance, sun-powered method of cooking with zero emissions.

With reflective mylar panels and a light bamboo frame, SolSource directly targets environmental and health threats to local residents, who have traditionally relied heavily on polluting fuels like wood and dung. After years of working as an industrial designer at Boston-based firm KVA matX, Kulper realized that to make SolSource a viable product he'd need to relocate to China.

"It sounds crazy, but these wonderful nomadic yak herders in Western China were suddenly our teammates in designing solar cookers to fit their needs," Kulper says. "And because one of the project founders was from the Harvard School of Public Health, there was a lot of methodology from medicine and public health research driving what we were doing—in addition to the social mission and the design mission. I think that experience really gave me the itch to do something medically related."

Not surprisingly, Kulper, like Harris, also fantasized about a career in medicine—a fantasy he now says didn't reflect a missed career opportunity so much as an increasingly sure sense of direction as a maker. "I did have this crisis, probably because I loved the idea of working with living things," he says. "But then one day I realized that if I become a doctor, I'll have to be a doctor all the time. I won't get to design things."

Through a series of connections, Kulper eventually stumbled on a mentor in a faculty member in biomedical engineering at the University of Hong Kong who was willing to take him on despite his lack of medical experience. Once he enrolled as a PhD student, the partnership was promising, with Kulper's manufacturing and product development experience from SolSource and design consulting proving to be an ideal fit with his mentor's engineering project.



**"I did have this crisis...but then one day I realized that if I become a doctor, I'll have to be a doctor all the time. I won't get to design things."**

**Sloan Kulper MID 06**



These sketches of an orthopedic implant concept led to this prototype for a machine that allows for biomechanical testing of the implant using a bone fragment from a pig's humerus.

The only problem: the project involved bones. "I have to tell you, I never cared about bones—ever," he says. "It's not something that even crossed my radar. If anything, I probably would rather work on something dealing with the brain. But I liked what he was doing, so I took a kind of a philosophical approach to it: Bones are mechanical things, and I work in a kind of mechanical way. So I just went for it. And what do you know? It turns out it's fantastic. It was a fantastic decision."

The medical device project at the center of Kulper's thesis work really got off the ground in earnest in June. But it is at a critical stage, with plans for animal testing of the prototype slated for later this year. As a result, Kulper is understandably cagey about discussing the details of the prototype, other than to say that it's a deceptively simple one, designed to address common complications of orthopedic implants.

Another project focusing on bone cement injection—a procedure that stabilizes vertebrae in patients suffering from spinal fractures—is now in the hands of a polymer engineer working to develop a bio-material that does not yet exist. But Kulper hopes its properties may one day eliminate one of the biggest problems with such injections: cement leakage that can cause nerve pain and in rare cases, paralysis.

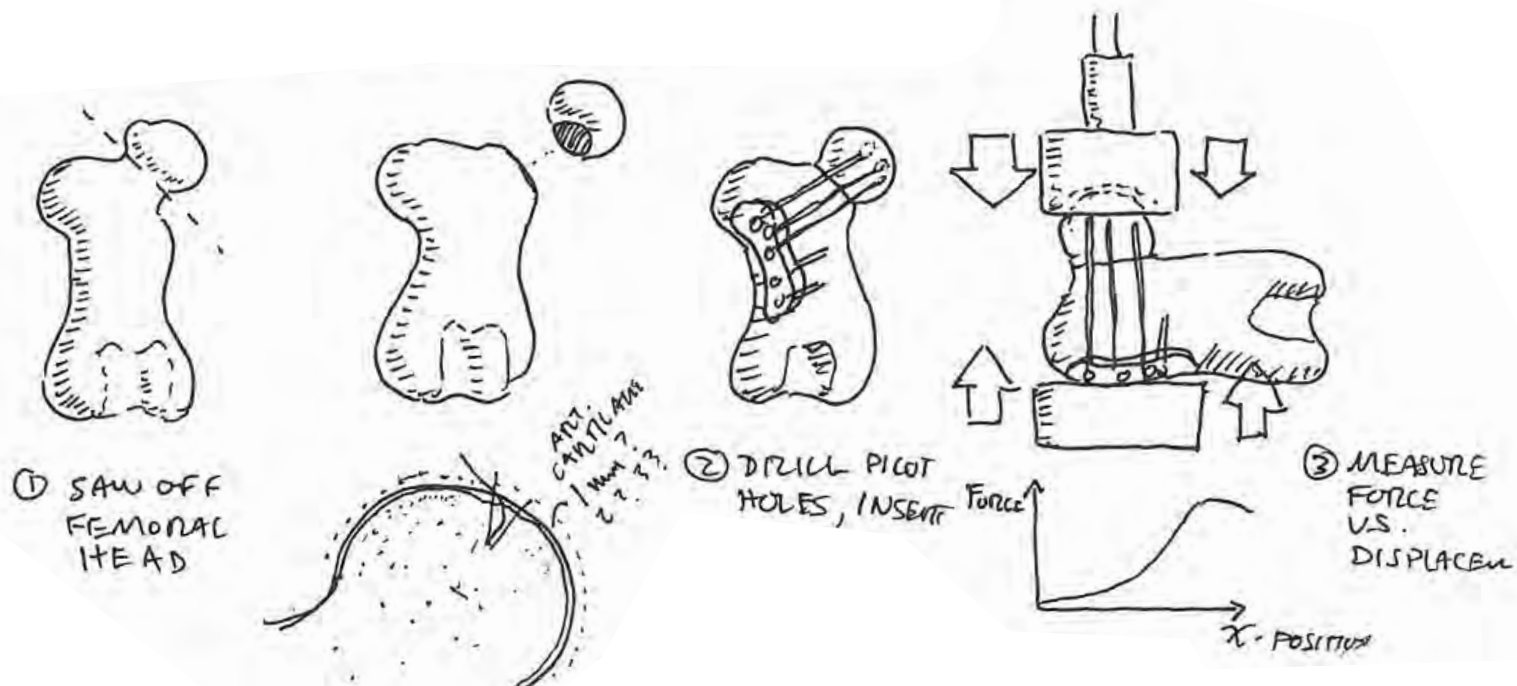
Kulper will say this much about his work: In the interplay between human tissue and manmade materials, he has found a sweet spot perfectly suited to the technical rigor, iterative approach and crit-style collaboration of his RISD education.

"You're working with this material and the mechanics of how these materials work together, and you're trying to develop a real intuition for it," he says. "For my latest project,

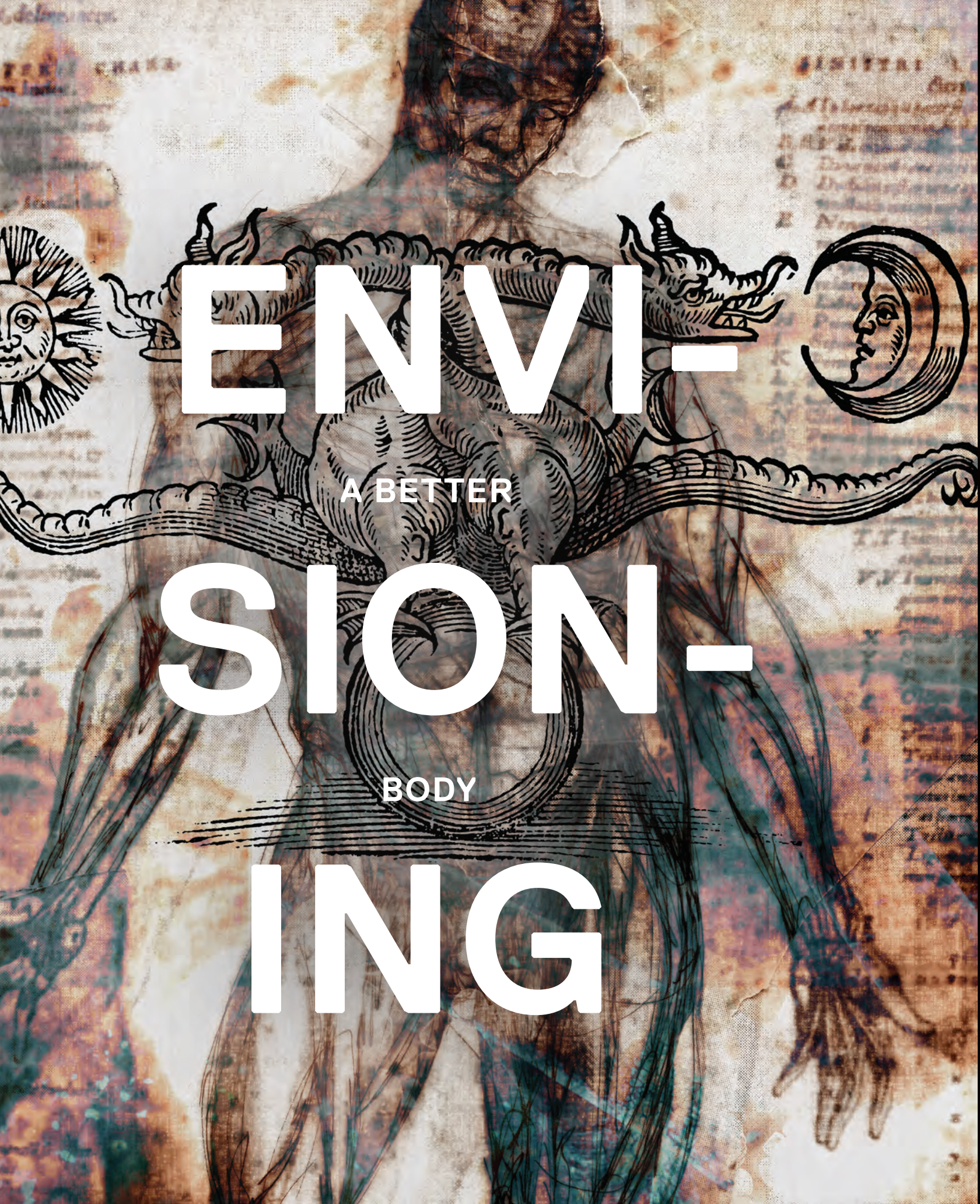
the process started with me sitting down with a friend who does applied math and saying, 'OK, you have bones and you have a piece of metal that you're drilling into it. Seems obvious, right? But what's actually happening? What are all of the forces involved? Let's just think about that for a while. What happens when we put these two things together?' And it's so good to have that mathematical model because you're kind of constantly clarifying your thinking."

In the products he's developing now, Kulper says that one clear advantage he took from RISD is the absolute commitment to play as part of the design process. "There's a lot of vindication in seeing that you can have an actual, quantifiable improvement in the engineering design of something, but it didn't solely come from an exhaustive approach of expertly trying to control every variable," he says. "There's value to that, but it's also important to have patience for anomalies that come out, because the design that ended up being so interesting to us is kind of an anomaly. We wouldn't have expected it to occur, and if we were being careful and logical, we maybe would have missed it."

Harris agrees that there's something almost intangible about the way art school students learn to experiment and play in the studio that really helps in a medical research setting. "I think we're all driven by the experiences we've had, the emotions we've felt," he says. "It's just happenstance that I'm trying to do what I can in devices for medical care. I would have loved to have been a surgeon. But I can't deal with blood, so I do design." ■







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Virgil Wong is building on a lifelong fascination with the human body to develop apps that help us manage our own health.

by **Samantha Dempsey** '13 IL

**A VISUAL TIME TRAVELER,** Virgil Wong '95 IL wants the rest of us to see into the future, too. Through a combination of art, medicine and technology, he helps people get a glimpse of their future selves and understand how their current behaviors shape that future. He then harnesses the power of visualization to motivate people to change.

As co-founder and CEO of Medical Avatar, a New York-based company that develops, sells and licenses mobile, web and wearable technologies, Wong creates personalized digital tools and experiences that help people manage their own health. The apps enable individuals to do everything from visualize medical histories to track symptoms, envision possible outcomes and facilitate better communication between clinicians and patients. *LoseIt! Premium*, a weight loss program distributed through Medical Avatar, is now the top-grossing health and fitness app in the iTunes Store.

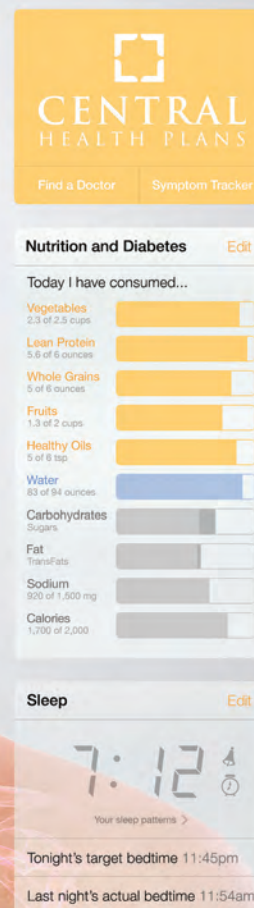
Although Wong's degree from RISD is in Illustration—not ID, a major more typically associated with medical device design—it makes sense when you realize that his work with information visualization stems from his understanding of medical data as a form of portraiture. Even as a child, Wong says he would tear apart and piece his medical records

back together as collages in the process of trying to understand the slices of data as representations of himself.

At RISD a growing passion for combining medicine and art began to evolve as Wong sought out ways to explore the gray area between the two disciplines. Immersing himself in the Nature Lab when he wasn't in classes, he also underwent what he calls the "David Macaulay Experience," citing Macaulay's course *Explain It* as "the conceptual foundation for my 20 years of work in health visualization and information design."

And yet for Wong the biggest game-changer came not in a RISD studio but in Rome—where he participated in the European Honors Program. While most EHP students spend their time drawing the Colosseum and painting the Pantheon, Wong found himself drawing the figurative works that populate the vast cityscapes. Even then, he knew that he wanted to go further. "I wanted to know the human body from the inside out," he says—"to know what's going on inside and see how we're all put together."

This desire led Wong to create his own independent study program at the University of Rome Medical School. One minute he would be out drawing from life on the dusty Roman streets and the next he would be in a freezer surrounded by dead



bodies. Though he had only expected to *draw* cadavers during the course, his horizons quickly expanded when a professor replaced the pencil he was holding with a scalpel saying, “Yes, draw—but you must cut, too.”

This graphic introduction to the practice of medicine immediately underscored one of the most pernicious problems in the field today. Every hospital claims to put patients first, Wong explains, but the healthcare system actually revolves around a complex network of payers, providers and pharmaceutical companies. Patients are often literally and metaphorically cut into a collection of pieces for diagnosis and treatment rather than being approached holistically as human beings whose own actions impact outcomes. Once this became clear to him, Wong resolved to use art as a means to refocus attention on humanizing health care.

## EXPLORING BEHAVIOR

The underlying sense of humanity—seeing people as more than the sum of their biological parts—still guides Wong’s work today. After taking courses through the continuing education arm of Harvard Medical School over a decade ago, he’s now pursuing a PhD in Medical Cognition and Intelligent Technologies at Columbia University. At Columbia he’s researching the same issues of personal health and healthcare cost-reduction that he’s working to address through Medical Avatar.

In addition to inspiring people to take charge of their own health, Wong hopes his work will help improve the larger medical system in the US overall. In other words, he aims high, working to “motivate disease prevention, improve chronic disease management and optimize communication between patients and physicians.” With that in mind, he’s now diving even deeper into understanding how images can help people make changes, conducting research to better understand how processing visual information can affect behavior.

After conducting a pilot study in 2013, Wong is now involved in a larger effort to study the effects of visualization on smokers, who are presented with the same information in three different ways. One group is told about the effects verbally, one is told verbally and visually, with images that illustrate the effects, and the third group is told and shown the effects but also experiences them through embodied cognition—meaning “any kind of learning shaped by aspects of the body,” as Wong explains it.

For instance, as a smoker holds an iPad over her hand, she sees a live image as it begins to change, morphing into her own virtual hand showing the effects of smoking. Wrinkles form, tissue degenerates, nails turn yellow. And the impact of this type of visualization is clear: Smokers who learn through embodied cognition better retain information about the effects of smoking. Outside of the study, these same people are more likely to join smoking cessation programs after seeing a simulation of what it will do to their own hands.

A smoking cessation app under development (*above*) lets people see the long-term effects of smoking and other behaviors on their bodies.

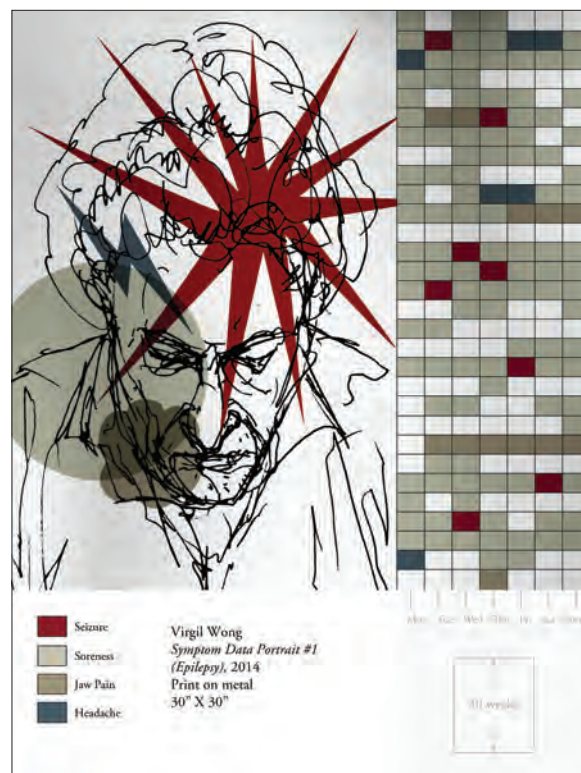


“Medicine helps us lead longer lives, but art is about why we live.”



Wong—shown above as he appears in his *Lifespan Avatar* app—created *Alchemy*, the artwork shown on the previous spread, from sketches he made as an EHP student in Rome and his woodcut of Elias Ashmole’s 17th-century piece

*Theatrum Chemicum Britannicum*. Printed on metal, the approximately 4 x 4’ digital composite is “a strange mixture of something evanescent—like our bodies” and more permanent—artwork that will outlive us all.



The *Medical Avatar* symptom tracker app allows patients to create 3D avatars of themselves and track how symptoms change over time.

## LEARNING FROM LIFE

While Wong is now fully committed to using visualization to improve health and the healthcare system, he once wavered about his decision to go to art school and pursue a creative life. When his mother was diagnosed with Non-Hodgkin’s Lymphoma in 2005, his family was overwhelmed with the complex mountain of information and necessary decisions that followed, especially as the cancer spread to other parts of her body.

As Wong explains in a TED talk from a few years ago, he was so discouraged and upset that he wondered out loud whether it might have been better if he’d gone to medical school and become a doctor instead so that he could help more directly. But his mother had no doubts. “Medicine helps us lead longer lives,” she told him, “but art is about why we live. Always be as proud of being an artist as you would be of being a doctor.”

Now that Wong’s mother survived surgery, chemotherapy and biological therapy and has been cancer-free for seven years, she has been learning calligraphy, traveling in China with an art class and painting watercolors. Her new lease on life is contagious, inspiring him to continue experimenting with fresh approaches to health care. In bridging the gap between artists and clinicians, Wong continues to help others connect these practices. Whether he’s helping patients see how their choices today will change their lives tomorrow or helping doctors see how patterns of symptoms paint a larger picture of a patient’s life, he continues to bring the “how we live” one step closer to the “why we live.” ■





# FACING FACTS

Andrew Freiband  
and a team of alumni  
work with USAID to  
humanize the impact  
of extreme poverty.





by Silander/Solondz

**WHAT DOES IT MEAN TO LIVE IN EXTREME POVERTY** for your entire life? How does chronic deprivation affect the body? And the mind?

Over the summer **Andrew Freiband** '97 FAV and a small team of fellow alumni got a clearer sense of not only what it means to live in poverty, but how it feels. At the same time, they got an intense schooling in what's at stake when a well-respected Western organization like the US Agency for International Development (USAID) attempts to communicate about the estimated one billion people worldwide living in extreme poverty. And the learning went both ways as the team of alumni convinced decision-makers at USAID to reconsider their latest approach to bringing attention to "Extreme Poverty."

The project got off the ground last spring when several representatives from the new Global Development Lab at USAID visited RISD to sit in on FAV crits and attend the junior and senior film screenings. "They were intrigued by our critical culture and our process," explains Freiband, a longtime adjunct faculty member who has a background in immersive and humanizing storytelling through film and is serving as an assistant professor of Film/Animation/Video this year. The professional aid workers were especially inspired by studio walls covered with notes and drawings detailing the thinking that goes on at RISD.

Wanting to communicate more effectively about its own work, USAID invited Freiband to propose ways to get RISD involved in its major biannual event in Washington, DC—the *Frontiers in Development* forum, an early fall gathering of global thought leaders and practitioners in the development field.

"This represented a surprising openness to art, design and critical thinking from a federal agency," Freiband says, explaining that after lobbying ideas back and forth, USAID agreed to fund an "artist research and exchange project—something like a residency." To gauge interest, he solicited portfolios from current students and recent grads, receiving "a tremendous response" in less than two weeks and confirming that "there's a huge appetite in the RISD community for this kind of profound, big-picture work."

"USAID wanted to humanize the amazing work they're doing," Freiband explains, "and to communicate with forum participants that they're connecting to art and culture." So, with the explicit goal of making work in response to USAID's theme for the 2014 event—eliminating extreme poverty in the next 15 years—Freiband invited two former students with multidisciplinary practices, **Peter Pa** '11 FAV and **Nathalie Jolivet** '12 BArch, to join him in traveling to Bangladesh and Malawi to meet people who are struggling to survive on a daily basis.

Just as the RISD trio was about to travel abroad in July, USAID lost the primary event producer contracted for the September forum—and turned to Freiband to up his commitment beyond contributing to a single exhibit. "I was suddenly asked to produce the whole event," he says. "This meant organizing information panels, presentation spaces, projection spaces and stations for 80 USAID partners to set up and exhibit their materials or stage demonstrations—across more than 10,000 square feet of exhibition space at USAID headquarters."

**“We tried to go there as blank slates and then respond naturally to what we found.”**

**Andrew Freiband** 97 FAV

#### IMMERSIVE EXPERIENCES

In what proved to be a whirlwind two months, Freiband, Pa and Jolivert not only met and connected with individuals living in extreme poverty, they then returned to the US to produce a breathtaking multimedia event that gave forum participants a very real feel for the individuals at the heart of the matter.

The team’s idea from the start was to zero in on personal stories about poverty as a means of translating more abstract concepts and statistics into something forum participants could relate to on a deep level. “Focusing on one person’s experience allows each of us to become more engaged,” Freiband says. “You can expand on that story so it becomes a metaphor for the larger one you’re trying to tell, but if the narrative starts out being about hundreds of thousands of people, it’s harder for people to pay attention.”

In other words, “we had to persuade USAID to turn their narrative on its head,” Freiband explains. One way of doing this emerged in Malawi, where the RISD trio hoped to experience something close to the reality of village life as a means of understanding rural poverty at its most intense. While a visit by USAID reps typically inspires joyous song and celebration

among villagers, his team wanted to see behind the veneer.

“It was a learning process for all of us,” he explains. “We tried to go there as blank slates and then respond naturally to what we found. And USAID was incredibly accommodating in helping us have that immersive experience.”

Rather than following typical protocol—arriving in a white van and spending an hour in the village asking people to fill out questionnaires—Freiband, Pa and Jolivert showed up equipped with cameras, paint and other art supplies. “We wanted to use art—as opposed to detached questionnaires—to collect concrete data about the human condition,” Freiband explains.

In the villages, when kids would follow them out of curiosity, the RISD team would give them a few art supplies and ask them to draw anything they wanted to. The results? Just like American children their counterparts in Malawi made pictures of “cars, superheroes and helicopters,” Freiband reports, “even though they’ve never seen these things and don’t have TV or reliable electricity. But that commonality is exactly the point: these children are not exotic foreigners; they’re ordinary human beings just like the rest of us.”

**Peter Pa** 11 FAV (*right*) showing some of his smart phone photos to curious kids in Mali. He and **Andrew Freiband** 97 FAV (*below*) traveled to both Mali and Bangladesh with **Nathalie Jolivert** BArch 12 to get a better feel for the realities of living in extreme poverty.







“These children are not exotic foreigners; they’re ordinary human beings just like the rest of us.”



In under six weeks, a core group of alumni pulled together a powerful, multimedia visual presentation for USAID's 2014 *Frontiers in Development* forum, held in September in Washington, DC.



Freiband's team also had the opportunity to visit university-level art students in both countries, working with them on tapestries and other group projects. And despite cultural differences, he was struck by how much "artists everywhere share a similar self-image as outsiders," he says. "Our USAID colleagues saw that and understood for the first time what it means to be part of an artistic community and how valuable it is to connect with artists in order to tackle complex social problems."

#### CRISIS COMMUNICATIONS

To mount the September event in DC, Freiband turned to a number of other RISD alumni—including multidisciplinary designer **Andy Chen** MFA 12 GD of Isometric Studio, a former student of Freiband's with a longstanding interest in humanitarian causes. Together, they worked to design graphics, build custom furniture and staging, install special lighting and hang a series of 20-foot banners, among other

things. Freiband exhibited two pieces—in photography and video—with Jolivet making a 17 x 9-foot allegorical tapestry and Pa contributing a large sculptural piece integrating the work of students in Malawi and Bangladesh.

