

Rhode Island School of Design

DigitalCommons@RISD

---

RISD XYZ Spring/Summer 2014: Natural  
Instincts

RISD XYZ | Rhode Island School of Design  
alumni magazine

---

Spring 2014

## RISD XYZ Spring/Summer 2014: Natural Instincts | Full Issue

Liisa Silander

*Rhode Island School of Design*

RISD XYZ

*Rhode Island School of Design*, [risdxyz@risd.edu](mailto:risdxyz@risd.edu)

Follow this and additional works at: [https://digitalcommons.risd.edu/risdxyz\\_springsummer2014](https://digitalcommons.risd.edu/risdxyz_springsummer2014)



Part of the [Art and Design Commons](#), and the [Art Education Commons](#)

---

### Recommended Citation

Silander, Liisa and RISD XYZ, "RISD XYZ Spring/Summer 2014: Natural Instincts | Full Issue" (2014). *RISD XYZ Spring/Summer 2014: Natural Instincts*. 5.

[https://digitalcommons.risd.edu/risdxyz\\_springsummer2014/5](https://digitalcommons.risd.edu/risdxyz_springsummer2014/5)

This Book is brought to you for free and open access by the RISD XYZ | Rhode Island School of Design alumni magazine at DigitalCommons@RISD. It has been accepted for inclusion in RISD XYZ Spring/Summer 2014: Natural Instincts by an authorized administrator of DigitalCommons@RISD. For more information, please contact [mpompeli@risd.edu](mailto:mpompeli@risd.edu).

# RISDxyz

SPRING/SUMMER 2014

Rhode Island School of Design alumni magazine



---

New Naturalists 20  
Revolutions in Making 30  
Seductively Solar 34  
Humanimalia 44

*Natural  
Instincts*

## DEPARTMENTS

04

**Conversations**  
online, incoming,  
ongoing

08

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

10

**Look**  
at wonders of  
the world, exploring  
natural interests,  
where lab meets  
studio, living lightly

› 13



› 14

46

**Two College Street**  
campus community  
newsbits

› 53



56

**Six Degrees**  
alumni network news

62

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



› 63

64

**Where We Were**  
picturing the past

66

**Where We Are**  
class notes and profiles



› 72

96

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



## FEATURES

20

### New Naturalists

Artists **Tavares Strachan** '03 GL and **Sophia Sobers** MFA '13 DM tap into scientific authority in commenting on our evolving relationship with nature.



34

### Seductively Solar

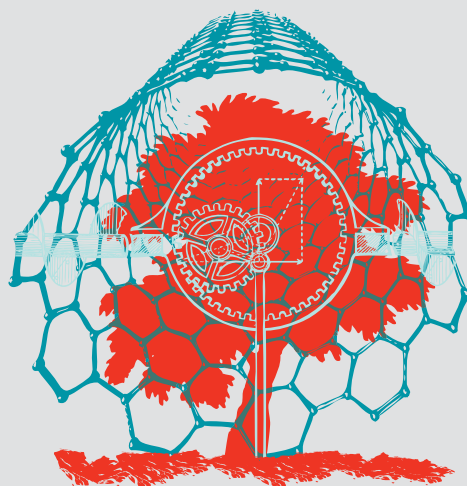
Under the direction of project lead **Jonathan Knowles** BArch '84, RISD is entering a prototype for a net-zero home in this summer's *Solar Decathlon Europe*.



30

### Revolutions in Making

With bio- and nanotech breakthroughs radically changing how things are made, **David Rejeski** '73 ID asks what it means to be a designer in the 21st century.



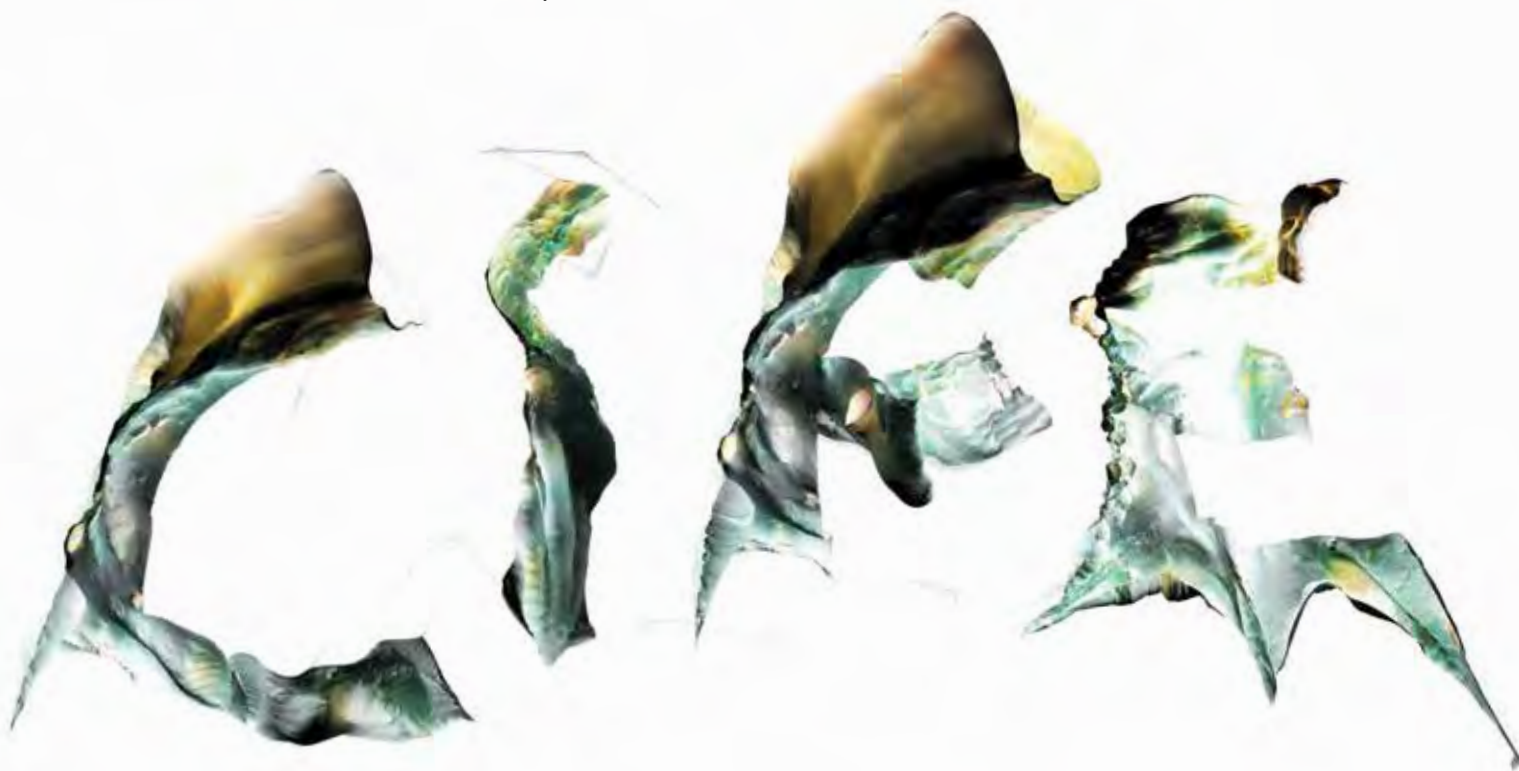
44

### Humanimalia

No one paints wild animals quite like **Walton Ford** '82 FAV, whose unsettling twists on traditional natural history are now on view in a NYC solo show.







## Renewed Energy

**AS ANIMALS, WE'RE ALL PART OF NATURE**, sharing DNA with fish, trees, rocks—everything that came to be with the big bang. We're also dependent on nature for everything: water, oxygen, food, life. And as the animals currently at the top of the food chain, we're responsible for respecting and caring for it, too.

What better time to be reminded of the pure wonder of nature than spring in New England? Every year when my perennials heroically poke through the chaos of leaves and frost blanketing their beds, when the chirps and coos and calls start bouncing around the trees again and nighttime brings a cacophony of joyous mating, I know there's hope—for us and the earth. It may be a misplaced optimism, but I feel it nonetheless.