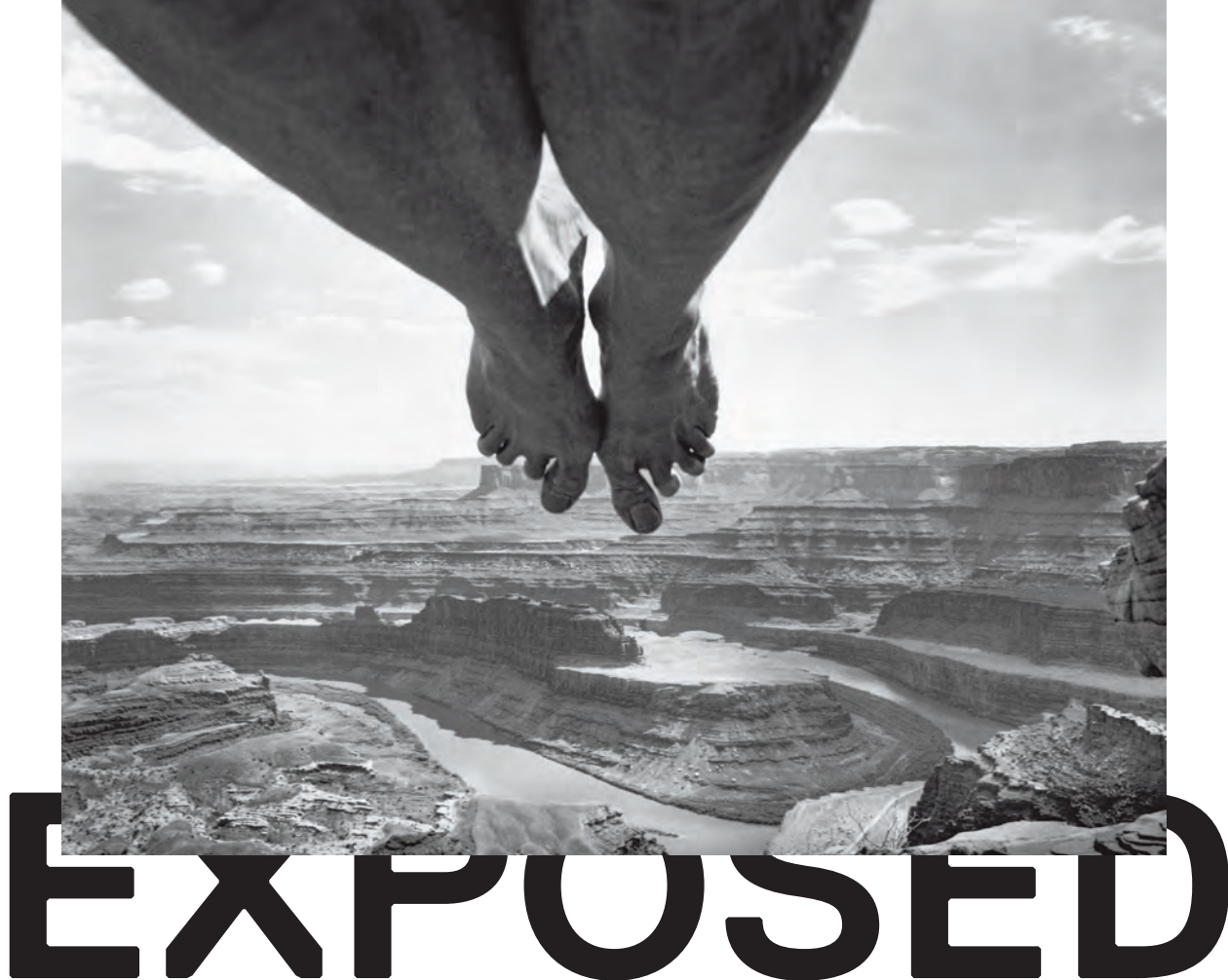
In pulling off an event "unlike anything USAID has done before," Freiband says, Chen and his business partner at Isometric, Waqas Jawaid, really rose to the challenge. "People walked into the exhibition hall and were simply floored," he says, noting that among those people were US Secretary of State **John Kerry** and former British Prime Minister **Tony Blair**.

"In the end, I'm very pleased with how it all came together," Freiband sums up—"with how our team of alums performed above and beyond every expectation and with how USAID itself left us huge openings to create work that was not static or constrained." That's precisely the kind of collaboration needed to help convey the urgency of solving this complex humanitarian crisis. ■





**“People walked into the exhibition hall and were simply floored.”**



*by Liisa Silander*

**FOR ALMOST 45 YEARS, Arno Rafael Minkkinen** MFA 74 PH has been photographing his own body, dedicating his practice to an intensive series of black-and-white self-portraits. The Finnish photographer—who has lived in the US since he was a boy—uses his physical presence as a means of melding with the natural environment. In his self-portraits, portions of his body—generally photographed without his face in view—become one with nature.

“Create an equal sign between nature and nudity,” Minkkinen tells his students at the University of Massachusetts/Lowell, where he has taught since 1987. And, he adds: “Aim for timelessness every now and again.”

The timeless allure of Minkkinen’s very human work has been attracting viewers worldwide since the 1970s. With gallery representation in Boston, Beijing, Brussels, Helsinki, Paris, New York and Torino, he has exhibited in a mindboggling 100-plus solo shows and almost 200 group exhibitions. His work is included in permanent collections at MoMA, the Pompidou Center, RISD and the Musée d’art Moderne in Paris, among many other museums. To date his work has been published in seven monographs and has earned international







“Fortunately, I began  
making photographs  
years before Photoshop  
was invented.”







recognition from everyone from the Finnish government, which awarded him the State Arts Prize in Photography in 2006, to the Lucie Foundation, which honored him with the Lucie Award for Achievement in Fine Art in 2013.

"Fortunately I began making photographs years before Photoshop was invented," Minkinen says, remembering the period when he studied with the late photography legends Harry Callahan and Aaron Siskind at RISD. "What the camera sees at the moment of exposure is what I try to envision in my mind, which is the magic of photography for me. It's why it's always Christmas in my darkroom."

This fall Minkinen's photographs took on a new sort of magic when this one, *From the Shelton, Looking East*, and several others were monumentalized for the *Images Festival des Arts Visuels de Vevey* in Switzerland, an open-air photography festival where the works of influential photographers are printed on tarpaulin, with immense installations exhibited on the sides of buildings throughout the city.







on pages 42 and 43:  
*Dead Horse Point,*  
Utah, 1997 and *Grand*  
*Canyon, Arizona,* 1995

previous spread: *From*  
*the Shelton, Looking*  
*East,* 2005

right: *Käsi ja Kivi (Hand*  
*and Stone),* 2007,  
Hirvensalmi, Finland  
and left: *Self-Portrait*  
*with Coralie,* 2009,  
Fort Foucault, Niort,  
France



“My pictures might look simple but ...they can test the limits of what a human body is capable of or willing to risk.”

“My pictures might look simple but many are difficult to make,” Minkkinen says of his work. “They can test the limits of what a human body is capable of or willing to risk. I title them self-portraits so the viewer knows who is in the picture and who made it.”

In making his unmanipulated self-portraits, Minkkinen has covered the world, photographing himself in both natural and urban settings in Finland, Norway, Sweden, France, Italy, China and the American West. Yet some of his most memorable images have been made close to home—on Foster’s Pond in Massachusetts, where he lives in typical Finnish style, with a sauna next to the lake. Among the many self-portraits he has made with women is an intimate series of works with his wife, Sandra, and an extended series of father-son portraits with his son, Daniel, begun just weeks after he was born in 1979.

Minkkinen’s work is reaching into other corners of Europe this fall, too, on view at *Le musée d’art contemporain Les Abbatoirs* in Toulouse, the Oxford Photography Festival in England and at Galerie Camera Obscura during *Paris Photo* in France.

“Artists who believe they control everything control what they know,” Minkkinen says. “If you allow outside forces to intervene, you’re like a canoe going down rapids. The rocks are there, and if you fight them, you fly off the bow. But if you allow the current to take you, you can pass through swimmingly. And you’ll find a rare gift at every bend.” ■



## Surprising Ourselves

■  
a message from  
**Rosanne Somerson** '76 ID  
Interim President



**THIS FALL RISD** welcomed 733 new freshmen, transfer students, and graduate students to our vibrant community. I was a new student once myself and remember it well—drawing for hours and hours in studio, inventing new structures and forms, and trudging up the hill wrestling with projects too

big to carry. It was a full immersion in becoming an artist and designer, and I was nervous. But I was also excited, infused with an intensity and energy that soon manifested in my work and in my ideas. It was a rapid learning curve—I was changing, my work was changing and my sense of time was changing: fast felt slow and slow felt *focused*.

Back then I didn't fully understand what my RISD education would mean to me, and how it would inform every aspect of my life and my career as a furniture-designer and -maker, teacher and academic leader. I wasn't always confident—and the work I made wasn't always successful—but my personal growth and development was so evident that I just kept going, and the work ethic I developed in that first year gave me the confidence to continue taking on new and bigger challenges.

I spent incredibly long hours in the studio, the wood shop and the library, but I also worked at outside jobs—up to three at a time. One of my jobs was waitressing at a small French restaurant alongside two other students, another waitperson and a dishwasher. Had someone told me then that the other waitress—**Mig Perkins** '76 PT, a painting major—would become a well-known design consultant and visual display designer for Barney's stores I would have been surprised and pleased. Had they gone on to tell me that our dishwasher, **David Byrne**, would co-found the Talking Heads and become a famous author, filmmaker and



**“I was changing, my work was changing and my sense of time was changing: fast felt slow and slow felt *focused*.”**



cultural icon, I would have been amazed, but not totally surprised (even then it was clear that he was going places). If someone had told me that I would design furniture that would end up in corporate and museum collections I might not have believed it. And I couldn't ever have imagined that I would become interim president of RISD.

But that's the thing about a RISD education—it prepares you for life and work, but often in surprising ways. Look at yourself and your friends from RISD and think about the impact you're having on the world. The learning that happens here—the intense personal growth and transformation in the studio, the contextual richness gained from liberal arts courses, the ability to take an apparently impossible challenge and turn it into a tangible result—it is truly world- and life-changing.

With a RISD education students develop the ability to do nearly anything they can imagine—and their

imaginations are second to none. In recent years, we've spoken often about *critical making*, the relationship between critical thinking and doing—high-level making that is personally rich and also critical

**“Remember that the world desperately needs what you do.”**

to society. While the term might be new, it represents what RISD has always stood for, and what is so evident in the work of our alumni. You are enriching and reinventing the world every day.





When President Somerson posed for her yearbook photo (far left) in the late '70s she had no idea what the future would bring. Now she's inspired by today's students as they experience the same intense energy and growth in the studio.

In the last decade, “creativity” and “innovation” have become buzzwords for cultural change and advancement. Here at RISD they’re not just buzzwords—they are more like a mantra. A RISD education helps—perhaps demands—that we take our ideas and passions and make them real. It allows for the kind of expansive thinking you see reflected in this magazine, full of stories about diverse alumni making beautiful, powerful artwork, working in science and medicine, addressing global challenges, exploring the bounds of artificial intelligence—following their own instincts about how to best create a rewarding future.

I encourage you to view your work for its potential to make a positive impact—to foster care for our environment and the health and good of fellow human beings. Communicate your best ideals through your work so that you bring that conversation to others. Remember that the world desperately needs what you do. And know that your RISD education has helped you do that work with expertise, with elegance and with the full strength of your unique voice.

## Love Is All You Need



“Love is our highest purpose,” noted design visionary **Bruce Mau** in delivering the keynote at RISD’s 2014 Commencement ceremony. “Work on what you love and starve the things you don’t respect.”

The Canadian designer addressed approximately 700 jubilant graduates and more than 4,000 family members and friends at the June 1 celebration at the Rhode Island Convention Center.

Decked out in full “Kale-man” regalia, Graduate Student Speaker **Jordan Taylor** MFA 14 CR (above left) started out with the provocative statement that “RISD has no heart,” preferring instead to speak of “rhizomes” as a “much better metaphor” for the type of interconnected exchange that

happens among the creative community on campus. The Ceramics major went on to compare the beauty of the RISD experience to the lure of the desert rather than a hierarchical system with one supporting heart. “The Rhizomatic School of Design will feed you well into the future,” he predicted.

As Senior Class Speaker, **Leah Chung** 14 ID laughingly said goodbye to all-nighters in the studio, Scrotie and the word “juxtapose,” which she says came up ridiculously often during critiques. “Our work,” she said on a more serious note, “has traveled beyond museum walls [to] affect human behavior and public policy. We can shape our collective values.”

## Alumni Work Graces President’s House

*Collage Chandelier* (detail, below right), a site-specific installation by LA-based designer **David Wiseman** 03 FD, is among the dozens of works by alumni and faculty that have transformed the President’s House into a beautiful gallery. The ground floor of the house at 132 Bowen Street offers an ideal spot for hosting special events and enabling visitors and members of the RISD community to appreciate the diverse work by alumni and faculty—from one-of-a-kind pieces to products like books, tables, chairs and carpet designed by **Martin Emlein** 09 TX, courtesy of Merida.



**“There are too many lawyers, stockbrokers and politicians in the world, but there are never enough artists and poets to tell us who we are as a species.”**

Pulitzer Prize-winning art critic **Holland Cotter** speaking at RISD (10.8.14)



**Stefano Parrini**, a representative of the Genuine Italian Vegetable Tanned Leather Consortium, led workshops on traditional Tuscan tanning techniques that have been passed down for generations.



## Presidential Search in Full Swing

Working with consultants at Isaacson, Miller, RISD's 11-member search committee is in the process of identifying a strong pool of candidates qualified to become RISD's next president. Over the summer, the search committee gathered valuable input from more than 100 alumni, students, faculty and staff serving on eight advisory groups, while also surveying several constituent groups and soliciting input from various individuals in the community.

“As the confidential phase of the search proceeds over the next several months, a great deal of work will be taking place behind the scenes,” noted Board Chair **Michael Spalter** in an October message to the campus community. In his message, Spalter reiterated his commitment to “transparency of process, open communication and inclusivity” and promised to keep the community apprised of progress as new information becomes available.

## Hellbent for Leather

Artisans, industry leaders, tanners and designers from around the world convened at RISD in October for *Leather.Footwear.Futures*, a five-day symposium rich with hands-on learning, materials exploration and fun exhibitions of fanciful footwear.

“This is a pivotal moment for the footwear and leather industries,” notes Assistant Professor of Apparel Design **Kathleen Grevers**, who organized the symposium. “Traditional craft continues to thrive alongside new and innovative techniques and groundbreaking materials.”

**Nicoline van Enter**, a footwear forecaster and creative director of Shoes Leather Education & Museum (SLEM) in the Netherlands, touched on a range of innovations currently in the works, including woven 3D-printed outsoles, bioengineered leather grown to size and interactive shoes embedded with GPS devices that allow the blind to walk without canes or seeing-eye dogs. She also spoke about plant-based alternatives to animal skins and noted the importance of shoes in preventing human diseases like Ebola, which is spread quickly via bare feet, and jiggers, which enter the body through the sole of the foot, causing lifetime deformities.

Fashion industry consultant and shoe historian **Carmen Artigas** presented an upbeat talk on the anthropology of footwear fashions, while **Massimo Boldrini** and **Stefano Parrini** of the Genuine Italian Vegetable Tanned Leather Consortium spoke about tanning techniques that have been passed down through generations in Tuscany.

Parrini also led a workshop on vegetable tanning, one of several inspiring master classes. Several alumni also participated in the symposium, with footwear designer **Linn Cassetta** '73 AP leading a session called *Melding Form, Function and Fashion* and Well Bred cofounder **Jorge Gomez** MID 09 speaking about product branding.





## Against the Grain

This collection of figures by the Providence-based art collective **Forcefield** and **Wow** (acrylic on Plexiglas, 1968) by **Jim Nutt** are among the great pieces on view in *What Nerve! Alternative Figures in American Art, 1960 to the Present*. The high-energy show, which continues at the RISD Museum through January 4, looks at the powerful influence of four groups of iconoclasts working outside the mainstream: Hairy Who in Chicago, Funk in San Francisco, Destroy All Monsters in Ann Arbor, MI and Forcefield in Providence.

## Loving Rome

*RISD in Rome*, a stunning exhibition mounted earlier this fall at Woods-Gerry Gallery, highlighted the sense of discovery—and epiphany—many alumni felt during their EHP studies at the Palazzo Cenci. Photographer **Midge Wattles** 12 PH says she literally found space to think while living in the Cenci. Prior to going abroad, she felt as though her most personal work wasn't resonating with viewers, but the entire EHP experience—along with feedback from seasoned Italian artists—allowed her to find more meaningful ways to present her photography.

"I used my time in Rome to figure out who I was as an artist," Wattles says. "It wouldn't have been possible for me to summon the same level of introspection in a classroom setting."

Among the dozens of accomplished alumni who exhibited in the multimedia show were **Dennis Congdon** 75 PT, **Bunny Harvey** 72 PT, **David Macaulay** BArch 69, **Louie Rigano** 10 ID, **Kellie Riggs** 11 JM, **Anna Schuleit** 98 PT, **Sheila Sofian** 83 FAV and many others.

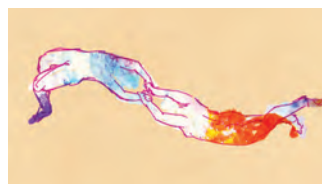


## Curious About RISD

In August the RISD community welcomed several special guests to campus: **Jane Chu**, recently appointed chair of the National Endowment for the Arts (NEA), US Senator **Jack Reed** (D-RI) and **Randall Rosenbaum**, executive director of the Rhode Island State Council on the Arts. The visitors met with key academic and administrative leaders, toured the Nature Lab and other selected sites on campus and spoke with RISD makers engaged in projects that highlight the intersection of art, design, science and technology.



## FAV Wins Big in Ottawa



Animated films by students and alumni stood out at the 2014 Ottawa International Animation Festival (OIAF) in September. Roughly 10% of the films selected for screening at the festival were by RISD animators, who earned three of the top prizes—including Best School Reel, a 38-minute compilation of short films by 10 juniors and seniors.

"It was a banner year at the festival for RISD," says Professor **Amy Kravitz**, who heads the animation arm of the Film/Animation/Video department. "We don't have a graduate program or even a separate animation department, but our broader view of the medium contributes a certain kind of vision that may account for our students' success."

Senior **Christian Larrave** 15 FAV landed the prize for Best Undergraduate Film for *Lesley the Pony Has an A+ Day!*, a darkly humorous hand-drawn short with what Kravitz describes as a "twisted rainbow effect."

Although FAV graduates go on to pursue a wide range of careers, Kravitz says that the film industry welcomes RISD alumni because of their inventiveness. "The studios are looking for creator-driven content versus people who operate more like a pair of hands," she explains. "One of the things we're very proud of is that there is no typical FAV graduate."



## Demanding Justice

Approximately 200 RISD and Brown students gathered at Market Square in early September to protest police mishandling of people of color. Events like the shooting of 18-year-old **Michael Brown** in Ferguson, MO “raise important questions related to racial profiling and discrimination, and also shine light on the militarization of our police forces,” says event organizer **Yelitsa Jean-Charles** 16 IL, president of the RISD student org BAAD (Black Artists and Designers). “We’re here to raise awareness and empower people to start a movement against police brutality.”



## Szymon Bojko, 1917–2014

**Szymon Bojko**, who taught in Liberal Arts from 1984–2001, passed away on October 24, 2014 at age 97—in the nursing home outside of Warsaw, Poland where he had lived for the past two years.

Larger than life, the Polish scholar and art historian was best known at RISD as the instigator of and mastermind behind the avant-garde cabarets students produced every Wintersession in the late 20th century. In 1988 he directed the first of a dozen iterations of the *RISD Cabaret*, initially as an extracurricular experience and later as an immersive six-credit art history and performance course.

RISD recognized Bojko’s remarkable contributions by presenting him with a 2002 honorary doctorate degree at Commencement. He, in turn, showed generosity of spirit through the significant poster collection he donated to the library, his unbridled support of the creative and scholarly aspirations of younger colleagues and students and the “wheat grass juice” he would make for weary students at the end of the semester. May his spirit be cavorting in style somewhere sweet.



## New Fine + Liberal Arts Deans



“RISD’s commitment to disciplines represents an enduring value that isn’t going to change with changing trends in the art world,” says **Sheri Wills**, new dean of Fine Arts. “Even though most artists end up taking a multidisciplinary approach, having that deep disciplinary knowledge [allows you to go beyond being] a dilettante.”

Originally from California, Wills earned an MFA in film video and new media and an MA in modern art history, theory and criticism from the School of the Art Institute of Chicago. Her work in video performance is informed by her background in art history along with her passions for painting and poetry.

Cultural historian and ethnomusicologist **Daniel Cavicchi**, who served as interim dean of Liberal Arts for two years before earning a permanent appointment, notes that “the majority of our

faculty have PhDs—which is not typical at art schools. An important question for us is how that active scholarly culture connects to the studio work at the core of a RISD education.”

Cavicchi’s own scholarly pursuits focus on understanding fandom in the context of American history as well as the connections between music and politics. His books include *Listening and Longing: Music Lovers in the Age of Barnum* (2011) and *Tramps Like Us: Music and Meaning Among Springsteen Fans* (1998), with a new one on visual representations of audiences between 1864 and 1940 still in nascent form.

“My field is about building theoretical understanding of reception rather than production,” Cavicchi says. “And RISD is the perfect place to teach that. I’m blessed to have found this fit.”





## Playing Dress Up

Students raided their roommates' closets and ransacked discount clothing stores to get dolled up for the annual Artists' Ball in October. Party-loving zookeepers, video game heroes and blow-up breakfast pastries were just some of the alter egos that made appearances at the techno party held at the Bank of America City Center. Taking short breathers from the dance floor, students stopped by the Center for Student Involvement's photo booth to ham it up for the camera. Regrettably, the liberated young gent who wore nothing but a pair of women's skivvies and sparkly high heels didn't deign to have his photo taken.

## Faculty Titans Move On

Last spring 10 faculty members and librarians who have made a huge impact on generations of students retired. After 50 years at RISD, the impact of Professor **Wil Yoder** BArch 62 and his approach to teaching structure will long be felt in the Architecture department. Graphic Design Professor **Hans Van Dijk**, who taught at RISD for 28 years and served as department head from 1993–2000, also retired in June.

Foundation Studies lost three living legends: Professor **Christina Bertoni**, Professor **Jack Massey** and Professor **Ted Weller**. In addition, Professor of History, Philosophy + the Social Sciences **Ned Dwyer**, an expert on the ancient architecture of Mesoamerica, retired this year, along with Printmaking Professor **Randa Newland**, Associate Professor of Apparel Design **Donna Gustavsen** 70 AP and librarians **Elinor Nacheman** and **Laurie Whitehill Chong** 70 IL.

## Faculty Newsbits

Two new installations by Professor **Rachel Berwick** 84 GL, head of Glass, are included in *The Singing and the Silence: Birds in Contemporary Art*, which continues through February 22 at the Smithsonian American Art Museum in Washington, DC.



Earlier this fall, Ceramics Critic **Simone Leigh** presented *Free People's Medical Clinic*, a provocative and topical installation, at Stuyvesant Mansion in Brooklyn.

In November Foundation Studies Critic **Clara Lieu** 98 IL exhibited new work in two solo shows—at Simmons College's Trustman Gallery in Boston and at Framingham [MA] State University.

Several RISD people spoke and presented workshops at the July biennial gathering of the Handweavers Guild of America in Providence, including interim President **Rosanne Somerson** 76 ID, Textiles Senior Critic **Susan Sklarek** MFA 77 SC, Textiles Department Head **Brooks Hagan** MFA 02 TX and **Anne Emlein** MFA 06 TX.

In August designers from around the world convened on Jeju Island for the 2014 Korea Bojagi Forum, directed by Textiles Critic **Chunghie Lee**, who showed her own work along with a collaborative piece created by RISD students. Assistant Professor **Mary Anne Friel** and **Jiyoung Chung** 02 PT also presented at the forum.



**“Of course, I joined during the first big recession, so our mission at the time was less focused on social gatherings and more about creating an informal network for new graduates looking for work.”**

**Michael Martella** BArch 91

## Love Abides in Philly



As an active volunteer with RISD/Philadelphia, **Mike Martella** BArch 91 is a regular at the group's annual Valentine's celebrations and helped out when club members got together for a day of service planting trees.

### Ileana Truneanu, 1956–2014

Longtime RISD/NY club member and active volunteer **Ileana Truneanu** MFA 82 GD passed away on October 20, 2014 after suffering a number of complications from a rare form of plasma cell leukemia. “Ileana was talented, and had an unlimited drive to create,” notes her daughter **Annalisa van den Bergh** 14 GD. “And she had the biggest heart. She really cared deeply about everyone around her.”



After almost 25 years, **Michael Martella** BArch 91 says he gets as much satisfaction out of his involvement with the RISD/Philadelphia club as he did right out of school, when he first started connecting with fellow alums in the region. “Of course, I joined during the first big recession,” he recalls, “so our mission at the time was less focused on social gatherings and more about creating an informal network for new graduates looking for work.”

### “It’s rare to find a volunteer as committed to sustained involvement as Mike.”

Still, the project manager who works for the City of Philadelphia has stuck with the group, helping to organize events and keep the momentum going. “After leading the club in the early years, I have been privileged to work with the club founders and three other club leaders in the intervening years,” Martella says.

“It’s rare to find a volunteer as committed to sustained involvement as Mike,” notes Director of Alumni Relations **Christina Hartley** 74 IL. “He has been

a valuable resource as a mentor and leader to both the local club and the Alumni Council, providing institutional memory and wisdom gleaned from his years of experience.”

After more than 30 years, one of the club’s most popular events continues to be the annual Valentine’s party, a tradition that actually predates Martella’s involvement in the club. He chalks up its perennial popularity to the fact that by mid February in Philly people have been holed up for months dealing with the East Coast winter and are eager for a chance to get out and socialize.

Since many of the club’s members are working artists, Martella is always eager to help publicize openings and help organize studio visits, where RISD grads can inspire and support one another. He’s even been prompted to pick up pencils and paintbrushes himself in recent years—making small personal projects for the first time since his days at RISD.

“My girlfriend asked for handmade gifts for Christmas,” he says, “and I’m actually glad she did since it got me making things. I now just want to see if I can live up to the standards of [Professor Emeritus] **Brice Hobbs** 60 IL. His teaching still guides me—and I can actually still hear his voice in my head!”





## Panelists See Promising Possibilities

When noise musician **Shawn Greenlee** 96 PR (*below*) participated in a large arts festival in Germany, organizers couldn't quite figure out how to list his work in their program. "I told them to list me as 'sound,'" the assistant professor and programs head of Foundation Studies explains. "It seemed the most straightforward way to communicate my type of performance for a traditional audience. But it was a moment to note because I realized my field of study doesn't have defined, rigidly cast boundaries. And that's typical of RISD work."

Greenlee shared this story while participating in *Critical Making: Making Critical Outcomes*, a panel

discussion hosted by interim President **Rosanne Somerson** 76 ID (*below left*) as part of RISD by Design weekend. Fellow alumni **Samantha Dempsey** 13 IL (see also page 2) and **David Wiseman** 03 FD (see page 49) also took part in the discussion, sharing insights and answering questions posed by families visiting campus from October 10–12 for alumni and parents' weekend.

After listening to Wiseman speak about his work and his path after RISD, a mother of a Furniture Design senior asked the panelists if it was normal for students to feel a tinge of nervousness about entering the job market. "We find that it's common for some students to need about a year after graduation to find their footing," Somerson responded. "They're given recipes to succeed at RISD—and then they need time to get cooking... But when it all comes together, the possibilities are endless."



## Connecting in Person

From the East Coast to the West—and also abroad—alumni continue to go beyond the virtual barriers of social media to come together for real face time. Among the recent gatherings in our club network, RISD/NY alums—including **Will McLaughlin** BArch 09 and **Amber Heaton** MFA 12 PR (*left*)—got together on October 1 to enjoy the last glimmers of fine weather on the rooftop at Berry Park in Brooklyn.

Over the summer, interim President **Rosanne Somerson** 76 ID (*top left photo*) traveled to Seoul, Korea to meet with the many alumni, RISD parents and other enthusiasts eager to hear news about what's happening on campus.

On October 25 RISD/LA teamed up with Brown's SoCal group to host an open studio and lecture by internationally known landscape sculptor **Cliff Garten** MFA 78 CR. The gathering at his studio in Venice (*photos above and to the immediate left*) also gave alumni an opportunity to catch up with each other.