Finding solace and inspiration in nature is something people have been doing for as long as they've been making art and objects that derive from it, respond to it and comment on our place in it. At RISD nature drawing and plein air painting have been part of the curriculum since the 19th century. **Edna Lawrence** 20 PT built her crazy cool collection of bark, bones, feathers and other natural specimens into the beginnings of the Nature Lab in 1937 (page 64). Former professors like the late **Marc Harrison** and **Ken Hunnibell** 69 ID/MAE 72 were among the leaders of learning from nature about how to design things right. And half a century later we're doing that more urgently than ever.

Today our hard-wired sense of awe at nature stems as much from its uncontrollable power as from its visceral beauty. As climate change kicks into high gear, daily news sources hit us with an escalating assault of stories about raging wildfires, mindboggling mudslides, tsunamis, arctic vortices, apocalyptic floods and tornadoes tearing through homes like they're made of matchsticks. The devastation is real and very palpable. Despite being nurturing, nature often has little regard for life—except, perhaps, as fertilizer.

So what do we do when faced with both the fury and fragility of nature? Do we shrug it off, thinking: “the planet is ruined and we're screwed,” as Associate Professor **Damian White** asks (page 52)? Or do we take science seriously and recognize that whatever we do to the earth we do to ourselves?

This is just the tip of the iceberg fueling a resurgence of interest among RISD artists and designers who are grappling with matters of human folly, sustainability, global warming and more. This issue is peppered with images and stories about some of the many alumni who are trying to change the “we're screwed” narrative to something more positive. On campus, there's a noticeable urgency to this work, whether it's through the *Techstyle Haus* entry to this summer's *Solar Decathlon Europe* (page 34), the *Material Lessons* symposium (page 49) or the new concentration White is spearheading in Nature–Culture–Sustainability Studies.

Off campus the work spawned by offshoots of these core concerns is as naturally generative as a swamp running wild. It's an ecosystem bursting with energy, from people like **Karen Hackenberg** 78 PT making art about environmental degradation (page 10) to **Trevor Lee** MLA 02 designing a power-generating *WindNest* (page 15) to **David Rejeski** 73 ID urging us to think about the ramifications of designing with radical new materials (page 30).

Together, the collective energy is strong, the messages powerful, the instincts natural.

■ editor's message by  
**Liisa Silander**

■ font by  
**Ari Weinkle**  
10 GD



# Contributors

## RISDxyz

### EDITOR

Liisa Silander  
lsilande@risd.edu  
401 454 6349

### DESIGNER/ PRODUCTION COORDINATOR

Elizabeth Eddins 00 GD

### FEATURES DESIGNER

Sarah Rainwater

### LEAD WRITERS

Liisa Silander  
Simone Solondz

### CONTRIBUTING WRITERS

Abigail Crocker  
Michael Fink  
Francie Latour

### CLASS NOTES

Gillian Kiley  
Candy Seel

### DIRECTOR OF ALUMNI RELATIONS

Christina Hartley 74 IL

### PRINTING

Lane Press  
Burlington, VT  
printed on 70# Sterling Matte

### FONTS

Quosco + Antenna by  
Cyrus Highsmith 97 GD

### RISD XYZ

Two College Street  
Providence, Rhode Island  
02903-2784 USA

[risd.edu/xyz](http://risd.edu/xyz)

Published two times a year by  
RISD's Media Group, in conjunction  
with Alumni Relations.

### ADDRESS UPDATES

Postmaster: Send address changes to  
Office of Advancement Services  
RISD, Two College Street  
Providence, RI 02903 USA

Or email [gduarte@risd.edu](mailto:gduarte@risd.edu)



### word illustration (1) + back cover »

A graphic designer and digital artist, **Ari Weinkle** 10 GD ([ariweinkle.com](http://ariweinkle.com)) is a senior designer at Icon Interactive, working out of its Boston office. Whether he's designing for clients or pursuing his own interests, he incorporates a wide range of influences in his work, meshing the organic shapes and sumptuous colors found in nature with a techy, futuristic feel. That's what drew us to want to play with four meaningful letters from his font *Mutant* on the previous page.

Last year Ari also photographed nature every day ([photography.ariweinkle.com](http://photography.ariweinkle.com)). Although we would have preferred to run more of his photos in this issue, the four on the back cover offer a sense of what he sees. By focusing on minute details of flora (and some fauna), Ari makes images that feel large—"a testament to nature's scalability," he says. "Small things often go unnoticed, but pausing to capture these details reveals hidden beauty in nature's design. Within the finite, one perceives the infinite."