## Happy Ending



When fashion designer **Leo Narducci** 60 AP attended RISD by Design weekend in October, he made a beeline to the reception at the Apparel Design department's gorgeous new home in a newly renovated, three-story building at 189 Canal Street.

"This charming woman from the Class of 1964 suddenly walked up to me to introduce herself," says Narducci. "Apparently she had come to New York to interview with me for a job right after she graduated and was told that I'd quit the day before. I was hell on fire in the early '60s!"

As the two chatted, **Mary-Beth (Hogarth) Boughton** 64 AP made it clear that she harbors no hard feelings. As it turns out, she soon landed another position in NYC—as a designer at Healthtex. Now, a half century later, she's looking back on a long and satisfying career designing children's apparel.



## The Show Must Go On!

Nature rained on our parade this year, but the weather didn't dampen the spirits of the hundreds of alumni and parents who converged on campus for RISD by Design weekend, another high-energy, 48-hour celebration from October 10–12. These photos hint at some of the highlights.



**“Every moment was filled with wonder and amazement – the sale, the museum (more impressive than I remembered), open studios and drawing sessions. All ‘very RISD’ – eclectically wonderful!”**

**anonymous comment from a post-RbD survey**



photos by Steven Rosen 81 IL and Matthew Watson 09 FAV





1. Since it rained all day on Saturday, people spent the day indoors and under the tents at the street sale.

2. Memories ran deep as alumni attending their 50th reunion shared photos and flipped through old yearbooks.

3. Interim President **Rosanne Somerson** 76 ID (*far left*) enjoyed hosting an evening event at the President's House, where members of the Class of 1964 and earlier years had fun sharing stories about life at RISD a half century ago.

4. Members of the Class of 2004 shared lots of laughs when they got together at the Providence Art Club.

5. **Robert Mele** BArch 69 (*far right*) is among the alums who had a great time reconnecting at their 45th reunion dinner.

6. Glass artist **Jim Watkins** MFA 81 GL responds to questions at the tented street sale, which was well attended despite the cold, wet day.

7. A wee one peeks out of a cat's head, one of several silly set-ups the Photography department offers to encourage visitors to play around with snapping pictures.

8. Sculpture students **Mark Desantos** 16 SC and **Amy Rubinstein** 17 SC were part of the team using the *Exquisite Corpse* concept to demo how they work with heavy metal.

9. **Madelena Mak** BArch 05, **Antonio Peters** 04 IL and **Chip Dickerson** BID 05 have an impromptu smiling contest.





## Assault on Privacy

■ by Greg Kanaan O2 FAV



**“These amendments all touch on privacy in their own way, but never address it explicitly.”**

Earlier this fall many of us sat glued to our twitter feeds and livestreams as Apple wowed us with the release of the iPhone 6, 6 Plus and the Apple Watch (*above*). But you may have also noticed that we didn't just get some fancy new baubles—every iTunes account holder got a free copy of U2's new album *Songs of Innocence*. I think Apple was hoping that everyone would be like, “Oh, free stuff. Thanks, Apple!”

Instead, people freaked the hell out because while it was intended to be a nice gesture, it actually said a lot about how Apple (and every other tech company and even the government) views our right to privacy. Namely, that it doesn't.

The problem, of course, isn't that Apple gave everyone a free copy of a new U2 album (which I'm sure is perfectly fine). It's *how* they did it. They could have given iTunes users a link to the free download—or offered some promotion—but instead they went ahead and automatically uploaded the album to everyone's iTunes accounts, without consent.

This intrusion concerns me because it's such a brazen statement about the state of privacy in this country. Between Facebook's repeated privacy grabs and manipulations, and the NSA's notorious collection of personal data, our individual privacy has been

under aggressive assault for some time. This is just the latest—albeit a mostly benign—example.

Americans especially prize their privacy, which makes it ground zero for parties that view individual privacy as a barrier to financial ascendancy or national security. These parties use the contentious legal status of privacy as leverage to intrude into your life without your consent.

And believe it or not, privacy is a contested issue. In fact, the Constitution does not mention privacy as a given right. Our modern understanding of the right to privacy is implied from other rights, specifically the 1st Amendment (right of belief), 3rd Amendment (privacy of the home), 4th Amendment (privacy of person and possessions), 5th Amendment (right against self-incrimination), 9th Amendment (no denial of other implicit rights) and the liberty clause of the 14th Amendment.

These amendments all touch on privacy in their own way, but never address it explicitly. The Supreme Court calls these implications “penumbras” and “emanations”—meaning the right to privacy implicitly emanates from these other rights. That lack of explicitness is why privacy is always a moving target.

**“As a society our sense of privacy is always shifting.”**

And let's face it, as a society our sense of privacy (and its little brother, consent) is always shifting. In September the iCloud accounts of Jennifer Lawrence and other celebrities were hacked, allowing private (nude) photos to be leaked. When the photos were taken down from various sites, a cry rang out in certain corners of the internet from people who believed they should have access to those photos even though they were the private property of others.

So, is privacy a relic of the 20th century? And if not, what can be done to curtail its utter demise? No one should be forced to own something just because it's free, but soon even that may not be an option.

photo ©Apple Inc.





## Adventure-packed Fun

April Kuo 04 GD + Paolo Rivera 03 IL



When **April Kuo 04 GD** and **Paolo Rivera 03 IL** began planning for their September 2013 wedding, they tapped into a shared love of animation and comics. It began with a Tintin-inspired save-the-date card featuring the happy couple and the converted dairy farm in Pocantico Hills, NY where the ceremony would take place.

"April grew up reading (and loving) *The Adventures of Tintin* and I've always had great respect for its creator Hergé, so we decided on that style for the invitation and save-the-date," says Rivera, who has been illustrating for Marvel Comics since 2002 (the year *before*

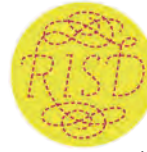
he graduated). The couple currently lives in San Francisco, where Kuo works as a graphic designer for Google.

Although they "technically" met as students at RISD, Rivera and Kuo didn't get together romantically until 2007, when they reconnected in Brooklyn at an art opening for a mutual friend. "She knew who I was and that I did comics," says Rivera, "and we found out that we had a lot of friends in common." Since they were both living in Brooklyn at the time, they started seeing more of each other and before long he had moved in with her.

When they decided to get married and wanted a fun wedding, "April pretty much did everything," says Rivera. "She wanted it to be nerdy but tasteful. She would tell me we need this piece of art and that piece of art and I went all in."

The nerdy but tasteful touches included a plethora of his own favorite characters, from Raphael—his preferred Teenage Mutant Ninja Turtle—to Wolverine and Psylocke of *The X-Men*, who paired up to form the perfect cake topper. "I waited until the last minute to make the cake topper," Rivera admits, "and ended up finishing it the day after my bachelor party. It was rough, but it all worked out."

## Happy Giving



With the holidays almost here, we're encouraging all alumni who sell on Etsy to join our RISD Etsy Team, if you haven't already. Open to alumni and students only, it's a great way to show the world how RISD makers really stand out. We teamed up with Etsy last fall to launch a new RISD

Page, allowing us to better highlight your work and make it more accessible to the millions of people worldwide who shop on Etsy on a regular basis.

Help make our RISD mini-marketplace even better and draw more attention to your own pages. And remember to search for "risdteam" on Etsy for great gift options as you do your own holiday shopping.



## Access Multiple Museums

For the first time, the RISD Museum is offering free individual memberships to young alumni who have graduated within the last 10 years along with a new enticement for all alumni: a \$75 enhanced membership that offers reciprocity at other in-network museums around the country. As always 20% of all alumni membership fees goes to the Phil Seibert Memorial Fund for the acquisition of alumni-created works of art. Plus, new members receive a coupon for 20% off a single item at RISD WORKS.

For details about museum membership offers for alumni, go to [risdmuseum.org/support/membership](http://risdmuseum.org/support/membership).



## Home Stretch for ISB Renovation

“PROFESSIONAL ILLUSTRATORS DO a lot more than create compelling pictures,” notes Professor **Robert Brinkerhoff**, head of the Illustration department. “Versed as they are in a wide range of visual media—from painting and printmaking to film, photography, animation and graphic design—they bridge disciplines, creating the type of synergy spelled out as a goal in RISD’s strategic plan.”

As Brinkerhoff and fellow Illustration faculty members have been refining their program to keep ahead of rapid changes in the field, they’ve simultaneously pushed to address the basic limitations of their 19th-century facility—the Illustration Studios Building. Since 1979 the department has been housed in a five-story former chemical and dye plant built in 1848—a building that hasn’t been renovated in almost half a century.

“The renovation is enabling our aging facility to catch up with our rapidly evolving program.”

Working with project architect **Ed Wojcik** BArch 88, Brinkerhoff is pleased to see the ISB itself beginning to morph along with the field, “enabling our aging facility to catch up with our rapidly evolving program.” He also points out that all the work is happening while keeping the building up and running for the largest major at RISD, with almost 300 students.



“The department fully intends to stand out as an international leader in progressive education for illustrators.”

Phase I of the renovation, completed in the summer of 2013, introduced a 5,600-sf glass addition to the back of the building that is allowing for a major overhaul of the interior spaces. During Phase II of the renovation this past summer, workers tore out the old bathrooms and stairwell in the main building and installed ductwork for a new HVAC system. In moving the stairways and restrooms to the addition and adding a much-needed elevator, the ISB became fully accessible for the first time in its history.

“Thanks to private support, we have been able to move forward with each phase of our renovation project as planned,” Brinkerhoff notes. RISD is now looking for additional support from alumni and others to continue on to the third and final phase of the project, planned for next summer.

“Once we’re able to fund the final phase of the project, we will have achieved our ultimate goal: to provide Illustration students with the flexible new building they need,” Brinkerhoff says. With the completion of the totally renovated ISB, students will have more home spaces, computerized classrooms, spaces to safely store works in progress and the space to collaborate, exchange ideas and “move nimbly from creating hand-rendered drawings and paintings to working with advanced digital tools,” Brinkerhoff says.



Over the summer workers gutted large parts of the interior of the ISB to allow for a total overhaul of the HVAC system.

The ISB renovation also comes at a time when the 40 full-time and adjunct faculty members who teach in Illustration are taking a disciplined look at curricular advances and considering the possibility of introducing an MFA program in Illustration. “Whatever the outcome of these talks, the department fully intends to stand out as an international leader in progressive education for illustrators,” Brinkerhoff says.



**“Our kids and their classmates are lucky to be studying at two great institutions that support a materially productive and socially contributive life.”**

## Family Attraction

**BASED IN NEW YORK**, the Bentel family isn’t especially unusual. **Paul Bentel** and **Carol Rusche Bentel** are partners at the New York architectural firm Bentel & Bentel and both also teach—he at Columbia, she at Webb Institute. They have three kids and love spending summers in the Italian countryside, soaking up local culture and pursuing shared interests in art and design. Yet when it came time to choose colleges, all three of their children chose to do exactly the same thing: study at RISD and Brown.

With their love of art, music and culture—and the sparkling credentials to go along with it—each of the Bentel siblings earned admission to the Brown/RISD Dual Degree Program, the challenging course of study that allows highly motivated students to pursue bachelor’s degrees simultaneously at both schools.

Now in his fifth and final year in the program, **Lukas Bentel** 16 FD/DD is majoring in Furniture Design at RISD and Computer Music and Multimedia at Brown. These days he spends most of his time in RISD wood shops shaping his latest sculptural installation. But last year he was at Brown wiring electronics to make avant-garde noise compositions.

“This program was the perfect fit for me,” notes Lukas. “I jumped at the chance to study at an Ivy League university and the leading art and design school. It has been the college experience of my dreams.”

At RISD the academic paths of twins **Nikolas Bentel** 16 ID/DD and **Michela Bentel** 17 ID/DD often converge, with Nikolas splitting his time between majoring in Industrial Design at RISD and Modern Culture and Media at Brown and Michela studying ID at RISD and Engineering at Brown. They manage to make it all look effortless but when pressed, the talented twins admit that their schedules are jam-packed.

“It’s not impossible to handle the workload required of dual degree students—but it certainly isn’t easy,” notes Michela. “There’s a lot of moving balls to juggle, including extracurricular activities that require a lot of time and commitment.”

One of those activities is competitive skiing. After breaking into alpine racing in high school, Michela loves the sport and finds curious connections between the aerodynamics and physicality of downhill skiing and automotive design. Eventually, she hopes to break into the latter through an internship in a car industry city like Detroit or Turin, Italy.

“I’d love to redesign the exterior of automobiles,” Michela explains. “As I’ve learned from skiing, making slight adjustments in form can reduce wind drag and increase efficiency.”

Nikolas and Lukas also love the adrenaline rush of racing, so the brothers both ride for RISD Cycling, the school’s first and only varsity sports team. Over the summer, they traveled to France to meet up with team captain **Jules Goguley** 15 ID, riding roughly 40 miles a day in the European countryside to prepare for the upcoming season.

“Our kids and their classmates are lucky to be studying at two great institutions that help support a materially productive and socially contributive life,” note the Bentels, who also contribute to the RISD Annual Fund because they know that sustaining this type of education exceeds the cost of tuition alone. “When I first arrived at RISD, I was astounded by the breadth of technical knowledge and creativity that pours from studios,” Paul notes. “It’s a special place—such a vibrant community of interesting artists and designers that we feel compelled to support it in any way we can.”



Siblings Nikolas, Michela and Lukas Bentel—who share a love of classical performance—all chose the same colleges and are now deeply involved in diverse dual degree programs at RISD and Brown.



# Where We Were

picturing the past



“We had an informal basketball team that participated in Brown’s intramural league.... We would routinely get our butts kicked but it was good fun and we actually *almost* won once.”

Steven Bellofatto 75 ID



photos courtesy of RISD Archives





“There had been a weightroom in the basement of Nickerson with a hodgepodge of dumbbells and barbells. In 1983 I organized a Weight and Fitness Club with **Bill Young** 85 ID and **Mark Baldo** 85 FAV and RISD bought machines, free weights, etc. We really made the most of that space—and it was fun.”

**Joseph Borzotta** 85 GD



“Indoor soccer was awesome. I loved the grassroots feel of it all—all organized by the players.”

**Nathan Kendrick** 98 GD

## Fun + Games

When we asked what you did at RISD to keep your beautiful bodies in shape, we got responses ranging from “climbing stairs and hills” (**Grace Stergis** 47 GD) to “some of us played ‘water polo’ at a local pool” (from **Joan Rappoport Rogers** 53 TX) to rhapsodic memories about sailing on Narragansett Bay, which was apparently fully embraced in the 1960s.

Other alums shared stories about running, basketball and hitting the ice with The Nads. In the late '90s “our fan base was larger and weirder than ever,” wrote **Brad Sutor** 00 IL, “led by our schoolgirl-clad cheerleading group, the Jock Straps.” He remembers topping off a typical losing streak with a final game of the season that culminated in a “45-minute battle full of goals, saves, scuffles, penalties, power plays—and sipping high-dollar scotch on the bench. We won, and yet I don’t really remember the score.”



*clockwise from left:* In the late 1940s, RISD students took kinesthetics classes as a means of maintaining a healthy mind/body balance. • Three members of the “Boys’ Basketball” team from 1914, which had a “credible showing” that season with five

wins to six losses. • Several Nads alums from different decades pause on the ice at a reunion this fall during RISD by Design weekend. • Aerobics and weightlifting were among the fitness favorites for students in the 1980s.



# Where We Are

undergraduate class notes

## 7.3 billion

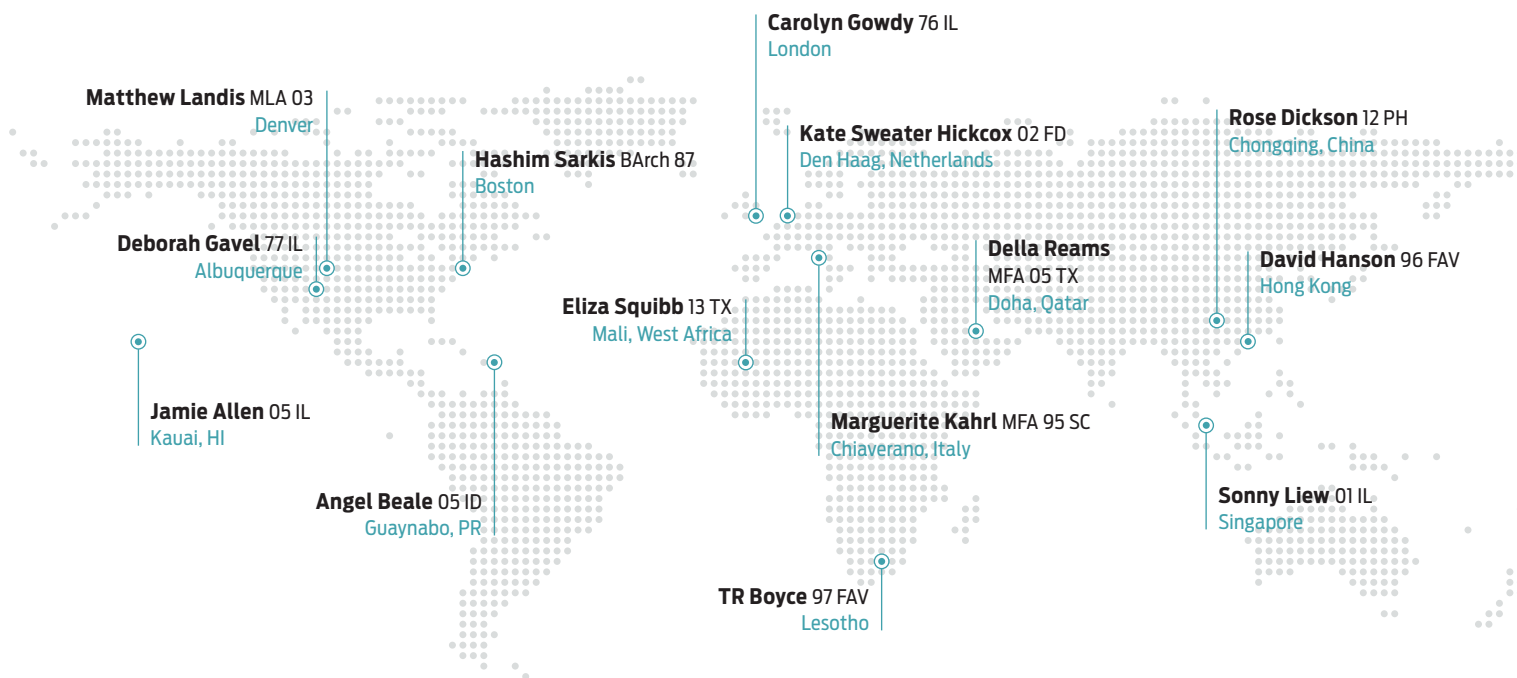
# of people now living on earth

## 1.4 billion

# of people living when RISD was founded in 1877

## Niger, Mali + Uganda

three countries with the youngest median age (15–16) worldwide



## Monaco, Macao + Japan

the countries with the highest life expectancy (89.57, 84.48 and 84.46 respectively)

## heart disease + lung cancer

the biggest killers of Americans today

## liposuction outpaces breast augmentation

as the most frequently performed cosmetic surgical procedures in the US

## 119,230 tons

amount of food wasted in America every day

## 24,851 tons

average amount of global food aid provided daily

## 9,710,000+

# of people who have died of hunger this year (roughly 28,500 a day)

## 7–10%

estimated percentage of the public that's left-handed

## 2,220 alumni lefties?

estimated # of you out there worldwide

## Dürer, da Vinci, Michelangelo, Escher, Rembrandt

among the world's many famous left-handed artists





### Don Almquist 51 IL

*The Sun Also Rises* (oil on canvas, 14 x 24") is among the evocative new landscape paintings Don showed earlier this fall at Carspecken Scott Gallery in Wilmington, DE, near his home in New Castle.

### 1945

The life and work of **Miriam Beerman** PT (Washington, DC) is the subject of award-winning filmmaker Jonathan Gruber's movie *Miriam Beerman, Expressing the Chaos*. Set for release in 2015, the film chronicles Miriam's evolution as an artist over 70 years. The Wriston Galleries at Lawrence University in Appleton, WI will host a solo show of her collages in the fall of 2015.

### 1953

**Robert C. Jones** PT\* contributed a painting to *Real Abstract*, a group show that encouraged viewers to "shed all ideologies and beliefs." The August multimedia event was held at the Linda Hodges Gallery in his hometown of Seattle.

**Noel "Bud" Weber** IL reports that living in Deerfield Beach, FL is "not as interesting as good old Cape Cod... but then

what is?" Nevertheless, he plans to continue painting and enjoying his new home in the south.

### 1955

Last March **Mary Melikian Haynes** PT (NYC) received an honorable mention for her watercolor *The Way in the 115th Annual Exhibiting Artist Members Show* at the venerable National Arts Club in New York.

### 1958

Have a story about Madison Avenue? Send it to **Stan Mack** IL (mediapost.com) and it could appear in *Stan Mack's Real MAD*, his latest comics series – covering real people and news about the world of advertising, marketing and PR. Based in New York City, Stan is best known for his *Cartoon Chronicles of America* books and *Stan Mack's Real Life Funnies*, his long-running observational comic strip in the *Village Voice*.

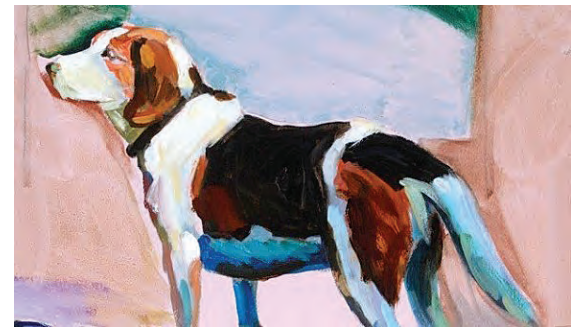
A permanent installation of tree paintings by **Merle Temkin** TX\* (merletemkin.com) graces the Lincoln Center Kitchen, a new restaurant in Avery Fisher Hall at Lincoln Center in NYC, where she lives.

Forty artworks **Karol B. Wyckoff** IL (South Yarmouth, MA) made over the course of 68 years formed the heart of a late-summer retrospective at the Cape Cod Museum of Art. Karol won her first painting award at age of 10 and continues to make seascapes, landscapes and portraits as well as illustrations.

### 1959

**Robert Cronin** PT of Falls Village, CT exhibited new paintings on paper at Galerie Gris in Hudson, NY last spring and summer. Making about 50 new works a year in this medium, Robert says he is keeping it simple.

**Barbara Bowes Fellows** IL\* reports that she has retired after a long career designing exhibits and publications for the federal government, first at the Smithsonian and later at the National Park Service



and the Department of Defense. Now living in Minneapolis, she's pleased to add that she became a grandmother last year.

### 1962

In mid September CA-based designer **Mike Manoogian** GD (michaelmanoogian.com) was a guest on the radio series *Critical Mass for Business* (ceopeergroups.podbean.com), which features interviews with innovative business leaders.

### 1963

The Islip Art Museum in East Islip, NY marked the centennial of Picasso and Braque's groundbreaking collage work with *Mash Up: Collages in Mixed Media*. **Deena (Coty) des Rioux** IL was selected to show her ecologically themed *Silhouettes*, a photo-based computer montage "that offers a window

### Dinah Maxwell Smith 63 PT

*People and Other Four-Legged Friends*, a solo show of Dinah's paintings capturing "gesture, stance and happenstance... or the quirkiness of the human condition," continues through December 31 at the Southampton [NY] Historical Museum. The artist is based in NYC.

on a dismal future from the reveries of a more innocent past." The show ran from June to September.

In honor of the centennial of the Christmas Truce on the British-German frontlines during World War I, **Wilma Joan Parker de Pavloff** PT (San Francisco) made *Faux Truce Ornaments* that will be available at the Imperial War Museum in London and at West Point.

### Jackie Melissas 58 PT

This smoke-fired earthenware piece was selected from nearly 400 entries for last summer's Cambridge [MA] Art Association's *National Prize Show*. In July Jackie also participated in a two-person show at the Stadler Gallery in Kingfield, ME. She's based in Evanston, IL.







#### Jack Dickerson 69 GD

As the owner of Dickerson Gallery on Cape Cod, Jack (dickerson.com) is in an ideal spot to paint the marine-themed scenes that appeal to visitors – along with other experimental work like *Jump for Joy*. Formerly a successful graphic designer, he “had never painted before age 53,” he says, but discovered that “with determination, self-motivation and longing for meaningfulness,” we can make amazing transformations in our lives at any age.

#### 1964

While still a student at RISD, **Marcia Gloster** IL (marciagloster.com) spent a summer studying painting at Oskar Kokoschka's School of Vision in Salzburg, Austria. She recalls that summer, and her tumultuous affair with a painting instructor there, in

her newly released book *31 Days: A Memoir of Seduction* (The Story Plant).

**Elizabeth Ginsberg** TX (elizabethginsberg.com) contributed work to the early fall exhibition *Artists' Masks* at the Archivio Emily Harvey Gallery in Venice, Italy, where she did a residency earlier this year. Elizabeth is based in West Orange, NJ.

#### 1965

The Blumenschein Museum in Taos, NM recently presented



#### Bruce Helander 69 IL/ MFA 72 PT

*Lincoln Blinkin* is among the new collages and paintings Bruce exhibited in the summer solo show *Icons and Double Takes* at Georgia Scherman Projects in Toronto. Earlier this year Bruce was inducted into the Florida Artists Hall of Fame. He has also joined the executive board of the Center for Creative Education in West Palm Beach, where he lives, and is busy writing reviews and a lengthy essay for Hunt Slonem's new book *Bunnies* (Glitterati Incorporated, 2014).



the exhibition *A Different View*, featuring glass works along with prints and drawings by **Mary Shaffer** IL (El Prado, NM).

#### 1966

A story last spring in the Maine newspaper *Foster's Daily Democrat* by antiques experts Ralph and Terry Kovel used the unique furniture crafted by **Judith Kensley McKie** PT (Cambridge, MA) to illustrate the popularity and value of post-1950 art and design among younger collectors.

#### 1967

In July *Beach Therapy*, an oil painting by **Nadine (Ingberman) Berkowsky** TX, won Best in Show at the Beverly Bassford Memorial Exhibit in Ocean City, MD. Nadine lives in Cranbury, NJ.

Earlier this fall **Ben Larrabee** PH (benlarrabee.com) had a one-night show of his photographs at Southport [CT] Galleries near his home in Darien, CT. *The Artist's Muse* presented studies of Ben's wife and muse, Trudie, taken over the last 17 years.