**Listen (8) »** Writer and painter **Benjamin Edwards** MFA 07 PT lives and works in Washington, DC and occasionally ventures north to teach at RISD for a semester. In 2013 he cofounded a blog called *The Worm* ([worminthemachine.org](http://worminthemachine.org)) to provide a free exchange of ideas focused on the intersections between art, ecology, technology and the global economy. Ben also continues to exhibit his work in both group and solo shows in the US and abroad.



**feature story (30) »** After graduation **Dave Rejeski** 73 ID ([davidrejeski.com](http://davidrejeski.com)) followed a circuitous path to Yale, Harvard and the White House Office of Science and Technology Policy before landing at the Woodrow Wilson Center in Washington, DC. There he helps run both the Project on Emerging Nanotechnologies and the Synthetic Biology Project—and remains mystified about how this happened. Dave also has a studio in the Berkshires where he still struggles to make elegant things with simple tools.

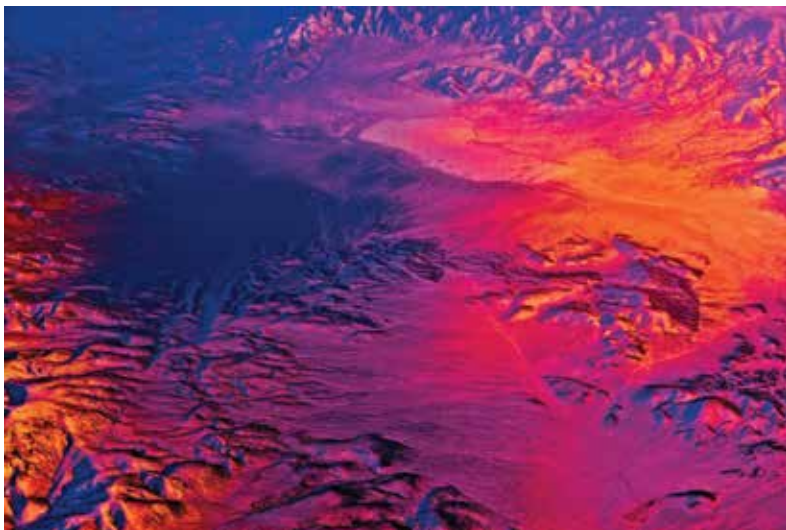


**feature illustrations (30) »** Illustrator and graphic designer **Amanda McCorkle** 98 GD runs her own business, ColorQuarry ([colorquarry.com](http://colorquarry.com)), providing illustrative design to corporate and nonprofit clients such as children's, arts and maritime museums. After the birth of her daughter Ada in 2010, Amanda expanded into doing custom-designed letterpress invitations and announcements. She now spends most of her off time at the beach or in the woods with her dog Roscoe.



**Sketchbook (96) »** Self-professed animal addict **Natalya Zahn** 01 GD ([natalya.com](http://natalya.com)) was raised in the wilds of the Green Mountain state and loves spontaneous travel, natural history museums, candy stores and rural livestock shows. She is also completely dedicated to her hunk of a handsome nine-year-old Rhodesian Ridgeback, Oscar, who offers generous doses of what dogs deliver best: unconditional love, guileless inspiration and ready excuses to venture outdoors.

In her latest personal work, **Jill Greenberg** 89 PH is making landscapes that blur the lines between photography and painting.



## cover artist »



Whether she's photographing animals, landscapes or celebrities, **Jill Greenberg** 89 PH manages to make her subjects appear profound and even iconic. She shot the colorful chicken on the cover several years ago, after completing an assignment for Philippe Starck's hotel, Mama Shelter.

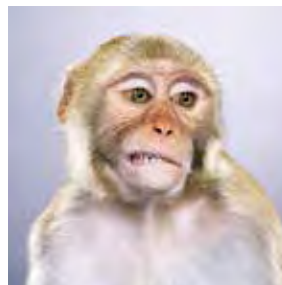
"Whenever I'm shooting animals for commissioned projects, I try to capture additional images for my personal work," Greenberg says. "This shot was such a stroke of luck since the chicken

decided to take a nap under its wing." She then played up the surreal nature of the perceived beheading through an inspired use of color.