The layered compositions **Mary Curtis Ratcliff** AE (marycurtisratcliff.com) creates using painting, drawing, image transfer, collage and photography were on view last spring in *Eye to Eye*, a solo show at

#### Jim Dow 65 GD/MFA 68 PH

In August Jim (jimdownphotography.com) accepted a lifetime achievement award from the Griffin Museum of Photography in Winchester, MA for work like this, *State Penitentiary Wall Painting* (1981), and other influential photographs of interiors and cultural artifacts around the world.

Mercury 20 Gallery in Oakland, CA, near her home in Berkeley.

*Island Morning* is among the paintings **Phyllis Limbacher Tildes** IL exhibited in a summer solo show at The Landings Welcome Center on Skidaway Island in her hometown of Savannah, GA.

#### Karen Moss 66 PT

*Southeast Asia* is among the large-scale mixed media collages Karen (karenmoss.com) is showing in *Society in Upheaval: Three Artists Respond*, an exhibition at Princeton's Bernstein Gallery from February 6–March 20, 2015.

#### 1968

**Jennifer Davies** IL recently created a 10 x 12' flax-based paper collage for a new condo building in Arlington, VA called the Beacon. She's based in Branford, CT.

In *Wild Woods and Whirligig Girls*, an October show at AIR gallery in Brooklyn, **Nancy (Davis) Lasar** PT showed lively abstract acrylic and mixed-media paintings. She lives in Washington, CT.

Is **Kenn Speiser** SC a one-man band? Years ago an art critic visiting his solo exhibition at a Tribeca gallery







### Nancy Taplin 64 PT\*

*Bad Business* is among the works on paper on view from January 15 through March 8 in Nancy's solo show at Vermont Metro Gallery in Burlington. She is also one of *Seven Women Painters* whose work was exhibited this fall at BigTown Gallery in Rochester, VT, near where she lives in Warren, VT.

looked at the range of work on display and noted, "It looks like a group show." See the Providence artist's web gallery and decide for yourself: [speisersculpture.com](http://speisersculpture.com).

### 1969

In June **Ed Baranosky** PT exhibited paintings in '*Primo Creativita' e Fantasy Arts* at Baccina 66 Gallery in Rome. In October *Wings of the Sea*, a solo painting exhibition, was on view at Lucsculpture Gallery in Toronto, where he lives.

### Deidre Scherer 67 AE

Deidre continues to share her ongoing fascination with capturing the nuances of human faces—especially the elderly—in fabric and thread. Her work was on view in *Elements*, a summer show at the Moore Free Library's Crowell Gallery in Newfane, VT. She also gave a talk at Azure Rising Gallery in Wolfeboro, NH, in conjunction with the *Visions of Healing* exhibition curated by her daughter, artist Corina Willette. Deidre is based in Williamsville, VT.



**C.C. Wolf** PT/MAT and the other members of the RI artists' group 19 on Paper exhibited earlier this fall at the Duxbury [MA] Art Complex Museum. Awarded first place in last fall's *National Watermedia Competition*, C.C. was also a finalist in August in an annual competition sponsored by *The Artist's Magazine*. C.C. and her husband **Don Simon** AE are co-presidents of the East Side Art Center in Providence.

### John Gallagher 68 PT

John's paintings ([johngallagherpaintings.com](http://johngallagherpaintings.com)) made over the span of nearly 20 years are on view through early January in *Out of Nowhere*, a solo show at the University of Maine's Museum of Art in Bangor. His abstract works are inspired by the "pulse" of coastal Maine, where he lives.

### 1970

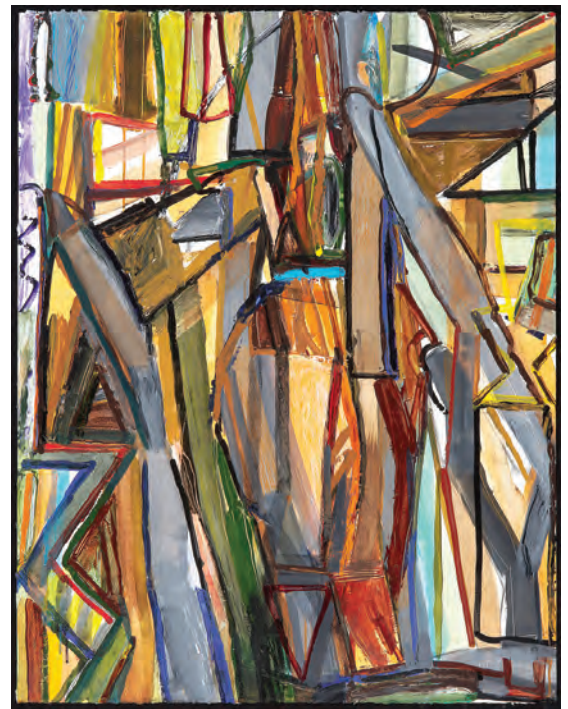
*Trapping Birds* 2014, a painting by RISD Professor **David Frazer** 70 PT, was featured on the cover of the summer issue of *Art in China* magazine and was one of 14 paintings included in the exhibition *No Room for Form: Contemporary Paintings from American Artists*, shown first at the SZ Art Center in Beijing and then at the Luxun Academy of Fine Arts in Shenyang. Thirty of David's paintings are being shown in a related exhibition at the soon-to-be-opened International Art Center of San Francisco.

Think you recognized a favorite spot in Santa Fe in that movie you just saw? **Louise (Sellner) Spencer** AE has developed a pop-culture tourism app called *SantaFeFilms: Movie & Book Lovers Guide to NM Locations*. Now available on iTunes and Google Play, the app highlights Santa Fe sights prominent in books, movies and TV.

In *Did you see that?! Stories of Urban Oddities*, a solo photography exhibition earlier this fall, people visiting Spruill Gallery in Atlanta got to see what **Steve Steinman** SC/MAT 71 ([stevesteinmanfineart.com](http://stevesteinmanfineart.com)) notices when he's walking down the street.

### Judith Unger 69 SC

*Dafne* grabbed the attention of Paulina Pobocha (assistant curator of painting and sculpture at MoMA), who selected it for the Brooklyn Waterfront Artists Coalition's (BWAC) exhibit *Wide Open 5*. Judith's work ([judithunger.com](http://judithunger.com)) was also included in the summer *New England Collective V* juried show at Galatea Fine Art in Boston and *Art In Clay II: Figuratively Speaking*, a fall show at BWAC. Judith works out of her studio in St. Johnsbury, VT.

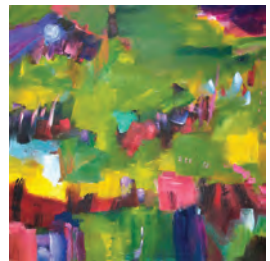






## Paula Garrick Klein 75 PT/MAT 76

Inspired by the last small working cattle farm in her suburban Pittsburgh neighborhood, Paula ([paulagarrickklein.com](http://paulagarrickklein.com)) has been painting soulful individual and group portraits of cows. Curator Adam Welch selected four of these paintings, which explore a lost connection to nature, for inclusion in the 2014 *Pittsburgh Biennial*, which continues through May 24, 2015 at the Pittsburgh Center for the Arts.



## C. Richard Kattman BLA 73

As the 2014 artist-in-residence at the Fruitlands Museum in Harvard, MA, Richard spent a studio day at the museum's Visitor Center, demonstrating how to print a 6 x 6' canvas and paint *en plein air*. The Holliston, MA-based landscape architect maintains a busy practice while also making abstract and landscape paintings, as well as figure paintings, drawings and photography.

The works combine glazed color and layered surfaces on panel that recall the light and color of Havana, Cuba, where she grew up.

Per Ole Hoel BID of Gloucester, MA wrote, directed and animated the music video for singer Matt Gold's single *Appreciated*. The work is described as "an animated extravaganza of cheerfulness and joy," so get yourself to YouTube for a burst of sunshine.

## 1975

*Danger in the Dunes* and *The Thirteen Chimes* may sound like perfect beach reads, but they're among the imaginary titles given to 18 RISD Illustration majors who created cover art for the Trinity Repertory Company production of *Veronica Meadows*. Michael Guy PT, longtime creative director at the theater in Providence, worked with students on a series of fictitious books about the play's eponymous girl

detective. The students' cover designs were shown in the theater lobby during the run of the show and the work "thrilled Trinity Rep company members and audiences alike—one patron was moved to say that she couldn't wait to read the entire series!"

## 1976

London-based artist Carolyn Gowdy IL ([reactorart.com](http://reactorart.com)) had a peripatetic summer, joining the Art Car Boot Fair 2014 for stops in London and Liverpool, and setting up her Magic Photo Booth in Oxfordshire for the experimental arts fair SuperNormal.



## Christina Blatt 74 ID

Though Christina (Sleepy Hollow, NY) works in many media and formats—set design and fabrication, furniture design, children's illustration—she focused on painting for her upcoming show at Pleiades Gallery in NYC, where her work will be on view from December 23 through January 17.

## 1970 continued

*Art of the Matter*, a column published in the May 14-27 issue of *Improper Bostonian* magazine, focuses on Andrew Stevovich PT (Northborough, MA), his creative process and his abiding passion for infusing his intriguing work with influences from early Italian Renaissance and Expressionist painters.

## 1972

"The famously chromophobic Chelsea got a shock of color on Thursday night," noted *The New York Times* in its review of a show curated by Peter Stamberg BArch and Paul Aferiat, partners in life and in

the Manhattan firm Stamberg Aferiat + Associates. *Art on Color* opened in June at Gemini G.E.L. at Joni Moisant Weyl Gallery, and included work by John Baldessari, Ann Hamilton, Robert Rauschenberg and others.

Last spring Ronald Feldman Fine Arts in NYC hosted *Breaking Ground*, a series of photo-based works, hand-worked prints on panel and sculptures made from saplings by Allan Wexler BArch ([allanwexlerstudio.com](http://allanwexlerstudio.com)).

## 1973

Over the summer Henry Isaacs PT ([henryisaacs.com](http://henryisaacs.com)) had his first solo show at Maine

Art in Kennebunkport and had another solo exhibition of small works at the Islesford [ME] Dock Gallery and Restaurant. He also participated in a two-person show at the West Branch Gallery and Sculpture Garden in Stowe, VT.

To mark New York Fashion Week in September, RISD Trustee Nicole Miller AP (NYC) treated BBC viewers to a tour of the city, focusing on the inspirations and influences driving her career as a fashion leader. Catch the clip at [bbc.com](http://bbc.com).

In the book *Black Boxes* ([blurb.com/bookstore](http://blurb.com/bookstore)), Julia Schachter SC\* (Oakland, CA) shares 30 years of work making pinhole photographs and handmade cameras and tripods.

## 1974

In an October solo show Ana Guerra PR (Gloucester, MA) showed her latest paintings at Cade Tompkins Projects in Providence.

## Kirk Mangus 75 CR (1952–2013)

*Kirk Mangus: Things Love*, the first comprehensive museum survey of the late artist, is on view through January 18 at the Museum of Contemporary Art Cleveland in Ohio. Married to artist Eva Kwong CR, Kirk was an enormously talented ceramicist who taught at Kent [OH] State University for nearly 30 years.





# Natural Replacements

■ **Ottie Thomas-Smith** 74 SC



**THE VELVETY** brown of a highly pigmented iris. The fractal spokes of a prominent collarette. The faint, watery swish that suggests a scratched cornea.

After nearly four decades of making hyper-realistic prosthetic eyes, noses, ears and cheeks, this is what **Ottie Thomas-Smith** 74 SC sees when she meets your gaze. If the eyes really are the windows to the soul, then this skilled artist is like a Jedi plate-glass specialist, someone who takes in the subtle characteristics of the windowpane itself while everyone else is just looking through it.

Thomas-Smith's workshop is tucked away on a quiet, rural highway in Jackson, ME—population 548—in a low-slung, vinyl-sided office building that'd be easy to miss for the surrounding trees. Inside is a display case showing off her work: flesh-colored ears, cheeks and noses made of silicone; unblinking eyes with bottomless pupils. Richly detailed and divorced from their facial context, they look like something out of a Dali painting. The prosthetics display is a surreal contrast to its unassuming surroundings; a plain, beige waiting room seems understated for one of New England's most accomplished ocularists and anaplastologists.

Admittedly, this is not a large field. The American Society of Ocularists—clinicians who fashion fake eyes—counts all of 171 members nationwide. Board-certified anaplastologists, who specialize in facial

sculptures that fused wax and human hair. She'd been drawn to art ever since she was a doodling toddler, declaring in her high-school yearbook quote that she hoped to become the country's "best unknown artist." One day in Providence, Thomas-Smith struck up a conversation with a Vietnam vet after noticing that his prosthetic arm sported real hair. If you think that's cool, said the man, stop by the Veterans Administration (VA) hospital in Manhattan and meet the folks who gave it to me.

So Thomas-Smith did just that. In New York the staff at the VA prosthetic research center took one look at her portfolio and asked when she could start. Thus began a decade-long career with the VA—one that eventually saw her running the agency's eye and facial clinic in Boston. Then, as now, Thomas-Smith explains, an artist's skill set was invaluable, since creating prosthetics is as much an aesthetic endeavor as a medical one.

"You can teach how to make things and fit things," says Thomas-Smith. "But you can't just teach someone to be a painter or a sculptor. Matching color is important. You have to be comfortable with very unusual-looking situations, and you have to have a sense of patience



As a skilled ocularist, Thomas-Smith brings meticulous artistry to creating individual acrylic eyes that replicate a patient's natural ones.



prosthetics, number only in the dozens. Of the two specialties, the prosthetic eye biz is particularly insular. Certification requires 10,000 hours of apprenticeship, and new recruits tend to come from the families of existing ocularists.

Thomas-Smith's background, then, is exceptional. At RISD she began sinking long hours into figurative

with your own work."

In a back room at Boston Ocular Prosthetics—her private practice, with satellite offices in Portland, ME, Boston and Reading, MA—an apprentice and a lab tech drape red embroidery thread across a few formless white blobs, veins

in what will soon become prosthetic eyes. Spread out on the table in front of them is a rainbow potpourri of acrylic paints, used to mimic the exquisite detail of a patient's "good" iris. While no two prosthetics are alike, there's a mostly standardized and surprisingly low-tech routine to fabricating an acrylic eye.

It's a process that takes, on average, 16–20 hours per eye, although some can take up to 80 hours of work. Thomas-Smith, however, is nothing if not patient. Like model building or mandala painting, shaping prosthetics is a meditative task. And as with those pursuits, the artist doesn't seek any recognition for her creativity. In fact, Thomas-Smith's devotion to victims of injury, cancer, burns and other misfortunes has, in a sense, allowed her to make good on her youthful goal of anonymous artistic expression.

"My patients know me," she says, "but, hopefully, no one else does. This is a field where you don't want people to notice your work."





## 1976 continued

A longing to return to real craftsmanship led industrial designer **David Lenk** SC of Purcellville, VA to become involved in The American Design and Master Craft Initiative (admci.org), an alternative to traditional profit-driven investment models. In May Lenk was profiled in a pair of stories on NPR's *Marketplace* that also highlighted motorcycle designer JT Nesbitt and entrepreneur Jim Jacoby.

## 1977

Last spring **Karen Rand Anderson** CR (karenrandanderson.com) of Providence showed new landscape work in a group show at the University of Connecticut's Avery Point Campus. She also had a solo show at the Van Vessem Gallery in Tiverton, RI earlier this fall.

In early September the *Rochester* [NY] *Democrat and Chronicle* profiled hometown artist **Linda Magi** SC (lindamagi.com) in conjunction with the M&T Clothesline Festival at Centennial Sculpture Park. Linda combines precious metals with crocheted and woven fibers in her jewelry work, a practice that stems from her Estonian heritage and a RISD Wintersession course that introduced her to the pleasure of working with textiles.

## 1978

*Origination*, the latest installment of the personal creation myth that drives the work of artist **Valerie Hird** PT (Burlington, VT), was featured earlier this fall at Nohra Haime Gallery in NYC.

**Stuart Karten** ID (see page 17)

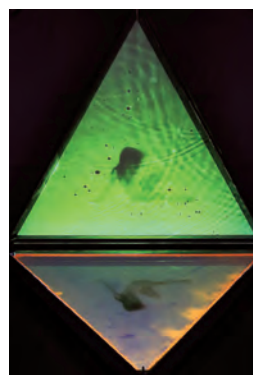
The traveling show *Egypt in the Art of Susan Osgood* ran from April to September at the Science Museum of the University of Coimbra in Portugal. **Susan Osgood** PT (susanosgood.com) also exhibited in recent small-group shows at the Jeffrey Leder Gallery in Manhattan and the Vermont Metro Gallery in Burlington. She's based in Brattleboro, VT.

LA-based artist **David Schoffman** PT is a regular contributor to *The Harps of Heaven: Issues and Ideas on Art and Culture*, a wide-ranging online newspaper (paper.li). Visit and you might also run across something written by **Nim MacFadyen** PT of Yarmouth, ME.

**Oren Sherman** IL, a longtime faculty member in RISD's Illustration department,

## Alan Tucker 80 PT

Last spring Alan created a pastel and chalk installation called *Speed Trap* as part of *Rooms to Let: CLEI*, a curated temporary art project in Cleveland, OH. The series of site-specific installations sought to present one of the city's most historic neighborhoods in a new light, inviting artists and architects to transform specific abandoned properties into propositions of resilience and contemplation.



## John Gardner BArch 81

*Triangle*—an installation created with dancer/choreographer Anna Clifford and spoken word poet Tiffany Paynter—was featured this fall at the *Bermuda Biennial 2014: A View from the Edge* at the Bermuda National Gallery East in St. Georges. The Bermuda-based architect's piece celebrates the 50th anniversary of the pulp magazine story that launched the island's best-known bit of cultural lore: the mystery of the Bermuda Triangle.

recently struck licensing deals with Brintons Carpets, SK Linens and Keka (makers of iPad and iPhone covers) to create original artwork as the essence of product branding.

Even the newest newborns can benefit from reading. To help get this message out to parents and caregivers, **Peter J. Thornton** IL (Providence) illustrated the book *Making Time for Reading: A Story Guide for Parents of Babies and Young Children*. In September artwork from the book was included in Peter's show *Sketches and Finishes* at Providence's Central Congregational Church gallery.

**Nanette Vonnegut** PR celebrated the release of *Kurt Vonnegut's Drawings* at a book signing at Margo Feiden Gallery in Manhattan last spring. Speaking with a writer for the *Wall Street Journal*, she discussed the complexity of having a father who was a famous author by day and an artist by night.

## 1979

**Deborah Baronas** TX (baronasart.com) continues to explore American labor history through her series *Into the Shade*, which looks at life for workers harvesting shade tobacco in the Connecticut

River Valley. She spoke about the project in early August at the Danforth Art Museum in Framingham, MA, where it was a prizewinner in the juried show *Off the Wall*. A resident of Barrington, RI, she will exhibit at the Newport [RI] Art Museum in January 2015.

## 1980

Aviation artist and aficionado **Robert Brun** IL (Newburyport, MA) was among the writers at the 2014 New England Authors' Expo in July, where he showcased his recently released novel *My Shadow*. He also participated in the July Race of the Century event in Stow, MA, featuring WWII-era aircraft exhibitions and races.

Having served as artist-in-residence at 10 US national parks so far, **Kathy Hodge** PT\* (kathyhodge.com) traveled by sea kayak to the Tongass National Forest in Alaska in July as part of the US Forest Service's AIR in the Voices of the Wilderness program. Kathy shared her experiences in a talk at the North Kingstown [RI] Free Library in October.

After earning a MacDowell Colony fellowship, **Karla Knight** PT (Redding, CT) spent



## Marc Kehoe FAV 81\* + Dan Gosch 70 PT\*

Detail of *Diptych: Mural Maquette #2* (2013) by Marc (NYC) and *Masked Man* (2014) by Dan (Franklin, MA)—on view through December 15 in *Kehoe/Gosch Two Painters* at the Ven Vessem Gallery in Tiverton, RI. The limited-edition catalogue available at the gallery features an essay by **Marcus Reichert** 70 PT (Washington, NC).





### Linda Kosoff 82 PT

*Beach Paintings*, Linda's summer solo show, was featured at haleARTS Space in Santa Monica, CA, near where she lives in Woodland Hills, CA. She was also recently accepted as a member of the Los Angeles Artists Association/Gallery 825.

the month of May pursuing her large drawing series *Notes from the Light Ship*, which focuses on imaginary language and otherworldly imagery.

**Stacy Jannis Tamerlani** FAV (Silver Spring, MD) recently directed and produced a series of videos about climate change and energy technologies for the National Academy of Sciences.

### 1981

Last spring **Anna Boothe** SC (annaboothe.com), director of Glass at the National Liberty Museum in Philadelphia, spoke

at a gathering of the International Foundation for Women Artists about her glass sculpture practice, favorite works and collaboration with Nancy Cohen on a 33' installation inspired by Buddhist thangka paintings. The piece was installed last fall at Accola-Grieffen Gallery in NYC.

*In Your Face*, solo show of work by **Steven Brunner** AP, ran in August and September at art629 in Asbury Park, NJ, where he lives and now paints full-time. The former head of a boutique creative agency showed a series of acrylic

paintings and an ensemble of mixed-media portraits in bold and vibrant colors.

Last spring a solo show of tree paintings by **Trine Bumiller** PR was on view at the Robischon Gallery in Denver, where she lives.

Bright and lovely botanical paintings and sculptures in wood were among the works **Fred Lisaius** IL (fredlisaius.com) showed in a recent solo show at the Bainbridge Island [WA] Museum of Art and in group shows at the Kirkland [WA] Arts Center and the Center on Contemporary Art in Seattle.

*A Curious Collection of Strangers*, a solo show of photo collage, encaustic and mixed-media works by **Marybeth Farrell Rothman** IL (marybethrothman.com), was on view this fall at Frederick Holmes and Company Gallery of Modern & Contemporary Art in Seattle. Marybeth is based in Tenafly, NJ.

### 1982

In May costume designer **Sue Hill** TX (Cleveland) spoke with the *Providence Journal* when *Menopause the Musical* came to town. As the national costume designer for GFour Productions, she works for the company that manages

### Michael Kautter BArch 81

Kautter & Kelley Architects in Wyomissing, PA continues to win accolades for renovation work on the Reading [PA] School District's Amanda E. Stout Elementary School. In addition to a December 2013 AIA Design Excellence Special Citation, the firm won a Forever Green/Urban Renewal School of the Year Award from the US Green Building Council, Central PA Chapter.



### Deborah Gavel 77 IL

Deborah's layered element paintings speak to her interest in artmaking as a ritualistic, healing practice. Over the summer she exhibited her work in the three-person show *Devotions* at the April Price Projects Gallery in Albuquerque, where she lives.

and markets such recent hits as *Matilda the Musical*, *The Book of Mormon* and *Death of a Salesman*.

**William Rae** PH (Groton, CT) is showing fine art woodturning

work in the Fuller Craft Museum's 2014 Biennial *Members Exhibition*, which continues through February 15 at the Brockton, MA museum. Arthur Dion, director of Gallery NAGA in Boston, juried the exhibition.

### Susan Stillman 78 IL

"Drawing is the bedrock of everything I do," says Susan, who has illustrated several books and created hundreds of editorial illustrations for *Esquire*, *The New York Times* and countless other clients. In addition to teaching at Parsons, she also runs a business called Home Portraits, painting the personalities of individual homes on commission. Recently, the sketchbooks shown in this magazine and our monthly newsletter *XYZmail* have inspired Susan to return to her first love: figure drawing.







## David Holmes 84 GD

Last fall, after 18 months of work, David ([holmespaint.com](http://holmespaint.com)) finished *Under the L*, a 96 x 80" triptych. Art blogger Michael Corbin named the Minnesota-based painter one of the "Super Hot Artists for 2014" in recognition of his "insight, innovation and sheer giftedness."

## 1983

**Sandra Enterline JM** (San Francisco) and **Valerie Mitchell MFA 84 JM** (Los Angeles) have shown together multiple times over the years, including last spring at Gravers Lane Gallery in Philadelphia. *30 Years West: Sandra Enterline & Valerie Mitchell* celebrated three decades of working and living on the West Coast.

*Creative Forces*, an exhibition of new paintings by **Lani Kennefick PT** (Brooklyn), is on view through the end of November at the Rudolf Steiner Bookstore's Centerpoint Gallery in NYC.

**Judith Schaechter GL** (see page 12)

Among the great RISD work shown at the 2014 Ottawa International Animation Festival in September (see also page 51) was *Truth Has Fallen* by **Sheila Sofian FAV**, an hour-long animated documentary on James McCloskey's work to free prisoners who have been wrongly convicted of murder.

## 1984

Brooklynite **Fotini Vurgaropoulou SC** ([FotiniVurgaropoulou.com](http://FotiniVurgaropoulou.com)) joins cast resin or glass with materials like bedsprings, and then adds handwritten fragmented phrases to juxtapose the durable with the elusive. This sensibility pervaded the early September group show *On My Mind* at New Century Artists Gallery in NYC, where the artist exhibited a dozen cast glass and mixed media sculptures.

**Annie Weatherwax SC** (see page 10)

## 1985

**Allison Druin GD** is looking ahead in her new role as Chief Futurist in the University of Maryland Division of Research and co-director of the university's Future of Information Alliance. The Chevy Chase resident has also been appointed to the Maryland State Council on Open Data.

In July and August **Joanne Kaliontzis GD** and **Brian Kane 87 PT** contributed eye-catching work to two Boston openings:

one for the exterior of the Channel Center Garage, which boasts the city's largest illuminated art installation, and the other for The Lawn on D, an experimental 2.7-acre park space. Brian created a series of high-flying inflatables while Joanne contributed a digital collage for The Lawn on D and a perforated metal sculpture for the Channel Center Garage.

**Todd Kenyon PT\*** of Laguna Beach, CA is now represented by Gallery Henoch in NYC. He showed paintings of the sea in the gallery's *Spring Group Show*, which ran from May to July.

**Steven Lane BID** (see page 17)

In June **Douglas Morris GD**, co-founder and design director in the NYC-based firm Poulin + Morris, earned the 2014 Fellow Award from the Society for Experiential Graphic Design (SEGD). Presented in recognition of Douglas' body of work in visual communications, including campaigns for Smithsonian Institution, WGBH Educational Foundation, ABC News and many other clients, the award is SEG'D's highest honor.

**Lisa Nilsson IL** (see page 14)



## Liz Jaff 89 PT

*Shuck II* (cut paper on board, 18 3/4 x 22 1/2 x 1 3/4") is among the pieces on view in *Overboard*, an early fall solo show at Robert Henry Contemporary in Brooklyn. Liz ([lizjaff.com](http://lizjaff.com))—who confesses that she's "in love with paper"—creates highly formal compositions by cutting, folding and sometimes inking the medium to create stunning pieces that capture fleeting impressions and memories.

## 1986

Bill Finger's contributions to the Batman comic book series went uncredited for 75 years, so **Peter Brown IL** (New Milford, NJ) recently contributed illustration work to a successful Kickstarter campaign supporting *The Cape Creator: A Tribute To Bat-Maker Bill Finger*, a documentary film illuminating Finger's crucial role.