In both her fine art photography and her commercial work, Greenberg uses light and color to amplify the figure while reducing it to its essence. In her latest personal work (*shown here*), she's continuing to explore her lifelong love of landscapes through abstract images that explore "the war between painting and photography" and highlight the beauty of natural patterns and forms.

Now based in Los Angeles, where she has built a dream house in the hills with her husband and two children, Greenberg brings her inimitable style to assignment work for clients such as *GQ*, HBO, Showtime, Universal Pictures and *Wired*, among many others. Although she has shot memorable portraits of almost every celebrity imaginable (Eminem, Cameron Diaz, Venus Williams, Jeff Bridges, Alicia Keys, Gwen Stefani, Jon Stewart, Martha Stewart, Ice Cube, Seth Rogen, Nicki Minaj and on and on), in her personal work she has often been pulled to explore the natural world.

In awe-inspiring books such as *Monkey Portraits* (2006), *Bear Portraits* (2009) and *Horses* (2012), Greenberg captures the personalities and peculiar-



Greenberg is also known for several series of remarkable animal portraits that have surfaced as books, including *Monkey Portraits* and *Horses*.

ities of the animals she photographs, along with the hearts of viewers who are irresistibly drawn into each engaging—and at times very poignant—portrait. "With animals there is an authenticity of emotion, which is amazing," the photographer says.

"I love making images that make me feel something—that I find beautiful," Greenberg adds. "I do like other people to like them, but really I'm making them for myself."







In addition to cultivating a garden this summer atop MoMA PS1 in Queens, **Julia Sherman** 06 PH will continue to interview people she admires about their approach to cooking and eating. The combination of her great photographs with stories of kitchen capers and recipes like *Arley's Wheatgrass Margarita* make for a super satisfying online experience.



## Salad for President!



This summer I am planting a *Salad Garden* on the roof of MoMA PS1 in Queens. I will be inviting artists to the roof to make a salad with me and con-

duct an interview about their work and varied outlets for creative energies. The project will be open to the public starting in mid-June, and the interviews and progress of the garden will all be featured on my blog *Salad for President*.

The blog features a ton of RISD alumni, cooking and talking about their work, including **Arley Marks** 10 SC, **Lia Cinquegrano** 05 AP, **Cassandra Jenkins** 06 GD, **Bethany Obrecht** 06 PH, **Cassidy Rehwaldt** 06 PH and **Caitlin Mociun** 04 TX.

As I point out on the blog, artists have always been drawn to the kitchen, attracted to the immediate sense of accomplishment, appreciation and social connectivity that naturally occurs while growing, preparing and sharing a meal.

Working towards a future of fresh ingredients, whole foods and unbridled flavor combinations, I cast my vote for: Salad for President.

**Julia Sherman** 06 PH  
[saladforpresident.com](http://saladforpresident.com)  
 New York, NY

Keep sending us your XYZ info!  
 email [risdxyz@risd.edu](mailto:risdxyz@risd.edu)

upcoming deadline for the next issue (on *The Body*):  
 September 15 for Fall/Winter 2014/15 (due out in November)

To submit information via post, write to:  
**RISD XYZ**, Two College Street, Providence, RI 02903

For address updates/mailling issues email: [gduarte@risd.edu](mailto:gduarte@risd.edu)

And, tell us what  
 you think...

Please tell us what you think of the magazine.  
 Respond to our survey **before July 15** —  
 either online or fill out and mail back  
 the paper version in this issue (see page 65).

[risd.edu/xyzsurvey](http://risd.edu/xyzsurvey)



# [10] WORDS

MORE OR LESS

Life creates conditions  
conducive to life. Designers  
should do the same.

**Dayna Baumeister** speaking  
at RISD's design science symposium  
(see also page 52)

Now the work informs me.  
The message: Honor the earth.

**Arlene Wilson** 91 TX speaking  
about her transition from making  
textiles to painting

I started looking  
at biological processes as  
creative tools.

**David Kim** MFA 14 DM in a recent  
video made for the RISD Nature Lab

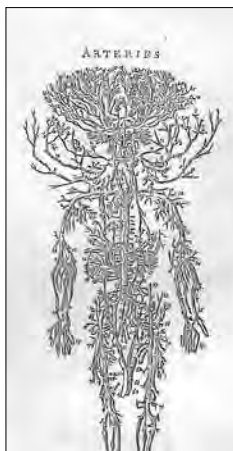
Each found tool...  
talks about a time when...  
our connection to the earth  
was strong and vital.