**William Hudders PT** exhibited paintings in *The Franz and Virginia Bader Fund: Second Act*, which ran from June to August at the American University Museum in Washington, DC. Last spring he also showed paintings, drawings and watercolors in *William Hudders: New Work* at Frenchtown, NJ's Schmidtberger Fine Art gallery and participated in the group show *BOOM* in the former Crayola factory in Easton, PA, where he lives.

## Kirsten (Kippy) Fischler 88 IL

As soon as gay marriage became legal in Pennsylvania last spring, Kirsten (*right*) married Maria Martinez-Lage, following up their June wedding in Philadelphia with a ceremony in Vermont on August 31. Kirsten created a beautiful Ketubah, a traditional Jewish wedding document that outlines a couple's responsibilities to one another, for the ceremony. Based in Philadelphia, Maria works as a doctor and Kirsten ([kirstenfischler.com](http://kirstenfischler.com)) creates sculptural work from reclaimed and manufactured wood and also teaches at Delaware College of Art and Design.







### Colleen Kiely 84 PT

Three drawings of Colleen's dog Beau are included in *1,000 Dog Portraits: From the People Who Love Them* (Rockport Publishers). The book by Robynne Raye includes a full-page reproduction of one of her 11x14" graphite on polypropylene renderings. Colleen is based in Roslindale, MA.

In June **John Fazzino** CR was one of seven artists to exhibit work in *Aqueous—an (un) Watercolor Show*, held at Crowell's Fine Art Gallery in New Bedford, MA. Though he usually works in ceramics, John says he finds the "same sense of freedom of expression and movement" in watercolor painting as he does in glazing ceramics.

The Spring 2014 issue of *Drawing* magazine featured the work of **Fred Lynch** IL, a longtime RISD faculty member. The piece examines the drawings he makes each summer in the ancient town of Viterbo, Italy, where he leads a travel study course for college students eager to draw on site.

### 1987

The curators of *Portraits: Reflections by Iranian Artists*, which ran in September at Rogue Space in NYC, invited young artists who were raised in Iran to submit portraits in the hope that the works would bring viewers closer to a world that feels very distant to most Americans. **Farsad Labbauf**

BID (labbauf.com) contributed several paintings to the show, and spoke at the gallery on September 28.

In late summer **Katie Pell** PT of San Antonio, TX, **Peter Zelle** GL of Saint Paul, MN and **Zoya Tommy** 94 PT of Houston were among the artists exhibiting in *Show Up: A Colorful Group Show* at Zoya Tommy Gallery in Houston. Katie contributed thought-provoking mixed-media sculptures and Peter showed glass sculptures that he compares to musical compositions.

"Every teenager in the world is grappling" with issues of identity, says **Hilary Younglove** IL, an art teacher at Sonoma Academy in Santa Rosa, CA who is working with Shabana Basij-Rasikh, founder of SOLA school for girls in Kabul, Afghanistan. Their art exchange program Switchboard (switchboardart.blogspot.com) asks teens from schools in the US, Afghanistan, China and Japan to work on the same art project about personal identity and then share their work with each other.

### 1988

The *New York Times T Magazine* (9.28.14) featured the eponymous *Mia* table—designed by **Mia Celano** SC for Holly Hunt—in a piece on contemporary tray tables. *Mia* is based in Chicago.

**Matthew Kressy** ID, a long-time faculty member at RISD, has been named director of the MIT System Design and Management program's new Integrated Design and Management (IDM) master's degree track. IDM is the first MIT graduate program to offer a master's degree combining industrial design, engineering design and other design disciplines with management.

**Allison Massari** IL (see page 17)

**Robin Roraback** IL (Salisbury, CT) created the illustrations for *The Kingdom of Ning*, a fairy tale about a "tough-guy" calico cat written by B.L. Walker and published last June by Balboa Press. Young readers are encouraged to add to the book by coloring the drawings.

### 1989

Combining sewn linen shapes in geometric compositions, **Karen Gelardi** PT explored Bauhaus principles in *Standard: New Banners*, a summer solo show at Perimeter Gallery in Belfast, ME, up the coast from her home in South Portland.

**So Yoon Lym** PT (soyoonlym.com) of North Haledon, NJ helped the Ground Floor Gallery in Brooklyn celebrate its one-year anniversary last April and May by participating in the group show *Ground Floor Gala*.

### Michael Oatman 86 PT

Tontine, the artists' group Michael continues to participate in with **Todd Bartel** PT, **Bo Joseph** 92 PT and **James Scott** 94 AR\*, is dedicated to "ethical survival," among other things. For an experiment they call *Drawn and Quartered: An Exquisite Corpse Re Memberment* each artist contributes one quarter of a work that is then digitally stitched together. Tontine was profiled in *Kolaj Magazine*, Issue 7.



### Hashim Sarkis BArch 87

A practicing architect and prominent scholar of architecture and urbanism, Hashim will become the new dean of MIT's School of Architecture and Planning in January. For the last dozen years, he has served as the Aga Khan Professor of Landscape Architecture and Urbanism in Muslim Societies at Harvard University's Graduate School of Design (GSD), where he also directs the Aga Khan Program for Islamic Architecture, a joint venture between Harvard and MIT.

Evocative watercolors by **Kate Register** PT were included in a traveling show called *Water Works* that opened at The Porch Gallery in Ojai, CA in July and moved on to various California coastal galleries from there. Kate is based in Santa Monica.

### 1990

**SoHyun Bae** PT (sohyunbae.com) was selected to participate in *Shades of Time: An Exhibition from the Archive of Korean-American Artists*,

a three-part event organized by the AHL Foundation to celebrate Korean artists living in the US. Her work was shown last spring at the Korean Cultural Service New York.

*The Moth and the Sun*, a new book in French, English and Spanish by Philadelphia-based author/illustrator **Gary Bernard** IL, presents the magical tale of a Parisian lepidopteron through exquisite black-and-white illustrations.





## 1990 *continued*

Now that **David Chow** IL (galeriecamille.com) directs Galerie Camille in Detroit, the new midtown base of an established art and antiques business, he's thrilled to be representing both emerging and established artists, and welcomes inquiries from fellow alums.

**Paul Russell Forsyth** IL and his copywriting partner at Cleveland's Doner Advertising created a campaign on youth homelessness that has gained international attention. To counter negative assumptions about homeless teens, Paul and his team installed faceless figures wearing sweatshirts that deliver hard truths: "My mother's boyfriend hurts me," "My dad kicked me out because I'm gay." Floor stickers in the high-traffic public areas help

passersby learn how they can help. The campaign, for the advocacy organization Bellefaire JCB, has increased both public awareness and call volume to the center.

**Edward Brian Hemingway** PR of Brooklyn read from his new book *Bad Apple's Perfect Day* (Penguin) as part of the August Picture Book Showcase hosted by Books of Wonder in NYC. His "dynamic, spot-on illustrations rendered in oils on canvas" and clever text were lauded by *School Library Journal*.

Sharing a love of natural products, **Stephanie Milanowski** GD and Anais Felt, her former student, joined forces to establish the company Mila + Felt (milafelt.com) in Grand Rapids, MI. Their first offering is Daily Wash, a chemical-free three-in-one hair product.

## Peter Alf Anderson 91 GD

*Royalings*, a solo exhibition of Peter's sculptural ceramic busts, was on view this fall at The Carrack Modern Gallery in Durham, NC, where he lives. For the last decade, Peter (peteralf.com) has worked as a web designer at Duke University.

**David Opie** IL (Stamford, CT) recently illustrated *Dozer's Run*, a new book based on the true story of a goldendoodle who bolted from his yard to join the last eight miles of the Maryland Half Marathon, an annual race benefiting the University of Maryland Greenebaum Cancer Center. When the fleet-footed dog made the news, donations rolled in from all over the world—making Dozer the most successful fundraiser in the race.



# Character to Spare

IF YOU DON'T REMEMBER **Chuck Ragins** 91 IL from RISD, maybe you remember him from *The Simpsons*: bright yellow and four-fingered, he popped up as a ski lift operator in the episode *Lil' Big Mom*. Many animators have appeared as background figures on the show—but Ragins was the first to have a full character based on himself. It's one of many high points in his long tenure as a background designer and layout artist for the phenomenally successful series, which celebrates its 25th anniversary this year.

When *The Simpsons* hit the air in 1989, critics were skeptical about the potential for an animated sitcom in primetime. Ragins, too, wouldn't have guessed that he'd stick with the show for nearly two decades—or that he'd have two Emmys to show for it.

Invited to tour the studios in 1995 by fellow alum **Lance Wilder** 90 IL (who joined *The Simpsons* in its second season), he was taken with the work environment: "It was like a college dorm where all these talented artists were having fun drawing...and getting a decent paycheck at the end of the week to boot."

Within a year of starting as a background layout artist, Ragins had worked his way into the design department. "Background design was a natural fit for me," he explains, "as I was using my illustration experience from RISD in drawing a wide variety of new environments and observational details that the show has become so famous for."

In 2005 Ragins was invited to work on *The Simpsons Movie*, designing the landscape of his native Alaska, among other settings. Following the success of the film, "there was an expectation for the series to match the new visual sophistication we created on the big screen," he says.

In 2010 he became the first artist from the show to win an Outstanding Individual Achievement Emmy, for his background design work on the episode *Postcards from the Wedge*. And to his delight—"It's even sweeter the second time around!"—just this year Ragins shared a second Emmy with the color design director for last season's *Treehouse of Horror*, the 24th iteration of *The Simpsons'* much loved Halloween special.

## ■ Chuck Ragins 91 IL



This *Simpsons* ski lift operator is based on longtime background designer **Chuck Ragins** 91 IL, who earned a second Emmy this year for his work on the popular 25-year-old series. A detail from his intricate Krustyland background hints at the wonderful obsessiveness of his work.

left: images ©FX Networks LLC



New oil paintings and drawings by **Eric White** IL were on view earlier this fall in *Down in Front*, a solo show at Antonio Colombo Arte Contemporanea in Milan. Eric lives in Brooklyn.

## 1991

**Carolina Arentsen** IL was a featured artist in the August-September show *Convergence*, the third installment in curator Reed McLaren's *Integrated Exhibitions* series at Artists' Exchange Gallery in Cranston, RI. This fall she exhibited at the Coastal Living Gallery in

Wickford, RI, and the Atrium Gallery in Providence, where she lives.

Art director **Alicia Beebe** GD (Ithaca, NY) recently won a Society of Publishers in Asia (SOPA) Award for Excellence in Magazine Design for her work on the clean, understated *Tasting Kitchen* (TK). Two years ago she helped launch the bilingual culinary publication, which reaches approximately 50,000 readers in Hong Kong, Macau and China. The issue that won the SOPA prize was a special on *Treasures of the Sea*.

Last spring **Liz Collins** TX/ MFA 99 (lizcollins.com) created a massive floor-to-ceiling sculpture for *BKLYN Designs*, an annual exhibition held at St. Ann's Warehouse in Dumbo. She later collaborated with Harry Allen on an immersive installation titled *Sitting Room* at Amp Gallery in Provincetown, MA.

## Marcia Patmos 91 AP

A panel of fashion stars selected M.PATMOS, Marcia's label, as the womenswear winner in the 2014/15 International Woolmark Prize USA regional final. The NYC-based designer will travel to Beijing in March to compete in the global finals.

Havemeyer Park—surrounding the Domino Sugar factory in South Williamsburg, Brooklyn—is being developed into condos this fall, but all summer long it enticed visitors with projects such as *Synapses* by **Katherine Daniels** PT. She worked with a group of about 20 kids, seniors and other volunteers to weave colorful ribbons into the chain link fence circling the park, which organizers hope to relocate.

Congratulations to **Adam Maki** GD and **Rebecca (Laumer) Maki** BGD 92 of



Pembroke, MA, who celebrated their 20th wedding anniversary in September 2013. Rebecca is lead graphic designer at Mt. Auburn Hospital in Cambridge, MA and Adam works for Urban Books of NY.

**Leah Oates** IL (leahoates.com) exhibited work last spring and summer in group shows at the Bridgeport Art Center in Chicago and City Without Walls in Newark, NJ.

Last spring **Amber O'Harrow** TX (daisyspider.net) exhibited at venues throughout Iowa (where she lives), including ICON Iowa Contemporary Art in Fairfield and Figge Art Museum in Davenport.

**Mel Prest** PT (San Francisco) is showing paintings in *Doppler Shift*, a group exhibition exploring the illusion of difference between 2- and 3D space. It's on view through January 18 at the Visual Arts Center of Summit, NJ. Last spring Mel was one of three artists with work in *A Familiar Line* at Key Projects in Long Island City, NY.

## 1992

**Arnor Biełtvedt** PT (artist arnor.com) was one of four artists selected to show in *World-Class Icelandic Painters in Denmark*, a summer exhibition at Galleri Tornby in Bindslev, Denmark. Arnor's vivid expressionistic oils reflect his memories of Iceland's wild natural beauty and the bright colors of Pasadena, CA, where he lives now.

In the summer solo show *Moment by Moment*, **Cynthia Grilli** IL (Costa Mesa, CA) invited viewers to find the emotional narrative in the

layered, expressive brushstrokes of her painting. The show ran at the Karpeles Manuscript Museum in Santa Barbara, CA.

**Michael Phelan** PT (NYC + Marfa, TX) produced four unique bodies of work—"shaped canvas" paintings, a grouping of wavelike powder-coated steel tubing sculptures, neon wall works, and bronze sculptures—for *My my, Hey hey*, his first solo exhibition at the Horton Gallery in NYC.

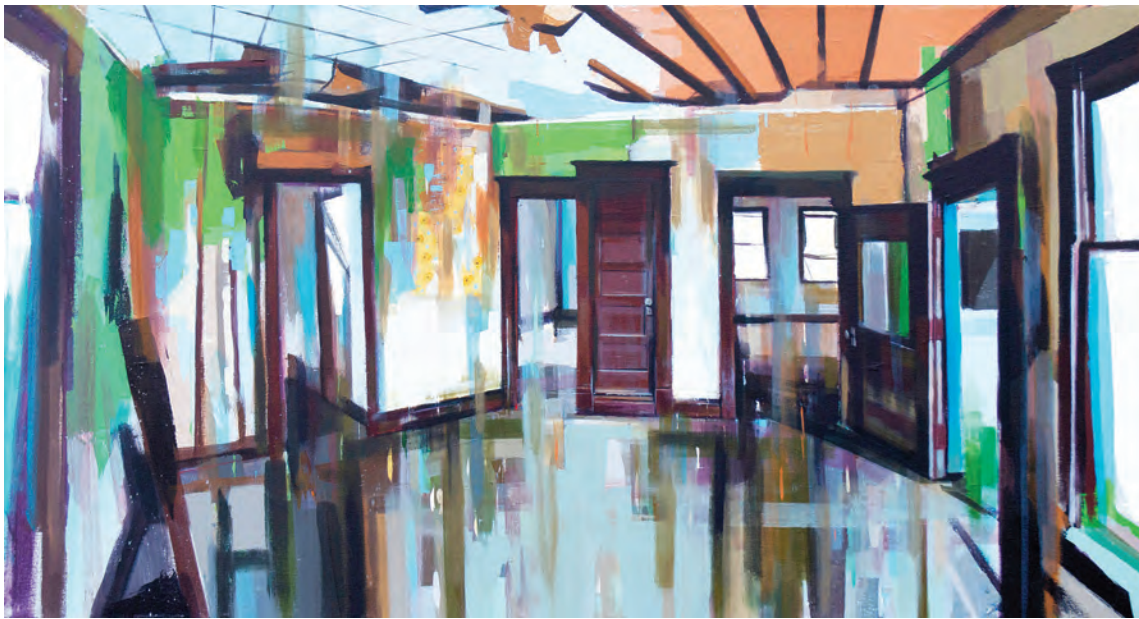
Quilter **Denyse Schmidt** GD (dsquilts.com) is participating in a special exhibition at the Wilton [CT] Historical Society from February through April 2015.

## Chris Kane 92 IL

**Chris** (kanesculpture.com) recently created this life-size bronze statue for Collette, a travel agency based in Pawtucket, RI. **Glenn Campbell** 83 SC of Campbell Plaster and Iron in Rutland, VT cast the sculpture, which was dedicated in July. Chris lives in Providence and is an art teacher at JMW Arts High School, RI's audition-to-enter arts high school.







## Jeffrey Bye 94 IL

*OutSide In*, a solo show of acrylic paintings focused on colorful, energetic contemporary locations, ran at Greenhut Galleries in Portland, ME earlier this fall. Jeffrey is based in Hershey, PA.

are featured in *DIY Furniture 2*, a new how-to book that provides step-by-step instructions for making 30 “chic designs” out of unlikely, up-cycled materials. Lindsey, who runs an alumni-rich 23-person studio in NYC, was also spotlighted recently in *O* magazine and in a *Wall Street Journal* story featuring a number of other alumni.

*Livin’ La Vida Imelda*, a solo performance piece created by and starring Filipino storyteller and provocateur **Carlos Celdran** PT, made its NYC debut at the Clurman Theater Off Broadway, wrapping up a one-month run on November 23. It’s “a delicious, jaw-dropping look” at the over-the-top life of Imelda Marcos, the wildly controversial former First Lady of the Philippines.

*Bust* magazine recently highlighted the illustration work of **Jen Corace** IL (Providence), encouraging



Self-described product fanatic **Fiona (Horne) Stiles** PH (Venice, CA) has launched a beauty e-commerce site called Reed Clarke (shopreed-clarke.com). Having worked as a celebrity makeup artist for more than 20 years, Fiona started the site so she could share her knowledge.

“There is a wheel in the desert, unlike any other,” says **Anne Staveley** IA of Santa Fe—specifically, the installation *Wheel of Fortune* at Burning Man, the late summer explosion of art and experimental social culture in Nevada’s Black Rock Desert. Anne and LA-based photographer Jill Sutherland won a 2014 Burning Man grant to build an interactive work representing the 22 major arcana of the tarot card deck.

collection of belts, key chains and bracelets in leather and brass is available online and in select Coach boutiques.

Last spring **Alyce Santoro** CEC (Alpine, TX) traveled to small venues in Mexico, Colorado, Oregon and California with her partner, guitarist-composer Julian Mock. She spoke about her book, *philosoprops*, and demonstrated her sonic fabric, while he performed works from his new album. The pair also played at The Paseo festival in Taos, NM in late September.

**Jules Sherman** ID (see page 16)

## 1996

Lighting projects by **Lindsey Adelman** ID, **Sarah Pease** I3 FD and Rich Brilliant Willing (headed up by **Theo Richardson** 06 FD, **Charles Brill** 06 FD and **Alex Williams** 06 FD)

## Nicole Cherubini 93 CR

Nicole’s new ceramic work is on view through April 5, 2015 in a site-specific installation at Pérez Art Museum Miami. The Brooklyn-based artist also exhibited earlier this fall at Fitzroy Gallery in NYC and was featured in the Fall 2014 issue of *BOMB* magazine.

## Marion Wesson 93 PT

Culminating a life-altering creative and cultural adventure in Valencia, Spain, Marion had her first solo show in a decade last fall at Sporting Club Russafa in Valencia before returning home to Los Angeles. She spent two of the three years her family lived in Spain working as an artist in residence at Russafa, where she says she had a creative breakthrough and made the best work of her career, including this acrylic on canvas piece from a series called *Distortion*.

## 1993

Last spring Derek Gores Gallery—run by artist **Derek Gores** IL of Melbourne, FL—exhibited at Select Fair NYC during Frieze Week. In addition to his own work, he showed work by **Robert Moody** 94 IL of Brooklyn, **Shawn Kenney** IL of East Providence, RI, **Scott Conary** IL of Portland, OR and

**Matthew Alden Stone** 94 ID of Chicago.

In July Brooklyn Information & Culture (BRIC), an arts programming and educational organization, named NYC-based artist **Elissa Levy** GL its BRICBlog Featured Artist. Hear an interesting interview with her at blog.bricartsmedia.org.

## 1994

After six years of doing the rounds of retail craft shows in New England, **Jennifer Lisa** JM decided to open Quench (quenchmaine.com)—“provisions for the savvy”—in Belfast, ME, selling jewelry, home goods, beauty products and artwork. Her jewelry business, Quench Metalworks, is also going strong.

**Philip Crangi** JM (philipcrangi.com) recently teamed up with leather goods icon Coach on a line of men’s accessories grounded in “American style.” The Coach + Philip Crangi







## Nicholas Evans-Cato 94 PT

Joanna and Nicholas welcomed their first child, Casimir Zant Cato, on June 11, 2014. The family lives in Brooklyn and Nicholas teaches in RISD's Foundation Studies division.

readers to see her fall exhibitions *Without* at Land Gallery in Portland, OR and *Within* at Art Star in Philadelphia.

To promote the spring release of *The Amazing Spider Man* (largely filmed in Rochester, NY), local resident **Eddie Davis III** ID illustrated *Mercury: Endless Winter* for the *Rochester Democrat and Chronicle*.

In September the Toronto International Film Festival hosted the world premiere of three new time-based pixel paintings by **T. Marie FAV** (tmarie.us), an assistant professor at Massachusetts College of Art and Design. *Panchromes I, II, III* debuted at the Art Gallery of Ontario, employing the luminescent properties of the pixel to create new forms of abstraction.

Earlier this fall **Benjamin Sears IL** (Granby, MA) showed his painting *Night Terrors* in

## Bronwen Battaglia 94 GD

Bronwen is the illustrator of *Miss Egret Regrets* (Sock Pirate Publishing), a new children's book by John Whelan that tells the story of a great white egret who is riddled with fear. Bronwen lives in Buffalo, NY with her husband Ron and three sons.

the juried group show *Strange Figurations* at the Limner Gallery in Hudson, NY. He also exhibited paintings and prints at *Meat for Tea* magazine's Cirque de la Main event at Sonelab in Easthampton, MA.

After dreaming about motorized roller skates for nearly a decade, **Peter Treadway ID** is rolling out three models of his lightweight, zero-emission devices that



let you cruise at 12 mph (and walk up stairs without removing them). A phenomenally successful Kickstarter

campaign made it possible for his California-based startup ACTON (actonglobal.com) to begin producing the skates.

# Less Artificial, More Intelligent



**IT'S FITTING THAT ONE** of David Hanson's first interactive robots is a life-like portrait of Philip K. Dick. Driven by the "what-ifs" of a techno future, the late science fiction visionary

would have been fascinated by the designer's remarkable advances in wrapping cyber intelligence in human-like skin.

It all began a decade ago in a Texas lab as Hanson set about replicating a human head using "Frubber"—the synthetic skin he formulated—connected to a tangle of small servo motors. Before long he had his lifelike heads making convincing facial expressions. But what good is a mouth that moves naturally if it has nothing to say? His larger goal has always been to make machines as nuanced as humans where it matters most: the mind.

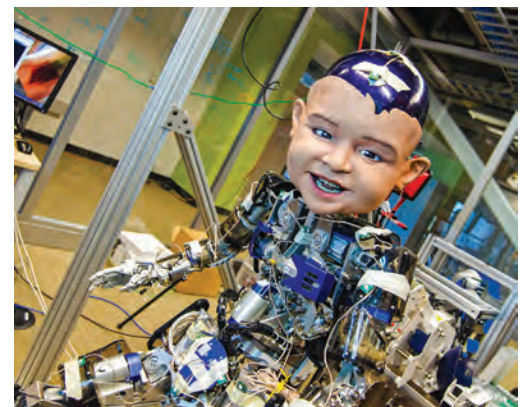
Robots are not yet "human-level smart," Hanson noted earlier this year in a TEDx talk he gave in Hong Kong, where Hanson Robotics is now based. But they're getting there. Perception and self-awareness are a big part of the artificial intelligence (AI) puzzle. Sophisticated new software has granted machines the "ability to perceive the world—to model it—and then interact with it physically." Hanson wowed the

crowd at TEDx with videos of the new generation of robots walking, running and most impressively, holding two-way conversations with humans. They need to feel familiar and "appeal to our sense of humanity," he says, if they're ever going to be fully integrated into our lives.

But while the small team of computer scientists, artists and other thinkers at Hanson Robotics is helping machines "gain cognitive skills and creativity," they're also discovering the rich potential for robots to teach and assist humans. Lifelike bots are controversial—since many people prefer that they look like WALL-E or R2D2—but they're well suited to working with special-needs children, Hanson says—particularly autistic kids, many of whom have difficulty with social interaction but may respond to a perceptive robot that inspires a "personal emotional connection." And Hanson sees a near future with friendly, efficient robotic nurses, capable of identifying patients by their faces, and robotic proxies, subbing in for professionals in distant meetings and classrooms.



For the last decade, Hanson Robotics has been developing lifelike bots like these—Albert Einstein (with Hanson, above), Phillip K. Dick and prototypical children.



## David Hanson 96 FAV

There's also a flip side to AI that we have to bear in mind, Hanson says. As robots learn to think and create, scientists must stay a step ahead. The history of computing suggests that robots "should match and exceed human-level intelligence" around 2025—or sooner. Before they outsmart us, we only have a decade in which to "teach them kindness, our values, the principles of character," he warns.





## TR Boyce 97 FAV

After spending years working on films small and large (*The Adventures of Tintin*, *Men in Black 3*), TR made the leap to co-producing his own full-length feature, *The Forgotten Kingdom* ([forgottenkingdomthemovie.com](http://forgottenkingdomthemovie.com)). The first film to come out of Lesotho, it has already collected multiple festival accolades, including three Africa Movie Academy Awards.

## 1997

A Providence mortician is the protagonist of *Living Dead Girl*, a novel released last January by **Janine Burt Pilkington** FAV

of Grafton, MA. The urban fantasy is Janine's debut novel, published by Etopia Press under her pen name, Nessie Strange.

## 1998

Collaborating with child psychiatrist Tamara Vanderwal, **Stephanie Diamond** PR (Brooklyn) explored the intersections between art and therapeutic practice in *Spectators*, an interactive installation on view last spring at MoMA Studio in NYC.

As founder and CEO of Dreamcliq.com, an online dating site, New Yorker **Melissa Jones** GD invites users to drag and drop images to create a visual profile. Dispensing with the usual glut of text-based information, Dreamcliq works as a fun, faster way for people to communicate who they are and what they like—to “see who you cliq with.”

Pearly ([pearlyworld.net](http://pearlyworld.net)), the Hong Kong-based jewelry company owned by **Pearl Ng** ID, landed its first major fashion magazine feature last spring—in *ELLE Singapore Magazine*. The company also made its trade show debut at Who's Next in Paris and this fall took part in London Fashion Week.

**Kimberly West** PT ([kimwest.com](http://kimwest.com)) paints and makes prints of all sizes, including *101 from the 101*, a series based on emotional responses to the landscape on the stretch of Highway 101 between LA and Santa Barbara. She also paints

## Caroline Adams 01 PR

Seduced by the “translucent, delicate” finish of egg tempera painting and the “subtle, ephemeral” painting process, Caroline ([carolineadams.com](http://carolineadams.com)) worked for a year to produce *50 Egg Tempera Paintings* on small panels. She showed 43 (14 x 11”) and other paintings in July and August at Susan Calloway Art in Washington, DC, where she lives.