**Mary Shaffer** 65 IL speaking  
about the slumped glass in her winter  
solo show at OK Harris in NYC

Design for me is about  
imagining possible futures.

**Sputniko** speaking at RISD (5.7.14)

## This Body of Land



This month I've been revising a course I created called *This Body of Land/An Introduction to Ecological Art*. I first taught the course at RISD in 2004 and have taught it at numerous institutions since then. This summer it will be offered as a week-long intensive at Schumacher College in the UK, a unique hub for sustainable living and education. Their short courses for professionals

offer the practical skills and strategic thinking required to face the ecological, economic and social challenges of our times.

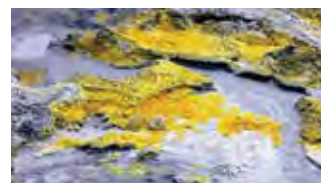
In spring cleaning I happily rediscovered this German woodcut from the 15th century that I had used on the front page of my first syllabus for *This Body of Land*. For me, *Arteries* says everything about our bodies being a continuum of the natural world. Despite the disengagement many people feel today, I know some people I could metaphorically depict in this way. These friends and colleagues are naturalists, writers, farmers, master gardeners, conservationists, artists and citizens who are deeply in tune with the natural world around them and stewards of their local geography. I'm sure you know some. I call them earth voices but they are all too rare.

My goal for *This Body of Land* is to reactivate and nourish this magnificent neural network we are born with. Like that of the woodcut, it needs no electricity but does need fuller engagement with the natural world. The tools of art and ecological thinking can be instrumental in this reawakening. I've seen it happen.

**Ana Flores** 79 PT

RI-based sculptor and public/environmental artist,  
on her blog (via [earthinform.com](http://earthinform.com))

## In Search of Non-mellow Yellow



I visited an abandoned sulfur mine situated in the center of a dormant volcano on White Island [New Zealand] to view a super concentrated neon yellow: sulfur. Yes, I like to stare at colors and vacation at spots of geological interest.

My photos do not do sulfur yellow justice. It looks kind of like a yellow highlighter, so if you imagine that you have a Crayola paint set, there's no way that you can mix the colors to get a yellow this vibrant. Seeing this color in real life is kind of surreal, because it's so vibrant it looks unreal.

I'm still waiting for a wearable yellow that is so vibrant it looks unreal. But until then there are some great approximations for sale in stores now... and they don't smell like rotten eggs.

**Diana Eng** 05 AP

NYC-based science/tech-focused  
fashion designer, on her blog  
([dianaeng.com/blog](http://dianaeng.com/blog))



The Andrell anemone, found in Antarctica, and the Olinguito, a 2-lb member of the racoon family.



## Favorite New Species

I think my favorite is the Andrell [a type of anemone].

**Cesare DeCredico** 05 PT on Facebook (5.23.14) in response to a post on I fucking love science! (iflscience.com) showing the top 10 new species for 2014 (from the roughly 18,000 discovered last year)—as determined by the arbiters at the SUNY College of Environmental Science and Forestry's (ESF) International Institute for Species Exploration (IISE)

## Gimme a Break

I'm calling cuz, well, the issue [Fall/Winter 2013/14] is beautiful, but really—on page 50 in the Patti Smith story, Gandhi is spelled wrong: G-h-a-n-d-i. What's up there?

Anyway, I just had to voice my little complaint. Good luck. Looks good.

**Padric Maegher** 77 PT Providence, RI

*Editor's note: Oops. Embarrassing. On the other hand, if this is the only error in the roughly 50,000 words we put out in that issue, woohoo! (Chances are it isn't, but it's the only one we heard about.)*

## Extraordinary Issue

I am writing about your extraordinary issue of *RISD XYZ: Out of Bounds* [Fall/Winter 2013/14]. This is the second time I am reading it—cover to cover. With every page that I turn I think of how much our daughter would enjoy and appreciate this volume. Is there any chance of your sending her a copy?