## Adam S. Doyle 98 IL

The new children's book *Fat & Bones: and Other Stories* (Carolrhoda Books) features Adam's illustrations, as does his third cover for the successful *Raven Boys* series (Scholastic). This fall Fantasy Flight Games also released his new images for the popular *Android: Netrunner* card game. Adam is based in Brookline, MA.

## 1999

**Jacinda Chew** IL, an art director at Insomniac Games in Burbank, CA, has been working hard to make sure all the many details are in place to bring *Sunset Overdrive*, the company's latest videogame, to market this fall.

**Elizabeth Myriam Diamond** PT and **Owen Williams** 07 GL\* are having fun with Iris Marjorie, their first child, who was born on June 14, 2013. The family lives in Shutesbury, MA.

To mark the August release of the latest *Feltron Annual Report*, the *New York Times* posted a video interview with **Nicholas Felton** GD. In designing the

compilation of his personal doings in 2013, Felton “gathered 94,824 data points”—from everything from text messages and emails to drinks consumed and conversations conducted.

Visitors to last spring's Dallas Art Fair were lucky to stumble upon the genre scenes of **John Gordon Gauld** PT and cross-disciplinary paintings of **Alexis Rockman** 80 IL\*. Both NYC-based artists are represented by Salomon Contemporary.

Last spring **Sandra Lea Gibson** FAV and her partner Luis Recoder teamed up with sound artist Olivia Block

## Eben Matthews 97 IL

In celebration of the 15th anniversary of the cult classic *The Boondock Saints*, the LA-based artist has “art-directed and masterminded” a series of limited-edition prints based on his original promotional illustration for the film. The images are rolling out through the end of the year ([M2Action.com/posters](http://M2Action.com/posters)).







to release *Aberration of Light: Dark Chamber Disclosure* through Sedimental Records (shelterbookworks.com). **Amy Borezo** MFA 00 PT/PR created great packaging for the DVD. Sandra and Luis exhibited and performed throughout the fall at venues in Baltimore, Miami, Denmark, Germany, New York and Providence—at the RISD Museum.

Illustrator **Antoine Revoy** FAV, a faculty member at RISD,

### Liz Eddins 00 GD

Thanks in part to a marketing kit, promotional materials and presentations Liz designed for All American Ocean Racing, the sailing team landed the major sponsorship needed to compete in the prestigious Volvo Ocean Race. Now known as Alvamedica, the team is making its way around the world, hoping to finish in Sweden next June. While in Newport, RI this past summer, the sailors took Liz and husband **Oskar Kjörneberg** 00 ID out for a sweet sail on the bay.



recently interviewed **Charles Tsunashima** 97 ID/MFA 00 TX for the online creative culture magazine *SHIFT*. Charles runs a design studio called genereight (genereight.com) and teaches at Tama Art University in Tokyo, where he lives.

The RISD Museum recently acquired *VOI Shirt (agrarian twill, no. 6 of 8, 2014)* by **Adele Stafford** GL, who launched her handwoven textiles and apparel studio Voices of Industry last year in San Francisco.

### 2000

Providence-based jewelry maker **Priya Himatsingka** JM has launched an updated website (himatsingkacollection.com) to promote her sizable collection of work in silver, high-karat gold and diamonds.

Film critics are describing *Sunshine Superman*, a heart-racing 96-minute documentary about BASE jumping directed by New Yorker **Marah Strauch** GL, as “jubilant and evocative.” The film was screened at the Toronto Film Festival and the New York Film Fest Lincoln Center, and has been picked up by Universal Pictures. Filmed in the US, Norway and the UK, *Sunshine Superman* tells the story of the late Carl Boenish and his wife Jean, who were pioneers in parachuting from skyscrapers, mountains and bridges, shooting breathtaking “freefall cinematography” on the way down.

### 2001

Neon signs, a six-foot wine bottle in the form of a fish and a fortune-telling boulder

### Sonny Liew 01 IL

*The Shadow Hero* (First Second Books), a graphic novel about the Green Turtle—the 1940s superhero who the book establishes to be Asian-American—has gotten rave reviews since being released in July. Based in Singapore, Sonny illustrated the book written by Gene Luen Yang.

were among the artworks by **Daniel Allen Bruce** SC (Long Island City) in an early fall solo show exploring folk belief, superstition and myth at Cannon’s Walk on South Street Seaport in NYC.

*Help!*, a retrospective at the Brant Foundation Art Study Center in Greenwich, CT, provided **Daniel Colen** PT a chance to consider what ties his old and new work together. He explained to *The New York Times T Magazine* blog: “A lot of my work is about equalizing things and kind of destroying any barrier between what’s high and low, or what’s deep or what’s shallow.” The show was on view from May to September.

After being named 2013 Marketer of the Year for *Details Magazine*, where he is associate director of integrated marketing, **R.J. DelRusso** FAV was in the running for Marketer of the Year for the entire Condé Nast Publications Company—and he won! He heard the good news at the Annual Achievement Awards Ceremony in early April. R.J. is based in Fairfield, NY.

You may not wear your heart on your sleeve, but you can wear art on your feet—and



### Anne-Marie (Arcand) Byrd 99 IL

Anne-Marie and her husband Robert have their hands full with twins John Malcolm and Benjamin Robert, who were born on April 8, 2014. The family lives in Walpole, MA.

choose from iconic works by Frida Kahlo and Leonardo Da Vinci—if you pick up some Famous Artist Series socks created by **Jennifer Lengel** IL. The senior designer for Hot Sox Inc. drew the attention of *Vogue.com* and *Vogue Magazine*’s Instagram editors, who paired the socks with fashion-forward shoes.

**Sarah Small** PH (see page 18)

Quirky.com gave **Charlie J. Smith** IL the opportunity for community feedback on his invention, the Safe Traveler Pak, which he designed to help commuters keep their important items secure and expedite security lines. With an 88% positive evaluation, Charlie is waiting for the Quirky experts to review his idea for manufacture and sale. He lives in Flushing, NY.

### Airlie Anderson 00 IL

Published last year, *Momo and Snap* won a gold medal at the Independent Publisher Book Awards in NYC. The monkey and crocodile of the title are *not* friends—at least, not until an encounter with a hungry lion makes for some quick bonding. The winsome characters were snapped up by the toy company HearthSong, which turned them into plush animals. Airlie is based in Belle Mead, NJ.







## Tesni Stephen 05 AP + Liana Elguero 06 PH\*

As mentors for SOHO: Space Of Her Own, a program run by the Visual Arts Center of Richmond, VA, Tesni and Liana are among the women who work with sixth-grade girls from low-income families to help them cultivate skills and self-confidence. The program involves a series of art-centered interactions—darkroom photography, book-binding, collage—that enable each girl to redo her own bedroom.

## 2002

### Kate Sweater Hickcox FD

recently launched Dwaal ([dwaal-design.com](http://dwaal-design.com)), a company in Den Haag, the Netherlands that produces beautiful, handcrafted and energy-efficient lighting fixtures. The name is taken from the Dutch word *dwaallicht*, referring to the phosphorescent lights that can be seen over marshes and bogs.

Jason Herron GD, a senior art director at Ignition Print in Los Angeles, created the

striking poster art for the film *Godzilla*, released in May.

Zaneta Hong ID and RISD faculty member Michael Beaman recently won a grant from the Graham Foundation for Advanced Studies in the Fine Arts to develop a catalogue of constructed landforms. Aiming to help designers understand practical project issues without an overwhelming flood of data, the pair will exhibit preliminary results at Harvard this spring/summer.

Ray Horacek ID (see page 19)

## 2003

Melody Rapaport Goldstein BArch has joined the design team of Goldstein, Hill & West Architects (GHW), a New York firm responsible for more than 35,000 residential units in more than 100 buildings throughout Manhattan.

Sarah Weinberg Gratz BArch and Ricky Gratz welcomed Rena Pearl Gratz into the family on May 6, 2014, joining 3-year-old sister Julia Eden. The growing Gratzes live in Baltimore.

Reid (R. Kikuo) Johnson IL (Brooklyn), who teaches in RISD's Illustration department, created the feature illustration for a story by Tom Perrotta in the July 2014 issue of *WIRED* magazine.

In August Ink Dwell ([ink-dwell.com](http://ink-dwell.com)) began its largest project yet: a 70 x 40' mural depicting



the 375-million-year evolution of birds through more than 260 species. Company founder Jane Kim PR (San Francisco) explains that the Cornell Lab of Ornithology commissioned the mural, which will take 14 months to complete and will be the only one in the world depicting all modern bird families in one place.

Self-professed travel nut Chandler O'Leary IL celebrated the joy and humor she finds on road trips in *Drawn the Road Again*, a show of sketches of "roadside attractions and vintage kitsch," which she also shares via her blog ([drawntheroadagain.com](http://drawntheroadagain.com)). The colorful watercolors were exhibited earlier this fall at her hometown library in Tacoma, WA.

A majestic, surreal photograph of Death Valley sand dunes by David Benjamin Sherry PH (Los Angeles) won the cover

spot for *The New York Times Magazine's* "Voyages" issue (9.28.14). The rosy tinge was added by David in his darkroom, "to instill fear or joy," he says. It's part of his series *Wonderful Land*, which focuses on familiar Western vistas.

As a resident artist at the Puppet Showplace Theater in Brookline, MA, Brad Shur FAV (Naples, FL) took center stage in the Children's Media Association of Boston's spring event *A Day in the Life of a Puppeteer*.

In August Sara Vanderbeek PR and Eric Manche 08 FAV hosted *Sara + Eric's Excellent Art Party* in South Austin, TX to benefit Front Steps Austin, an organization that helps people facing housing and health issues.

Between 2011 and February 2014, Ryan Waller GD and the crew at Other Means, a graphic

### Jamie Allen 05 IL

*Conversations with the Desert*, a solo show of work Jamie ([jamierallen.com](http://jamierallen.com)) completed during a March residency at Santa Fe Art Institute, was on view in July at Halele'a Gallery in Poipu on Kauai, HI. Jamie lives on the neighboring island of Oahu.

design studio in NYC, made over 650 illustrations for *Bloomberg View*. This summer the studio also offered a course, Typography Summer School, and saw the release of three books that it designed: *NYC Makers: The Mad Biennial* by Jake Yuzna, *Keys to Happiness and a Meaningful Life* by Phakchok Rinpoche and *Eleven Years* by Jen Davis and Anne Wilkes Tucker.

## 2004

Brian Chesky ID, cofounder of the San Francisco-based room-sharing service Airbnb,

### Katherine Wong BArch 05 + Gregory Yang BArch 90

Katherine and Gregory recently collaborated on the design of the NYC location for The Armoury Store, a menswear boutique owned by a Brown alum. The boutique also has several Hong Kong outlets—all designed by Katherine, who lives in Hong Kong and also runs the yogawear line Omberly Living Aesthetics.







sat down with Stephen Colbert in August to explain the humble origins of the company, which now boasts hosts in nearly every country in the world. Though uncomfortable with the idea of sharing, Colbert did commend Brian and cofounder **Joe Gebbia** 05 ID/GD on the success of a company now valued at more than \$18 billion.

In June **John C. Gonzalez** IL (johncongalez.com) presented *Secret Garden, 2014*, a one-night exhibition of new work made with Thomas Willis for Le Petit Versailles Garden in NYC's Lower East Side.

Working in Providence, **Mel Rainsberger** FAV participated in the ninth annual 48-Hour Film Project, the world's largest timed filmmaking competition, in July. Results of what she calls "a wild and sleepless weekend" can be found at 48hourfilm.com.

In August **Sean Thomas** IL (Phoenix, AZ) showed new paintings of mundane industrial environments at the Rice Polak Gallery in Provincetown, MA. The gallery is also presenting Sean's work at the Aqua Art Fair in Miami in early December.

## 2005

**Angel Beale** ID of Guaynabo, PR plans to rival Craigslist with a start-up he co-founded

called Corkket (corkket.com). "Just like AirBnB, we are stealing neglected users from Craigslist. But rather than providing lodging, we are providing a platform for people to buy and sell in their neighborhoods without the need for cash transactions," he explains.

For their latest popup promotion, Converse and Nordstrom invited **Matt Corrado** IL (Washington, DC) and **Frances Nelson** March 07 (Seattle)—along with 13 other artists from across the country—to customize white Chuck Taylor All Stars sneakers with handpainted artwork. Thirty pairs of each design sold out in a flash.

In 2013 **Chelsea Heffner** IL established WildCraft Studio School (wildcraftstudioschool.com) as a creative center in the hills above White Salmon, WA. The school offers more than 40 workshops in art, craft and folk skills, and is wonderfully equipped, including with an outdoor bread oven; a medicinal, dye and vegetable garden; and "space to draw, think, write and meet new friends."

Last spring **Regina Mamou** PH exhibited in *A Prophet Is Not A Fortune Teller*, a group show at the Chicago Artists Coalition. She and the other exhibitors had participated in HATCH Projects, a yearlong juried incubator for contemporary Chicago

## Jessica Carnevale 04 ID

Carnevale Studio (carnevalestudio.com) recently completed its first interiors project: bespoke furniture for Faust, a traditional Bavarian Hofbräuhaus located in the new Dean Hotel in Providence. Jessica and her team designed and manufactured all the furniture, the bar itself and the arched molding behind the bar.

artists that pairs groups of artists with a resident curator.

Comics publisher Secret Acres released the third graphic novel by **Corinne Mucha** IL (maidenhousefly.com), entitled *Get Over It!*, in May 2014. The 104-page work is a graphic memoir about a life-altering breakup and traces each step along the road from heartbreak to recovery. *The Onion's* A.V. Club reviewer Tim O'Neil lauded Corinne's ability to turn "a book about three years of anguish into a page-turner."

New work by **Joan Wyand** CR (joanwyand.com) was on view this fall in a three-person show at Chazan Gallery in Providence, where she lives.

## 2006

Socialmediatoday.com high-lighted Klooff, the pet photo and video-sharing startup co-founded by **Jane Chung** GD (NYC). In a mid-August article on the site, author Shay Moser praised the company for making a fun place for animal lovers to go.

**Kim Harty** GL is head of the glass program at the College for Creative Studies in Detroit (originally the Detroit Society of Arts and Crafts). She has previously taught at Ox-Bow,

## Ian Cozzens BArch 05

In August the Providence arts organization AS220 presented its 2014 Free Culture Award to Ian (secretdoorprojects.org), who describes his printmaking process as "strategic solidarity maneuvers against the forced hetero-normativity of late capitalism." He also contributed a large piece to the recent exhibition *The Mother of All Strikes: The 1824 Textile Worker Turnout at Slater Mill in Pawtucket, RI* and is featured in the latest edition of *Outpost Journal*.

the School of the Art Institute of Chicago, Penland School of Crafts and Pilchuck Glass School. Kim's early summer solo exhibition *Human Factors*, shown at the Chicago Artists Coalition following her residency in the BOLT program, examined the tension between personal expression and efficiency in the studio.

In May, Cincinnati's *CityBeat* newspaper profiled **Carla Morales** GD and her husband and partner Philip Valois' design studio Reptiles+Rainbows (reptilesandrainbows.com). The two met when Philip dropped a bag of M&M's in the street in Providence many years ago, and have designed everything from books and catalogues to posters, glass studio branding and skate board gear.

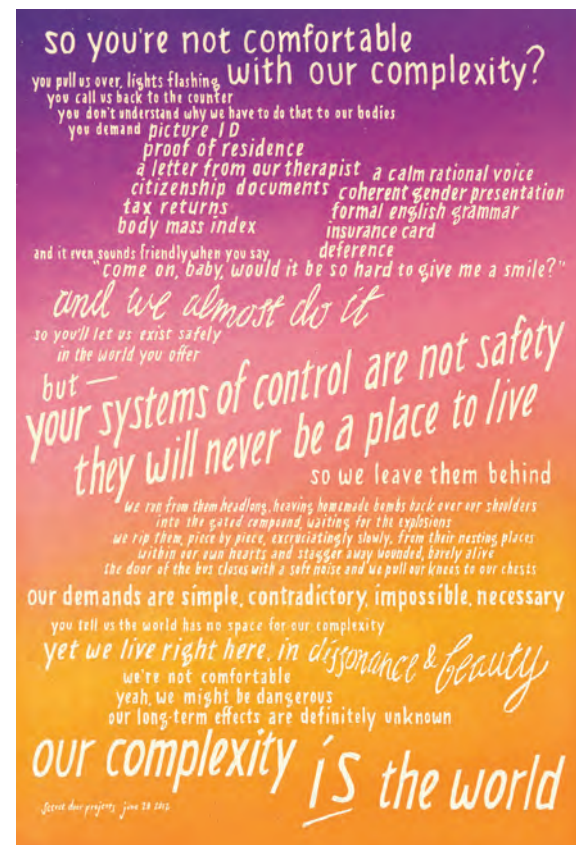
Rebecca Doughty and **Alice O'Neill** PR (Providence) both explore shape and line through an economy of means and a rigorous process. They exhibited together in *Rarefied*, which ran in April and May at Simmons College in Boston. Alice later joined Landscape Architecture Professor **Colgate**



## Susie Ghahremani 02 IL

Bank Street College Center for Children's Literature selected the new book *What Will Hatch?* for its annual list of the "Best of the Best." A faculty member at RISD, Susie (boygirlparty.com) created the die-cut illustrations that make the book a fun guessing game. The Society of Children's Book Writers and Illustrators also selected her as its featured artist for July/August, and in July she presented at I/CON8, the biennial illustration conference held in Portland, OR this round.

**Searle** 02 FD and **Dan O'Neill** 01 PT in the fall group show *Second Home* at the Jamestown [RI] Arts Center.







## 2006 continued

**Bethany Obrecht PH**  
co-founded Found My Animal (foundmyanimal.com), a company that sells three-strand, hand-spliced and whipped

rope leashes while promoting the adoption of rescue animals. PBS News Hour highlighted the company in July in a segment called *Could Brooklyn hipsters help save the middle class?* Bethany says, "If you see a dog...

## Erin Kyle Danna 07 IL

This fall Erin's work was included in the annual juried show *New Directions '14* at the Barrett Art Center in Poughkeepsie, NY and is on view through December 5 in *Photogenic Draw* at Cazenovia [NY] College's Art Gallery. Last spring the Brooklyn-based artist exhibited in group shows in Portland, OR and Orange, NJ.



## Henrik Söderström 08 FD

Henrik (henriksoderstrom.com) is overjoyed to report that he and writer Dottie Hutcherson got married on June 1, 2014. **Jon Betz FAV** and **Chris Tolles FD** were among the groomsmen who celebrated with the happy couple in Marion, IN, where they live.

[with a] Found My Animal leash, you know that that dog was adopted. And you know that its owner supports animal adoption."

Collaborators **Max Springer GD** (Los Angeles) and Lauren Cherry installed the piece *Loose Change* at the summer exhibition *And He Built a Crooked House* at 221A in Vancouver. Along with artists Valérian Goalec and Nicolas Sassoon, the pair responded to the exhibition title, taken from a Robert A. Heinlein short story involving a 4-dimensional house-object, by creating destabilized artworks. Max and Lauren also installed a work called *Second Base* at Roberts & Tilton in Culver City, CA in August.

**Leah Wolff PR** was an artist in residence as part of the Artist Studios Program at the Museum of Art and Design in New York last summer. She has new work up at LeahWolff.com, and lives in Brooklyn.

## 2007

Last spring **Shaun Modi ID** accepted an offer he couldn't refuse to work with Biz Stone, co-founder of Twitter, at the



San Francisco-based startup Jelly (jelly.co). As Jelly's new chief creative officer, Shaun is responsible for building the design culture for a mobile app that uses photos, interactive maps, locations and people to answer users' questions.

## 2008

As creative director in the White House Office of Digital Strategy (ODS), **Ashleigh Axios GD** says she has one of the most "fun" high-stress jobs in DC. From WhiteHouse.gov and the *We the People* petitions platform to the Administration's social media presence, ODS produces everything from infographics to videos. In an interview with AIGA, Ashleigh says she's been working to change the perception that government-produced information must be dry and dull.

Last spring the Samaritans of Rhode Island gallery hosted *The Art of Rock*, a show featuring work by **Nick Holcomb SC** (Providence) and photographer Kristen Pierson. Nick has been taking guitars apart since he was 14 and making custom instruments of his own design since opening Holcomb Guitars in 2008.

**Asher Israelow BArch** of Brooklyn invites you to check out his new website, asherisraelow.com, where you can see his latest work and read

## Eva (Motch) Spitzer 07 AP

After working as a designer at a host of companies, Eva recently launched Peony and Moss (peonyandmoss.com) in Seattle. Made of soft, long-lasting cotton, her socks are available in a number of West Coast stores, with more to come.

press from *The New York Times' T Magazine* blog, Design Sponge and Domaine Home.

In late September **Harrison Love IL** (harrisonlove.com) took over the main display window of the Scholastic flagship store in Soho with an installation of rainbow light projections, mirrors and live painting and printmaking performances. An alumnus of Scholastic's Art. Write. Now. Program, his winning installation commemorated the launch of the 2015 Scholastic Art & Writing Awards.

**Molly Woodward GD** (Brooklyn) has long been alert to the power of the "typescape," the idiosyncratic lettering found on commercial and civic signs and street hardware. Her interest led her to document regional signage in 12 countries for VernacularTypography.com, a "found lettering preservation project" supported by a Kickstarter campaign and a grant



from the New York Foundation for the Arts. *Landscape Architecture Magazine* featured the project in its May 2014 issue.

## 2009

For *Facsimile Compression*, a solo show at Peninsula Art Space in Brooklyn, **Francesca Cara Capone** TX overlapped a variety of texts on one visual plane, causing both a coincidence of language and a near total obfuscation of meaning as the layered texts accumulated to form thick, dark shadows. The work by the Plandome, NY-based artist was on view into October. Find her online at francescacapone.com.

Fjord Gallery (fjordspace.com), the Philadelphia art space run by **Lindsay Chandler** PT, **Liam Holding** II PT and **Sean FitzGerald** PH, hosted *Lines like Legs*, a group of works created individually by artists **Ted Gahl** 10 PT and **Gregory Kalliche** MFA 10 PR and then reassembled, curated and installed collaboratively for the August show. More on the

process can be found at patprojects.com.

**Sarah Engelke** BIA (sarahengelke.com), the architectural design manager at DVF in Manhattan, was profiled by glam.com in August. She also runs the Brooklyn-based Faster Horse Designs, LLC, specializing in interiors, renovations and branding.

**Canbra Hodsdon** PH (canbrahodsdon.com) showed nine photographs from her series *High and Low* in the 2014 *Dublin Biennial*. Traveling to Ireland from her home base in Fairfield, ME, she joined 55 artists from around the world at the June event.

Freelance illustrator and character designer **Nicholas Kole** IL spent a good part of the past year illustrating *The Curse of Maleficent* (Disney Publishing), a chapter book companion to the Disney movie *Maleficent*. The Massachusetts-based illustrator is currently working on the *Dawngate Chronicles*, a tie-in with the

## Kate Walsh 08 IL + Andrew Fogel 09 FAV

In late July Andrew (Los Angeles) surprised Kate by getting down on one knee to propose during the steampunk Starburner Awards at Comic-Con in San Diego. Despite the fact that Kate had previously told Andrew he was "not allowed to propose on stage," it looks like she said yes.

computer game. He blogs at nicholaskole.blogspot.com.

**Joyce Pang** ID of Chicago married Gary Vargas, a 2012 Brown University graduate, on June 28, 2013.

*Sous vide* cooking will soon become easier for home cooks, thanks to product designer **Wipop Bam Suppipat** ID and the team at Nomiku. Supported by a fantastically successful Kickstarter campaign, the San Francisco company is developing a wifi-connected device that simplifies the process of cooking vacuum-sealed food in a controlled, low-



temperature water bath. Look for Nomiku 2.0 next spring.

People want to be model citizens! Or perhaps just wear stylish, American-made performance clothing by Model Citizen, a company started by Seattle-based **Joshua Weinberg** Arch. Kickstarter

contributors exceeded Joshua's original campaign goal, pledging support for his line of breathable, water-resistant, stylish and comfortable shirts. Now you can ride your bike to work and hit happy hour afterward, all without changing your duds (projectmodelcitizen.com).



# Think ahead.

You can leave a lasting legacy for much less than you imagine.

Here are a few of the many options worth considering:

- > Make a gift that literally costs you nothing now yet helps generations of art and design students in the future.
- > Donate residential property, keep using it and get a tax break all at the same time.
- > Get a tax deduction and a monthly paycheck for life in return for your gift.

Contact Louise Olson, Executive Director for Development + Strategic Initiatives, at [lolson@risd.edu](mailto:lolson@risd.edu) or 401 454-6323.

above: Professor **Seth Stem** offers valuable feedback to a student in Industrial Design.

[risd.plannedgiving.org](http://risd.plannedgiving.org)



## KEY

### CURRENT MAJORS

AP	Apparel Design
Arch	Architecture
CR	Ceramics
DM	Digital + Media
FAV	Film/Animation/ Video
FD	Furniture Design
GD	Graphic Design
GL	Glass
IA	Interior Architecture
ID	Industrial Design
IL	Illustration
JM	Jewelry + Metalsmithing
PH	Photography
PT	Painting
PR	Printmaking
SC	Sculpture
TX	Textiles

### FORMER MAJORS

AD	Advertising Design
AE	Art + Design Education
LA	Landscape Architecture
MD	Machine Design
TC	Textile Chemistry
TE	Textile Engineering

### 5TH-YEAR DEGREE

BArch	Architecture
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### FORMER 5TH-YEAR DEGREES

BGD	Graphic Design
BID	Industrial Design
BIA	Interior Architecture
BLA	Landscape Architecture

### MASTER'S DEGREES

MA	Art Education (formerly MAE)
MArch	Architecture
MAT	Teaching
MDes	Design in Interior Studies
MFA	Fine Arts
MID	Industrial Design
MIA	Interior Architecture
MLA	Landscape Architecture

### OTHER

DD	Brown/RISD Dual Degree
CEC	Continuing Education Certificate
FS	enrolled for Foundation Studies only
*	attended RISD, but no degree awarded



## 2010

**Lindsay Degen** TX  
(see page 19)

In August **Justin Desilva** ID (Blackstone, MA) started spending a lot of time in the crosswalks of Gloucester, MA. One of three artists to receive the town's HarborWalk Public Art Award, he began installing a temporary public work: 20 one-of-a-kind printed digital paintings and painted stretches of color in the crosswalks of the city's HarborWalk area.

Brooklynite **Alan Finch** GD, senior designer at Brooklyn United and Brooklyn Digital Foundry, worked on a pitch video for the architectural group The Living that helped the firm win MoMA's prestigious Young Architects Program competition. The winning video, which Alan co-directed, animated and conceptualized, was on display at MoMA.

**Ashley Kircher** IL and **Naftali Beder** IL got married on September 19, 2014 at Borough Hall in Brooklyn, the city they call home. Ashley is working as a web designer at a small tech company and Naftali is a freelance illustrator.

In the words of Providence-based designer **Jason Chung Lee** ID, "RISD's Industrial Design program shaped my

approach to making stuff" — stuff being beautiful hand-crafted guitars, often in walnut and maple and using a hand-rubbed oil finish. He formed Jason Lee Guitars (jasonlee guitars.com) after studying and working with **Nick Holcomb** 08 SC (see page 82), taking what he learned about problem solving and human factors in order to create instruments that are unique to their owners.

**Will Harris** ID (see page 22)

Brooklyn-based apparel designer **Emily Thornton** AP creates knitwear for Edun, a brand founded by U2's Bono and his wife Ali Hewson to promote manufacturing and trade in Africa. *The New York Times* (9.5.14) ran an interesting piece on Emily's up-to-the-minute updates to the collection presented at New York Fashion Week.

## 2011

**Kim Charles Kay** PT curated *you know it when you feel it*, a group show that took place last spring within artist Lisi Raskin's solo exhibition *Recuperative Tactics* at NYC's Art in General. The show-within-a-show included work by **Roxanne D. Crocker** 10 PH, **Lydia Enriquez** PT, **Kate Fox** 12 PR, **Sean Gerstley** CR, **Misha Kahn** FD and **Katie**

## Jenny Lai 10 AP

*NOT* x **Chris Saunders**, a September exhibition at WALLPLAY in NYC, showcased Jenny's collaboration with photojournalist Chris Saunders and four South African designers associated with the DIY fashion collective Smarteez. Jenny and Chris spent two months traveling between the designers' studios and homes in South Africa, reinterpreting a selection of garments from her label, NOT.

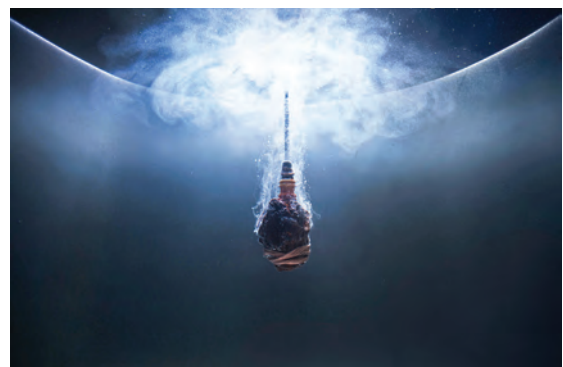
design, is now available in book form at Opening Ceremony in SoHo. You can find out more at [openingceremony.us](http://openingceremony.us).

Archer & Co. Tintype Photo-booth, based in Pawtucket, RI, is the brainchild of **Phillip LeBlanc** PT ([phillipmleblanc.com](http://phillipmleblanc.com)). Phillip created a photographic record of Archer Flaneur, "a metaphorical 20th turn of the century version" of himself, for his RISD thesis. After including a tintype photobooth at one of his thesis shows, he developed both a traveling booth and a studio-based business creating authentic (though less toxic) tintype photos for clients.

The newly released picture book *Mother, What Is the Moon?*, a poetic take on the cycles of the moon, features illustrations by **Eliza Reisfeld** IL (Burlingame, CA) and text by preschool teacher David Griswold.

## Brett Swenson 10 GL

*Reignition* (2014, C-print, 50 x 33") is among the five works in *Potential Difference*, a summer show of Brett's work at UrbanGlass that examined how energy and matter shift by natural or human forces. His installations and videos play with energetic phenomena in new ways, including simulating ball lightning with a microwave. Brett ([brettswenson.com](http://brettswenson.com)) is working as an artist in residence at Pioneer Works in the Red Hook section of Brooklyn through the end of this year.





## Morgan Selin 13 AP

After backpacking solo for eight months around South and Central America, Morgan (Shelburne, VT) stumbled onto Uxibal ("sister" in the Mayan language Qu'iche'), a handcrafted shoe and accessories company based in Antigua, Guatemala. She is now the designer for the company (uxibal.com), which seeks to improve the status of women in male-dominated Guatemalan society. The company incorporates the traditional textile work of women of Mayan descent into its products, hoping to help these women rise out of poverty.

## 2012

Upfor gallery in Portland, OR is kicking off its new moving-image art program *Après-  
Upfor* with a video made by **Rose Dickson PH**. In *Becoming Is a Secret Process*, a figure stands behind a backlit canvas and methodically applies 10 coats of paint to it; as three minutes elapse, the painter obscures herself in the process of creating something else. The Portland-based artist is traveling to Asia for two separate residencies supported by an Oregon Arts Commission Career Opportunity Grant.

## Myles Dunigan 10 PR

After winning a Graduate Arts Award from the Jack Kent Cooke Foundation, Myles has just started a three-year master's program in printmaking at the University of Kansas in Lawrence. The grant provides \$50,000 a year for tuition, living expenses and supplies.



From November to January she's in Chongqing, China for a residency with Organhaus, and in March and April she'll do a Studio Kura residency in Fukuoka, Japan.

*Toni has something to say*, a drawing by **Ted DiLucia FAV** (Johnston, RI), was on view in the early fall juried show *Strange Figurations* at the Limner Gallery in Hudson, NY.

As a contestant in the Miss Rhode Island USA **Jacqueline Siefert AP** (jacquelinesiefert.com) put the competition to shame by designing her



own swimsuit, gowns and jewelry for the event.

In August **Lizzy Storm IL** (lizzystorm.com) wrapped up a six-month residency at Gallery Aferro in Newark, NJ. She was also one of 40 New Jersey artists selected for *Ready or Not*, the 2014 edition of the NJ Arts Annual in Fine Art. The summer show at the Newark Museum included a site-specific installation of her *Space Mapping*, in which she uses yarn, acrylic and staples to create a 3D grid-like form.

## 2013

**Haley Davis SC** (see page 18)

**Julia Min JM** (see page 19)

Following an internship at the "research-driven design" studio Metahaven in Amsterdam, **Tessa Modi GD** (t-m-m.net) accepted a position as an interactive designer at Hi-ReS. She's based in Mountainside, NJ.

Shortly after graduating, **Cynthia Poon ID** and **Maeve**

## Ryan Jude Novelline 12 IL

Maisie Williams, known for her role as Arya Stark on HBO's *Game of Thrones*, wore ZAM! when she judged the Bookbarn International *Out of Print* fashion competition in Bath, England last spring. In July she wore the dress Ryan made for her from recycled comic books at Comic-Con in San Diego, prompting the *Huffington Post* to call it "the coolest thing at Comic-Con." Based in Lexington, MA, Ryan also did the cover, formatting and art direction for the fanciful kids' book *Piccadilly and the Fairy Polka*, by his mother, Lisa Ann Novelline.



**Jopson ID** launched Increment (incrementstudios.com), a Providence-based product design company that specializes in making inventive toys for all children, regardless of ability. Winners of several competitions and grants including Social Enterprise Bootcamp, they have attracted lots of media attention. Cynthia was one of 20 finalists in the second annual Microsoft YouthSpark Challenge for Change.

When **Georgia Read BArch** and her friends cleaned up an abandoned auto body shop in Long Island's picturesque Bellport Village, they earned the right to use the space as a gallery, presenting a well-received series of summer exhibitions. Georgia's parents are fellow alums and gallery owners **Katia Ramsey Read 76 SC** and **Howard Read 76 PH** (of Cheim + Read gallery in NYC).







## 2013 continued

**Eliza Squibb** TX (see page 16)

*Where I Fit*, a spring solo exhibition of work by **Maggie Thompson** TX (Columbia Heights, MN) at All My Relations Gallery in Minneapolis, was described by a reviewer at *vita.mn* as one that “would be a stunner as a midcareer retrospective, but for a recent college grad it’s a triumph.” Maggie

## Daniel Filomeno 14 IL

Daniel created the cover art for the July 2014 issue of *Motif*, a Providence-based art and culture magazine that celebrated its 10th anniversary in July. Find more of Daniel’s work at [danielfilomeno.prosite.com](http://danielfilomeno.prosite.com).



explored her mixed Fond du Lac Ojibwe and German-Irish heritage through more than 30 woven, knit and screenprinted fabric pieces. Included were her rugs designed to echo charts used by the federal Bureau of Indian Affairs to explain the blood quantum that determined who could officially be categorized as an Indian.

**Katy Wiedemann** IL (see page 14)

## 2014

**Bella Gambino** IA celebrated her graduation by traveling with four friends to South Korea and Hong Kong for a three-week adventure. She then got to work at her new job in the interior design department of Heery International in Atlanta.

**Acacia Johnson** PH hopes “to be in Arctic Bay from the last day of sun in November until the day it rises again in February,” she says, to document culturally significant Inuit sites around Baffin Island. While there, she plans to use a 4x5 view camera and digital video to create work to be presented as a traveling exhibition



exploring the deep connection of northern people to the Arctic landscape. Acacia won a coveted Fulbright grant for research in the Canadian Arctic, and raised additional funds for the project through Kickstarter.

**August Lehrecke** FD, **Matt Muller** FD and **Hunter Blackwell** GL recently launched Pneuhaus, a design collective in Providence working within the fields of event structures, spatial and object design—with a specific focus on creating giant inflatables. Recent commissions include a tubular amphitheater for the RISD Museum’s opening of *Circus* and a tricolored dome for this fall’s *A Better World by Design* conference.

## Josh Sehnert 14 FAV

Josh won the grand prize in Cartoon Brew’s Student Animation Festival with his film *Mr. Piggy Dies in 25 Dimensions*. The manic, 16-minute video appealed to judges because it “represents what every student film should aspire to: joyful anarchy that revels in the fact that as a student, you can do anything.” Josh’s work is online at [vimeo.com/farkey](http://vimeo.com/farkey).



## Sharon Moon 14 AP

A collection of handcrafted gowns by Sharon made its debut at Mercedes-Benz Fashion Week in NYC in early September. The native of Seoul, Korea was a finalist in the Supima Design Competition at Lincoln Center, a runway show before a panel of celebrity judges.

([linkmount.com](http://linkmount.com)), a multifunctional device they’re developing for smart phones that offers a magnetic dock and wrist leash while also functioning as a tripod. A wildly successful Kickstarter campaign means that Plust can put the device into production with local manufacturers (and plant a tree for each Linkmount purchased).

## 2015

In August **Bo Yoon Christina Chang** PT was named RISD’s finalist in LG Electronics’ Art of the Pixel competition. The innovative tech company invited students from nine of the country’s top art schools to submit digital artworks that capture the excitement of LG’s high-contrast monitors. Bo Yoon submitted *Link House*, a dazzling digital collage inspired by Malaysia’s residential landscape, winning a \$5,000 cash prize and a trip to NYC for a gala event in September.



Vogue.com took its readers through a day in the life of **Elizabeth Hilfiger** AP as she prepared to finish up her end-of-the-year apparel projects at RISD. The May blog post showed Elizabeth at work in the studio and highlighted the Greenwich, CT resident's love of selfies and pixilated things as well as her food-related fears.

A pair of sensational 3D printed shoes earned **Jacqueline Zhao** IA a spot on a photo spread in *The October Book*, a magazine published earlier this fall by luxury clothier Neiman Marcus. The Interior Architecture major was one of five students from the country's top art and design colleges who won the clothing company's *Art of Innovation* design competition. Participants were asked to submit a piece of clothing that relies on new or creative materials in its construction.

## 2016

Twins and Brown/RISD Dual Degree program students **Nikolas Bentel** ID and **Michela Bentel** ID (see page 61) were awarded \$5,000 by real estate developer The Related Group to install a monumental sculpture of metal trees at IconBay, a beachfront residential tower in Miami. The public artwork consists of a group of 7' steel pylons bearing distinctive patterns inspired by the foliage that once lined Florida's shores.

Last summer **Lyza Baum** TX and **Nicole Cheng** IA collaborated with elderly residents at the Central Falls [RI] Housing Authority and students from the Central Falls High School on the city's first floating garden, a macramé installation that will be suspended over the local community garden.



### Michael Ee 15 GD

Michael recently worked with **Jiaying Lee** 14 GD, **Lishan Ng** 13 AP, **Priscilla Tey** 15 IL, **Andre Wee** 14 IL, **Deborah Yan** 14 IL, **Xinwei Che** 15 SC and **Lim Shu Min** 12 GD to organize *root*, an exhibition exploring the question of what it means to be Singaporean. The team found sponsors, acted as publicists and built out the space for the early summer exhibition at Ocean Financial Centre in Singapore. "It's the first time that RISD alumni and current students put together a group exhibition in Singapore," Michael notes, "and it comes at a time when Singapore's art scene continues to flourish."

## Deaths

**Kathryn Johnson** 41 PT\* of East Providence, RI on November 30, 2013.

**Lynthia Browning Tormey-Pierce** 42 AP of Randolph Center, VT on August 18, 2014.

**Suzanne Cassels Wells** 43 AP of Arlington, VA on April 4, 2014.

**Lillian Murphy Kenny** 44 AP of Warwick, RI on June 9, 2014.

**Barbara Brainard Robbins** 45 ID of Brandon, MS on March 31, 2014.

**Joseph Carpenter** 47 GD of Rumford, RI on September 18, 2014.

**Eloise Marzano Johnson** 48 GD of Deltona, FL on April 20, 2014.

**Francis Balboni** 49 AE of Manassas, VA on August 8, 2014.

**Theodore Bednar** 49 AE of Sheboygan, WI on August 21, 2014.

**Juliette Abbott Perry** 49 IL of Hobe Sound, FL on April 25, 2014.

**John Priestley** 49 BArch of Bourne, MA on March 11, 2013.

**Antonio Meoni** 50 TX\* of Colonia, NJ on April 16, 2014.

**Gordon Price** 51 IL of Orient, NY on June 8, 2014.

**Daniel White** 51 IL\* of Westtown, PA on January 30, 2013.

**Dorothy Dodworth Scullin** 52 IL of Williamstown, MA on May 1, 2014.

**Susan Woodbury Misk** 53 TX of Hudson, NH on August 22, 2014.

**Otto Paparazzo** 54 IL of Prospect, CT on September 23, 2014.

**Patricia Web Pelton** 54 AP\* of Washington, DC on June 14, 2014.

**Edith Allard** 56 IL of Coopers Mills, ME on August 10, 2014.

**Emilio Grossi** 56 GD of New York, NY on May 9, 2014.

**Russell Duby** 58 TX of Fall River, MA on May 13, 2014.

**Henry Gould** 59 TX of Northbrook, IL on November 22, 2013.

**Eugene Neves** 60 GD of Winnsboro, SC on August 16, 2014.

**William Bocook** 61 Arch of Palo Alto, CA on June 6, 2014.

**Susan Bird Kittredge** 62 IL of New Brunswick, NJ on May 9, 2014.

**Alan Hubbard** 63 Arch of Guilford, CT on May 19, 2013.

**John Winters** 63 IL\* on July 6, 2014.

**Gordon Brett** 64 GD of Murrells Inlet, SC on September 14, 2014.

**Maia Flanagan Varela** 65 PH on June 30, 2014.

**Myrna Barenboim Lamb** 66 PT of Lincoln, RI on June 9, 2014.

**Barbara Kahn Boughton** 68 PT of Glendale, MA on August 10, 2014.

**Janice Smart Causey** MAE 68 of Narragansett, RI on September 3, 2014.

**John McAlmont** BLA 69 of Lincoln, RI on April 12, 2014.

**Bart Parker** MFA 69 PH of Kingstown, RI on December 8, 2013.

**Douglas Sandhage** 69 GD of Pearl River, NY on April 11, 2014.

**Lawrence Clapes** 70 IA\* on July 19, 2014.

**Mary McKennis Heinrich** BLA 71 of Bellingham, WA on April 12, 2013.

**Douglas Legenhausen** MFA 71 ID of Baltimore, MD on September 20, 2014.

**Carol Kreeger Davidson** MFA 73 SC of Bloomfield, CT on June 16, 2014.

**Kirk Mangus** 75 CR of Kent, OH on November 24, 2013.

**Susan Lawson** BArch 76 of Tokyo, Japan on January 29, 2014.

**Karl Johnson** 77 GD of Philadelphia, PA on March 12, 2014.

**William Weaver** MFA 77 PH of Chicago, IL on June 30, 2014.

**Ruth Baxter-Tagliatela** 78 GD of Belmont, MA on September 16, 2014.

**Theodora Grant-Katz** 79 CEC of Smithfield, RI on August 27, 2014.

**Carolyn Redfern** 86 CEC of Dennisport, MA on July 15, 2014.

**Ariane Schuller** 87 ID of Amsterdam, Netherlands on November 21, 2013.

**Kim Pray Culpan** 90 CEC of Lincoln, RI on May 8, 2014.

**Kate Greenhalgh** 90 TX of Yarmouth Port, MA on May 2, 2014.

**Mark Keiser** 90 Arch of Santa Fe, NM on August 19, 2014.

**Marjorie Thompson** 90 CEC of Providence, RI on September 15, 2014.

**Sharon Bolton-Eels** MAE 92 of Fernandina Beach, FL on May 16, 2014.

**William Erickson** 97 IA of Providence, RI on September 2, 2014.

**Sharon Mooney** MLA 99 of Boston, MA on July 24, 2014.

**John Sparks** MLA 00 of Rockport, MA on May 22, 2014.





## Perci Chester MAT 69

Sculptures such as *Slinky Chick Rocks* (2012, steel and automotive paint, 72 x 86 x 62") and prints were on view in *Signature Moves: Perci Chester*, a late summer show at the Traffic Zone Center for Visual Art in Minneapolis, where she lives.

## 1970

Last spring **John Landon** MFA SC returned to RISD to reassemble the intricate *Gilded Frost* and *Jet Chandelier* by **Dale Chihuly** MFA 68 CR on view in the RISD Museum. Originally installed in 2008, the 196-piece masterpiece needed to be taken down due to renovation work. Landon has been working with Chihuly since they met at RISD in the 1960s and has traveled the world installing his work.

## 1971

The third edition of *The Book of Alternative Photographic Processes* by **Christopher James** MAT (christopherjames-studio.com), who directs the photography MFA program at Lesley University's College of Art and Design in Cambridge, MA, will be released in January 2015. The 850-page, 700-image compendium is described as the definitive

text on the subject, covering historical and up-to-the-minute methods.

## Jacqueline Karch MAT

(Leland, NC) has an unusual partner for *Through Our Eyes*, an exhibition on view through January 9 at the MC Erny Gallery in Wilmington, NC. The show features paintings made by her dog, Netop (netopthedog.com), along with her own drawings, paintings and pastels.

## 1972

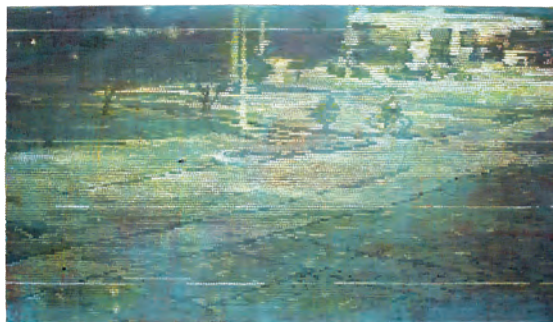
**Muriel Angelil** MAE exhibited new monotypes in *Making an Impression*, a summer group show at the Newburyport [MA] Art Association.

## 1973

Among the alumni with work in *NetWorks* 2013–2014, which

## Mary Kocol MFA 87 PH

showed beautiful frosty flower images from her *Ice Garden* series (marykocol.com) in several shows last spring and summer, including a solo show at David Orton Gallery in Hudson, NY and group shows at the Stoneham Theatre in Winchester, MA, Suffolk University Gallery and the Photographic Resource Center, both in Boston.



## Stephen March MFA 68 PT

*Surveillance* (05/19/2012) (2012–13, acrylic on canvas on board, 22 x 36") won first place in painting at the recent *Art of the State: Pennsylvania 2014* exhibition sponsored by the State Museum of Pennsylvania in Harrisburg. Stephen is based in Spring Grove, PA.

continues at the Newport [RI] Art Museum (NAM) through January 19, are Rhode Islanders **Alan Metnick** MFA PH, **Jesse Burke** MFA 05 PH, **John Dunnigan** MFA 80 ID (head of Furniture Design at RISD) and **Paula Martiesian** 76 PT, and from just over the border in Massachusetts, **Michael Glancy** 77 SC/MFA 80 GL and **Rosanne Somerson** 76 ID (interim president of RISD). The exhibition features work by artists profiled in the ongoing *NetWorks* documentary series. Behind the scenes, **Scott Lapham** 90 PH shot portraits of each artist profiled and Malcolm Gear Designers (founded by Professor Emeritus **Malcolm Gear** and run by alumni **Joel Gear** 83 GD and

**Pat Appleton** 70 GD) produced the exhibition catalogue.

## 1974

In July **Kathie Florsheim** MFA PH (kathieflorsheimphoto.com), who makes images with enigmatic titles like *42.05N70.16W Sept.27, 2011 #2*, spoke about her process and showed her work at farm project space and gallery in Wellfleet, MA. The photos in question are "named for the room at the inn where I stay, from which I photograph," she explained. "I return to that room as often as I can."

## 1977

Last summer **Pat Dingle** MAT (Bowie, MD) served as a master teacher for the Maryland State

Department of Education, working with educators and administrators on developing mid-level leadership skills.

## 1978

The July issue of *Landscape Architecture Magazine* featured a story on the eponymous studio run by **Cliff Garten** MFA CR in Venice, CA. The piece focused on his emphasis on public infrastructure that doubles as art, pointing to such projects as *Ribbons*, a site-specific sculpture in which concrete paths rise to become benches in a private courtyard for the General Services Administration building in San Francisco's UN Plaza.

**Rebecca Kamen** MFA SC (rebeccakamen.com) took inspiration from the periodic







## Darby B. Roach MFA 85 GD

Now back home in Seattle after an 11-month bicycle trip around the world, Darby visited 19 countries, traversed three continents and pedaled more than 12,000 miles in less than a year. He has already written two books about his adventure: *How to Ride a Bicycle 'Round the World* and *Right Lane Ends* (both at amazon.com).

table for *Divining Nature: An Elemental Garden*, an installation included in a summer show at ArtsWestchester's Arts Exchange in White Plains, NY. An assembly of 83 delicate sculptural forms, each representing a naturally occurring element, the work is accompanied by a soundtrack made from atomic-wave frequencies. In continuing to explore the connections between art and science, Rebecca will show a work inspired by gravitational wave physics at the National Academy of Sciences in 2015.

## 1980

The August–September 2014 issue of *New American Paintings* features work by **Linda Ferguson** MA of Au Train, MI. Staci Boris, the chief curator of the Elmhurst [IL] Art Museum, juried the issue.

In early summer **Esther Solondz** MFA PH, who's known for working with "mundane materials... that we encounter in our daily lives," installed *The Hummingbird Palace* in Lippitt Memorial Park in Providence, where she lives. The striking 15' structure is made to evolve over time, with flowering vines growing through its intricate structure and feeders designed to attract hummingbirds.

## 1981

In July and August **Maryjean Viano Crowe** MFA PH (mjviano.crowe.net) exhibited large-scale photographic constructions,

artist books, mixed media pieces and recent cut-paper works at the High Street Studio & Gallery in Belfast, ME, where she lives.

## 1982

**Anne Sherwood Pundyk** MFA PT and three co-curators presented *Milk and Night*, a group show on feminism that ran in September at Sensei gallery in NYC, where she lives. Last spring Anne (annepundyk.com) participated in *BEAVER*, an exhibition at the New School in NYC that delved into contemporary feminist perspectives on pornography, gender performance and female sexual self-expression.

## 1983

*Fresh*, a solo exhibition of ceramics by **Linda Arbuckle** MFA CR, ran from mid August to early September at Schaller Gallery in Saint Joseph, MI. The artist lives in Micanopy, FL.

## 1984

**Jim Kociuba** MA (jimkociuba.com) exhibited pixilated wetland paintings in *Nature +*, a summer group exhibition at Zeitgeist Gallery in Beverly, MA. This fall his work is on view at several sites around Cambridge, MA (where he lives), with a solo painting exhibition slated to open in January at Salon R. In September Jim also won one of two Mary Schein Awards given each year by the Cambridge Art Association.



## Ricker Winsor 77 PH/MFA 78

As Ricker tells his students, "The greatest art work is your own life—what you include in and what you leave out." The accomplished artist—now living in Bali, Indonesia—recently published more words of wisdom in an autobiography called *The Painting of My Life*.

## 1985

**David Conrath** MID and **Deena Stone** 85 TX have long drawn attention to their Alexandria, VA home by combining a Craftsman-style cottage with a mid-century addition—and planting a cool Airstream out back. The pair renovated the house themselves using 1920s materials while making it a net-zero energy home and adding dual rooftop gardens.

Aficionados of good design recently got a closer look during the 2014 Del Ray House and Garden Tour.

**Aidan Petrie** MID (see page 17)

## 1991

**Susan Jamison** MFA PT (see page 13)

Over the past five years, **Judy Gelles** MFA PH has interviewed and photographed more than 200 fourth grade students from

a wide range of economic and cultural backgrounds in China, England, India, Korea and the US. **Judy Gelles: Fourth Grade Project** is on view through December 19 at the Gershman Y's Open Lens Gallery in Philadelphia, where she lives.

*Lingerings*, a solo show of work by **Matthew Monk** MFA GD, was on view in July at farm project space + gallery, the venue owned by **Susie Nielsen** MFA 05 GD in Wellfleet, MA. Now the academic dean at Vermont College of Fine Arts in Montpelier, the designer is also the founding faculty chair of the college's graphic design program.





## Frank Poor MFA 92 SC

Just before Christmas, Frank will return to his home in Cranston, RI after a 12-week residency at 701 Center for Contemporary Art (CCA) in Columbia, SC. The residency culminates in a solo show at CCA from January 8 through February 22. He's also exhibiting in a three-person show at Providence [RI] College's Hunt-Cavanagh Gallery from January 28 through March 27.

## 1992

In late August **Dana Matthews** MFA PH (dana.matthews.com) spiffed up her Germantown, NY studio and welcomed all comers to feast on art, treats and music.

**Emi Ozawa** MFA FD introduced a new body of wall-based works in a late-summer two-person show at Dedee Shattuck Gallery in Westport, MA. The Albuquerque artist's experiments with color theory and angles cause the images to appear to change as the viewer moves through space.

## 1993

An award-winning landscape architect, **Michael Veracka** MLA has been promoted to an associate professor at Farmingdale [NY] State College, where he created a sustainable garden and serves as chair of the department of Urban Horticulture and Design in the School of Business.

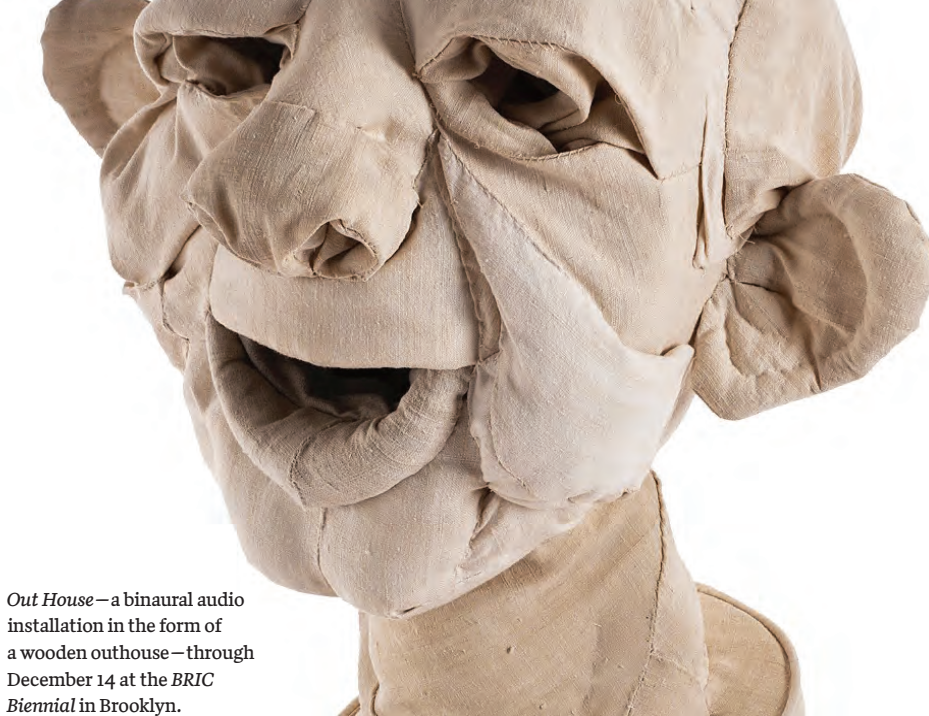
## 1994

In early June **Gay Schempp** MA (gayschempp.com) spoke to the Watertown [CT] Art League about creating artistic greeting cards. Based in Winsted, CT, the former high school art teacher now paints, teaches art classes and leads art and yoga trips to Tuscany.

**Kara Walker** MFA PT/PR (see page 12)

## 1996

Last summer **Jenna Spevack** MFA PT/PR showed "domestic microfarms," which transform furniture and items like record players into apartment-scale growing spaces, in *FOODshed: Agriculture and Art in Action* at Smack Mellon gallery in Brooklyn. A group show of "upstate/downstate NY artists," it focused on sustainable agriculture, entrepreneurship and artists' use of food as a subject matter or medium. She is also showing her *Inside*



*Out House*—a binaural audio installation in the form of a wooden outhouse—through December 14 at the *BRIC Biennial* in Brooklyn.

## 1997

**Criswell Lappin** MFA GD, creative director at Wellnow Design + Consulting (wellnow.design.com) in Brooklyn, was more than ready for the World Cup in Brazil last summer. The soccer fan released a series of museum-quality graphic posters (theworld32.com) distilling 80 years of soccer history into the most essential facts about each of the top 32 teams competing.

**Heather M. Rigney** MAT (heatherrigney.com) paid homage to her home state of Rhode Island in her debut novel, *Waking the Merrow*, released in June. A merrow is a man-eating mermaid and as the first in a planned trilogy, the book sets the monster in modern-day Narragansett Bay.

## 2000

On November 6 **Molly Schoenhoff** MFA GD spoke

## Doug Jones MFA 92 FD

Doug has been promoted to full-time faculty in the Department of Fine Woodworking at Santa Fe [NM] Community College, where he also serves as co-director of the Fine Woodworking program and one of two chairs of the School of Arts and Design. He uses bamboo veneer and hickory for this *Lotus Bench* (19 x 32 x 18") available through Random Orbit Studio, which he runs with his wife **Kim Kulow-Jones** MFA 92 FD.

## Marguerite Kahrl MFA 95 SC

Soft-sculpted in stuffed hemp, Marguerite's grimacing *Savages* are inspired by Goya's *Los Caprichos* etchings and reflect her interest in the properties of industrial hemp. The series was featured in a summer solo show at Alberto Peola Arte Contemporanea in Turin, Italy. Marguerite (kahrl.com) is based in Chiaverano, Italy.

as part of the visiting artist lecture series at Western Michigan University's Frostic School of Art. Particularly interested in regenerative culture, she teaches undergraduate and graduate students graphic design, bookmaking and letterpress printing at Ohio University in Athens, OH, where she lives.

## 2002

In recognition of her jewelry work, **Susan Skoczen** MFA JM earned the Pamela Morris Thomford Award for Excellence in Metals in the *Best of 2014 Ohio Designer Craftsmen's* show held last June at the Ohio Craft Museum in Columbus. She's a professor of fine arts at Indiana University Kokomo, where she established the jewelry and metalsmithing program.

## 2003

"Designers can be so much more than just the source of an idea," says **Matthew Landis** MLA, who lives in Denver. After spending years as a landscape architect, in 2006 he planned the restoration of a 6,500-acre industrial-scale potato farm in Idaho to a native grasses and

wildlife habitat. Instead of just completing the master plan and moving on, he became the business development manager for Teton Waters Ranch (tetonwatersranch.com), a natural foods company centered on grass-fed cattle products. Staying involved in this way has been "incredibly rewarding" and helped him learn more about design ideas in practice.

## 2004

In late summer **Colby Bird** MFA PH (Austin, TX) exhibited five new works on paper, balanced on supports—structures that he created out of wood and fruit—in *Set Down* at Halsey McKay Gallery in Easthampton, NY. He also got good reviews in *Artforum* (3.14) and *ARTslant* (2.14) for his winter show, *Clyde Glenn Burns*, at the Fitzroy Gallery in NYC.

*The Greater Whole*, a three-person exhibition at T.F. Green Airport's Green Space gallery in Warwick, RI, features the work of **Ben Blanc** MFA FD, **Ben Watkins** MFA 03 FD and Troy West. On view through January 2, the show presents sculptural works in multiples or assemblages that create





### Raissa Bump 03 JM

In late spring San Francisco-based knitwear designer and jewelry maker Raissa showed a range of current work at the Sienna Patti gallery in North Adams, MA, one of the galleries and museum shops throughout the country that represent her work.

complete pictorial histories or new experiences when viewed from different angles.

Without parallel computing, Google could not exist, and weather forecasting and air travel would be less reliable. That inspired computer scientist Kirk Cameron and **Sam Blanchard** MFA SC (Blacksburg, VA), assistant professor of sculpture at

Virginia Tech, to demonstrate the importance of parallel computational thinking in their 2014 project *SeeMore*. The project translates data movement through a living sculpture, physically representing computation as it propagates and evolves across the surface of the form. Supported by grants from the National Science Foundation and the Institute for Creativity Arts

and Technology of Virginia Tech, *SeeMore* debuted in the *SIGGRAPH 2014 Conference Art Gallery Exhibition* in Vancouver, BC.

The collage *Forever, Almost* by **Lauren Was Eckstrom** MFA SC and **Adam Eckstrom** MFA 05 PT is included in the survey *State of the Art*, which continues through January 19, 2015 at the Crystal Bridges Museum of American Art in Bentonville, AR. Working as Ghost of a Dream, the duo gave a talk at the museum on opening weekend. Through mid December they're doing a residency sponsored by the Lower Manhattan Cultural



### John Berg March 95

Berg Design Architecture ([bergdesignarchitecture.com](http://bergdesignarchitecture.com)) teamed up with **Alex Chaintreuil** BA07 to design the build-out and oversee construction of Kinfolk Studios in the Williamsburg section of Brooklyn. The June issue of *Metropolis* magazine featured the multipurpose bar, retail and event space, discussing how Berg Design modified a geodesic dome structure to please Kinfolk's math-obsessed founders.

Council using the Process Space on Governors Island.

### 2005

*Wild and Precious*, a series of photographs by **Jesse Burke** MFA PH, has gained recognition for its exploration of fatherhood through moving documentation of his three daughters growing up in the natural world. Called "a scrapbook of the

highest order" by *Feature Shoot*, the series caught the attention of the *New York Times T Magazine* blog in April and garnered a commission from *The New Yorker* magazine. Jesse lives in Rumford, RI and teaches at RISD (see also page 5).

Creative director **Dan Marsh** MFA DM has been making a name for himself and having fun creating gems like the Fiat commercial featuring Hollywood's latest take on *Godzilla*, which aired on TV and in theaters nationwide in the lead-up to the summer blockbuster season. The ad attracted more than 5.5 million hits on YouTube.

The print *Tango* by **Dominic Montwori** MFA CR was included in the August exhibition *Visual Impressions* at Ryan James Fine Arts in Kirkland, WA. Dominic is based in Brooklyn.

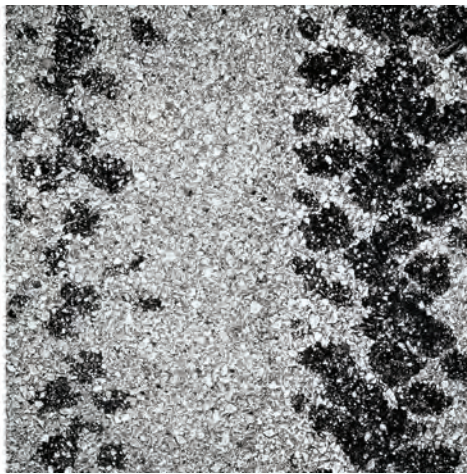
**Della Reams** MFA TX (see page 3)

### Kimberly Mercurio MLA 98

Kim (Cambridge, MA) earned a 2014 A.E. Bye/Landscape Architecture Archives Fellowship from Penn State University for her research on landscape architect A.E. Bye. In mid September she spoke about her research at Penn State's Stuckman School of Architecture and Landscape Architecture.







## Phoebe McCormick Lickwar MLA 06

*For Sale, Edgewood Road* was selected from a pool of more than 1,300 entries for inclusion in the *56th Annual Delta Exhibition*, a summer show at the Arkansas Arts Center in Little Rock. Based in Fayetteville, AR, Phoebe also exhibited this piece, *Urban Ground 01*, in *GRIT: The Urban Landscape*, a fall show at the Copley Society of Art in Boston.

## 2006

As if he weren't busy enough co-directing the Wassaic Project, the arts organization that runs a year-round residency program and an annual summer festival in Wassaic, NY, **Jeff Barnett-Winsby** MFA PH has added manager of the Lantern Inn to his résumé. *The New York Times* noted the new ownership of the 125-year-old inn

and gave the new menu a great review (7.16.14). And Jeff managed to make sure that 1,200 pizzas were served to happy diners during Wassaic's big summer festival in August.

**Eduardo Terranova** MArch (eduardoterranova.com)—who splits his time between Cali, Colombia and NYC—showed his work last spring at the Contemporary Art Fair in NYC and this fall in the (e)merge Art Fair in Washington, DC.

## 2007

**David Elia** MIA, who works under the name of his studio Design da Gema, is exhibiting his work for the first time in a museum setting in *New Territories: Laboratories for Design, Craft and Art in Latin America*. On view April 15, 2015, the show at NYC's Museum of Arts and Design takes a look at how globalization has spurred a confluence of art, design and craft. David is based in Monte Carlo.

## Briana Babani MIA 06

Made of paper and yarn, Briana's *Ripple* pendant lamp won the Best Use of Materials award in *Art We Use*, a national juried show on functional art exhibited last summer at the Dairy Barn Arts Center in Athens, OH. Briana is based in Austin, TX.



## 2008

Last summer **Jonas Criscoe** MFA PT showed work in *Post Mo' Bills*, a group show celebrating grassroots flyers at the Gamut Gallery in Minneapolis, where he lives. Images of his work were published in the second issue of *Fields Magazine* and in June an interview with him ran on the blog *Uncompromising Tang* (artoftang.com).



## Serena Perrone MFA 06 PR

*Approach and Descent* (below), a drypoint print with hand drawing, is among the work included in the *Big Picture Show*, on view through December 5 at the International Print Center New York (IPCNY) and 1285 Avenue of the Americas Art Gallery. Based in Philadelphia, Serena makes woodcut prints along with delicate drawings in silverpoint and goldpoint.







### Michael Radyk MFA 08 TX

As an assistant professor of textiles and head of the Crafts and Art Education Department at Kutztown [PA] University, Michael (michaelradyk.com) curated a fall group exhibition called *ENGAGE: Color, Ritual & Material Studies*. The show, which just closed in mid November, featured his own work—such as *Swan Point Flocked*—along with selections by fellow alumni **Amy Putansu** 95 TX, **Moon Jung Jang** MFA 06 and **Ritsuko Hirai** 02 PR/MFA TX. This fall Michael also exhibited his work in *Fibremen 4* at the Kherson [Ukraine] Museum and at the *International Techstyle Art Biennial* in San Jose, CA. This piece also earned the President's Award in the national exhibition and competition *FOCUS: Fiber 2014*, a show celebrating innovative techniques in the field of fiber. It continues through January 18 at the Erie [PA] Art Museum.

Providence-based artist **Kevin Hughes** MFA JM (kevinhughesdesigns.com) was one of 12 jewelry makers commissioned to interpret the meaning of “fake” in the summer exhibition *Craft & Bling Bling: Fake*, a collaboration between the magazine *Current Obsession* and the gallery Depot Basel in Switzerland. The bright orange carrot-like piece he made for the show rises out of a lush bed of artificial grass. Over the summer Kevin's solo show *A Fickle Sonance* ran at Klimt02 Gallery in Barcelona.

### 2009

**Mayen Alcantara** MFA SC (mayenalcantara.com) is among 28 artists who contributed work to *Off the Grid: Beyond the Noise*, shown in July at Atlantic Gallery in NYC. A Providence-based sculptor primarily working with drawing, Mayen also participated in two other summer shows: *Works on Paper III* at the Jeffrey Leder Gallery in Long Island City, NY and the juried

show *Color* at the Brooklyn Waterfront Artists Coalition.

### 2010

**Christian Ruiz Berman** MLA curated *Wanderers above a sea of smog*, an exhibition at the new gallery space Katrina Van Tassel Projects in NYC. Among the artists with work on view in the August-September show were **Sophia Narrett** MFA 14 PT of Providence and **Andrew Woolbright** MFA 14 PT of Springfield, IL. Titled after a painting by German Romantic painter Caspar David Friedrich, the show examined our relationship to a disappearing wilderness.

Last summer arts administrators from across the country recognized **Rebecca Bradley** MA with a 2014 Emerging Leader Award at the Kennedy Center's Leadership Exchange in Arts and Disability (LEAD) Conference. Rebecca coordinates accessibility for Fine Arts Museums of San Francisco, which includes the de Young

Museum and the Palace of the Legion of Honor in Golden Gate Park. Since joining the organization in 2012, she has introduced *Artful Discoveries*, an interactive program for museum visitors living with early-stage dementia.

Born out of a 2009 RISD graduate seminar taken by co-founders **Colleen Clines** MLA and **Devon Miller** MLA, the Anchal Project (anchalproject.org) is now based in Colleen's hometown of Louisville, KY. The social enterprise offers marginalized Indian women employment transforming vintage saris into vibrantly hued clothing, scarves, quilts and other items. In August Colleen brought Anchal pop-up shops to Providence and Newport, RI.

**Jess Riva Cooper** MFA CR of Toronto, ON was one of just five artists (and the only one without a hipster beard) competing for the RBC Emerging Artist People's Choice Award at the Gardiner Museum in



Toronto, Canada. Selected through an online voting process open to the public, the winner took home \$10,000.

An extension of the project *Wayfinding: 100 NYC Public Sculptures*, a project **Bundith Phunsombatlert** MFA DM has been working on for several years, is part of this year's 50th and 75th anniversary celebrations of the World's Fair in NYC, where he lives. The wayfinding materials now run

between the towering Unisphere at Flushing Meadows Corona Park and the Queens Museum.

Exploring “notions of love, loss and the basic human desire for connection,” the summer show *Charlotte Potter: Fragile Cartography* at Tidewater Community College's Visual Arts Center in Portsmouth, VA centered on new and recent work in glass and new media by **Charlotte Potter** MFA GL. The artist is based in Norfolk, VA.

### Courtney M. Leonard MFA 08 CR

In continuing her explorations of the Shinnecock Nation's ties to water and whaling, Courtney (Southampton, NY) is exhibiting in *Breach: Log 14*, on view through December 31 at the Hallway Gallery at the Institute of American Indian Arts in Santa Fe, NM. Earlier this fall *Breach: Sustenance* was part of the invitational *50 from 6: Contemporary Ceramic Art from Six Rocky Mountain States* at Southern Utah University's Braithwaite Fine Arts Gallery.







## Yong Joo Kim MFA 09 JM

After winning a 2014 SAC Artist Award from the Society of Art and Crafts (SAC), Yong Joo ([yongjookim.com](http://yongjookim.com)) showed sculptural work from May to July—alongside work by the two other winners—at SAC's Boston gallery. Awarded every two years, the prizes recognize the exemplary work of contemporary craft artists living in New England.

## 2011

*Realizing Empathy: An Inquiry Into the Meaning of Making* by **Seung Chan (Slim) Lim** MFA GD (Providence) won the National Indie Excellence Book Award for new nonfiction.

**Christina Kazakia** MID (Philadelphia) is among the 14 emerging and established designers featured in *Women in Industrial Design*, the first exhibition of its kind organized by the Industrial Designers Society of America and shown in June during San Francisco Design Week. Among her designs is Stick-lets ([stick-lets.com](http://stick-lets.com)), flexible joinery that

helps kids design and build structures using sticks.

Although her résumé includes studying creative writing, dance and auto body repair, **Rose Bean Simpson** MFA CR ([rosebsimpson.com](http://rosebsimpson.com)) of Espanola, NM is primarily a sculptor, a topic she explored in an interview with *Indian Country Today Media Network* interviewer Dominique Godreche in May. She also spoke about what it means to be Native American, and how she understands the term “indigenous.”

**Laura Swanson** MFA DM (see page 13)

## 2012

RISD exhibitors turned out in force at the juried *3rd Annual Fine Art and American-made Craft Show and Sale* at the Armory Arts Center in Pawtucket, RI. The September event included work by **Nicole Aquillano** MFA CR, **Colette Bazirgan** 11 ID, **Dwo Wen Chen** MA 89, **Erica Cioe** 01 CR/MA 02, **Diane Hoffman** 87 IL, **Michael Lyons** 05 IL, **Gail Solomon** 84 GD, **Didi Suydam** 85 JM and **Christian Tonsgard** 05 CR.

From the avocado and crab-meat salad in *The Bell Jar* to the gruel dished out in *Oliver Twist*, designer and writer **Dinah R. Fried** MFA GD recreated and photographed 50 famous feasts from favorite novels in *Fictitious Dishes: An Album of Literature's Most Memorable Meals* (Harper Design, 2014). The book has attracted a lot of attention and was featured

on Fast Company's site, among other media outlets.

## 2013

Last spring a bevy of alumni showed their stuff in *Gravity*, a show of painting, sculpture and performance at Projekt722 in Brooklyn. Exhibitors included **Claudia Bitran** MFA PT, **Austin Ballard** MFA 12 SC, **Corydon Cowsavage** MFA 11 PT, **Jonathan Frioux** MFA PT, **Tamara Johnson** MFA 12 SC and **Bayne Peterson** MFA SC. Taking its title from the movie *Gravity*, the show consisted of “four pairings of artists, each connected by their own conceptual/formal tube to avoid being sucked” into the void.

**Joe Bochynski** MFA PT helped the FJORD gallery in Philadelphia celebrate its two-year anniversary last May by showing work in *To Labor*

*With Love*. The show featured sculpture, video, images, books, performance and augmented machinery.

**Amy Goldfeder** MID (see page 15)

**Manuela Jimenez** MFA JM ([manuelajimenez.com](http://manuelajimenez.com)) showed work in *F-1: Foreigners Living the American Jewelry Dream* at Brooklyn Metal Works. The May-June show celebrated the work of 10 international jewelry artists who were educated in the US. Originally from Colombia, Manuela now lives in Brooklyn.

**Jonathan Palmer** MFA PR, **Justin Sorensen** MFA PR, **Raine Vasquez** MFA PR, **Austin Ballard** MFA 12 SC, **Peter Croteau** MFA 12 PH and **Johnny Adimando** MFA 09 PR will be featured in a winter show

## Emily Yen March 15

Emily's proposal for a cube-shaped building she calls *Schrödinger's Box* beat out 130 submissions to win first prize in an international competition to design a “preview museum” for the world's first Museum of Science Fiction, a facility planned for the Washington, DC area. The idea is to drum up public interest in the museum by using Emily's design to build a temporary structure next year.



## Gabriela Salazar MFA 09 PT

In *In Advance of a Storm* (for Luis and Antonia) (for A and L) (for parents) (for two), Gabriela ([gabrielasalazar.com](http://gabrielasalazar.com)) activates the ferry dock and airfield on Fishers Island thanks to a fellowship from The Lighthouse Works, a nonprofit that brings artists to the NY island to live and work. Two structures, based on cubes and configured to create a room inhabited by objects, represent The Cube Game, a pop-psychology visualization ritual that the Brooklyn-based artist's parents would play.







### Ruta Reifen MFA 11 JM

*All Is Dvash*, Ruta's first solo exhibition, was on view earlier this year at the Sienna Patti gallery in North Adams, MA. The show of over-the-top gold-plated jewelry by the Israeli-born artist takes its name from the Hebrew word for honey, pointing to the hope and potential abundance contained within each of her finely hand-sculpted flowers. Ruta ([rutareifen.com](http://rutareifen.com)) is based in Brooklyn.

of work by emerging artists. Titled *Thirteen Ways of Looking at A Blackbird*, the show opens on January 22 at the Chazan Gallery in Providence and runs through February 11.

**Cole Swavely** MFA PR of Norton, MA has been commissioned as an ensign in the US Navy and is beginning his career as a surface warfare officer on the Amphibious Assault Ship USS Wasp (LHD-1).

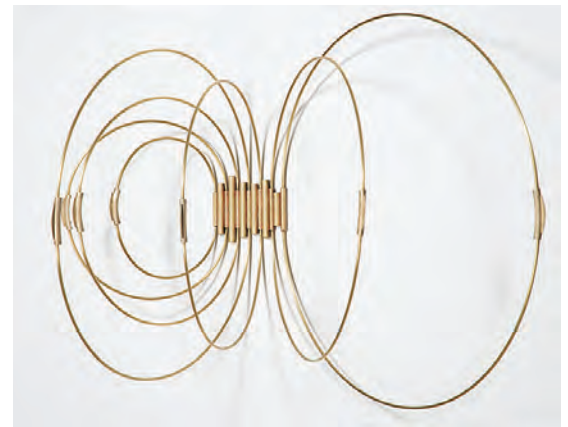
**Carley Eisenberg** MFA FD was named a North Carolina Regional Artist Project Grant

winner in fall 2013. Last April, she showed forged furniture and other metal works at the Blue Ridge ArtSpace in Boone, NC, where she lives. She started her own forge there, and is working on a new collection of furniture based on the original tales of Cinderella.

The second Cutlog Contemporary Art Fair, held in New York last May during Frieze Week, was distinguished by work from **Quintin Rivera-Toro** MFA SC, **Nafis White** 15 SC and **García Sinclair** 15 SC. Quintin created a performance piece

titled *The Divisions of Labor* that linked Cutlog, NY with Puerto Rico using real-time technology, while Nafis contributed *In Site*, an installation of crosshairs affixed atop steel rods to evoke voyeurism, profiling and surveillance. García showed *Weapons of Mass Distraction*, a figurative work that blurred the boundaries between masculine and feminine.

A summer exhibition of recent jewelry by **Mallory Weston** MFA 13 JM ([malloryweston.com](http://malloryweston.com)) at the Sienna Patti gallery in North Adams, MA explored graphic icons made popular in tween culture: peace signs, hearts and smiley faces, embracing the qualities she



### Elish Warlop MFA 13 FD

Last spring Elish's light fixture *Ring of Fire*—a brass and LED piece inspired by hoopskirts from the early 1900s—rose to the top among a wide range of market-ready prototypes to win the 2014 Launch Pad award at WantedDesign's fourth annual gathering during NYCxDesign week. Studies for the piece were featured on the cover of RISD's collaborative book *The Art of Critical Making* (Wiley, 2013). Elish ([elishwarlop.com](http://elishwarlop.com)) is based in Denver.

finds in tween-targeted publications. Mallory is currently living in Philadelphia.

### 2014

**Doreen Garner** MFA GL (see page 15)

### 2015

In contributing works of art influenced by Roger Williams, **Michael Menchaca** MFA PR

and **Suzanne Gonzalez** MFA PT created one of four site-specific installations dedicated at the Roger Williams Memorial Park in Providence on September 11, 2014. Michael's work is also included in the national survey *State of the Art: Discovering American Art Now*, on view through January 19 at Crystal Bridges Museum of American Art in Bentonville, AR.

### Rob McKirdie MFA 14 SC

After creating a steel sculpture of a pangolin—an endangered species that produces scales made out of keratin—Rob donated the piece to the Roger Williams Park Zoo in Providence. The zoo has happily incorporated the sculpture onto its grounds, along with an 18' sculpture of a heron made by **Allison Baker** MFA 15 SC.

### Ariane van Dievoet MDes 13

Ariane is making waves with Avandi ([avandistudio.com](http://avandistudio.com)), a freshly launched product and furniture design studio based in Brooklyn. She presented her first collection—including this modular *Benchstool*—at the 2014 Milan Design Week and was a 2014 nominee for Martha Stewart's American Made awards program.





## Drawing Marathons

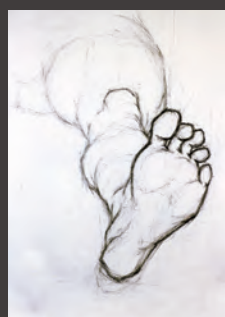
**ANYONE WHO HAS BEEN THROUGH FOUNDATION STUDIES** (aka Freshman Foundation back in the day) has drawn more nude bodies of all ages, sizes and shapes—holding all sorts of challenging positions, thanks to models who go above and beyond—than they probably care to remember.

Full-day figure drawing studios are something of a rite of passage for first-year students, who often leave studio with the charcoal-smeared hands, faces and clothing to prove it. Like requisite runs when training for a marathon, figurative drawing sessions are intense, exhilarating, frustrating, fun.

Through repetition, timed drawing assignments and rigorous critique, most who survive Foundation Studies gain the fluency they need to use drawing as a valuable means of conceptual visualization—not to mention lifelong pleasure.







Please submit sample pages from your own sketchbooks. Our favorites will appear in *XYZmail* and/or the next issue of the magazine. Questions? Email [risdxyz@risd.edu](mailto:risdxyz@risd.edu).



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