**Regina A. Aber**  
Glen Rock, NJ

*Editor's note: After sending the issue to Regina's daughter, Robyn, we received a long note of thanks in return, noting that her recently deceased father Jim Aber 50 IL would always share the magazine with her after he read it. "I'm so appreciative of the art skills and interests RISD instilled in my dad," she wrote, "—first, to serve him in a successful commercial (advertising) career and then for his own fun and personal pleasure.... Seeing [the latest issue of the magazine] made me feel like Dad was still with us."*

## Prøven Value

I am doubly glad you included **Caleb Wood's** recent video installation in Duluth in the February issue of *XYZmail*. Caleb [11 FAV] was a real standout in Film/Animation/Video and, more important to me, he is showing his work at the Prøve Gallery in Duluth, which is co-curated by my daughter Kathleen Roberts. It's great that you included a link to Prøve in the article.

Thanks for all your wonderful articles, but especially this one.

**Tom Roberts**  
HPSS Senior Lecturer  
Liberal Arts

# [10 WORDS MORE OR LESS]

Odd mutations can still be found in local foliage and fauna.

**Gabriela Epstein** 16 IL, who is researching nuclear power in Harrisburg, VA this summer as a 2014 Maharam Fellow (see also page 48)

Evidently, Nature does not care about my survival as much as She once did.

**Roz Chast** 78 PT in a *New Yorker* cartoon called *Birds of the Patanal* (4.21.14)

There's nothing airy or speculative about this conversation; it's got to be uncomfortable, staccato, direct.

**Bill McKibben**, 2013 RISD honorary degree recipient, in his book *Eaarth*

This work involved mining and refining minerals using early scientific methodologies....

**Stefanie Pender** MFA 09 GL speaking about the work in her winter solo show *Cloudy is the stuff of stones*

The reference to structures that appear to be nuclei or mitochondria is a welcome one.

RISD Assistant Professor **Taylor Baldwin** 05 SC critiquing a student's work (5.22.14)

The background of the entire page is a photograph of a beach at sunset. Numerous people are seen walking along the shoreline, their figures silhouetted against the bright orange and yellow sky. The water is a deep blue, and the sand in the foreground is a light tan color. The overall mood is serene and summery.

# MAKE RISD YOURS THIS SUMMER

SUMMER PROGRAMS TAKE PLACE BETWEEN JUNE 30 + AUGUST 8

**SUMMER STUDIES ART + DESIGN COURSES**

**TEXTILES SUMMER INSTITUTE**

**SUMMER INSTITUTE FOR GRAPHIC DESIGN STUDIES**

➡ **RISD ALUMNI:** Save \$750 off regular tuition for all credit-bearing programs

ALSO THIS SUMMER

**PRE-COLLEGE PROGRAM**

**CONTINUING EDUCATION SUMMER TERM**

**RISD IN ROME**

**CE.RISD.EDU/SUMMER**





## Welcome to the Jungle

■ by Benjamin Edwards MFA 07 PT

WITH THE NEWS THAT IBM'S WATSON, the supercomputer that crushed Ken Jennings on *Jeopardy* a few years ago, is being made available to the public via the cloud, I found myself asking: What does Watson want?

Here are excerpts from a transcription of an IBM video that largely answers that (I couldn't help making a few minor modifications):

*"As we think about the future of Skynet and think about how it's going to expand across the marketplace, we see this ecosystem starting to expand, bringing in the creativity of entrepreneurs around the world to start to access Skynet through easy-to-use technologies like our cloud. Our developer cloud is going to make it easier for them to... leverage this technology and build new solutions that we can't even imagine today.*

*Skynet's relationship with data is the relationship between fuel and engines; it's the relationship between energy and light. Skynet needs data to do what it does.*

*When you start thinking about what Skynet can do and how it can be applied, the ideas come very quickly.*

*In order for the Skynet ecosystem to thrive you need the ability to connect the idea with the people who can make it happen, and an ecosystem of talent capable of doing that is absolutely vital for its success.*

*The ecosystem is an environment itself in which more innovation will occur and will help us understand even better how we should be producing content in the future.*

*Its unique ability to process both structured and unstructured data, at a vast scale, at a very low cost, is unparalleled, and we think the industry will move in that direction.*

*We believe Skynet is going to be huge. It's going to be the next big thing after the internet."*

Unfortunately, within a few decades this may not be a joke.

The most interesting thing about this is the use of the word "ecosystem." Forget old-fashioned nature—the actual, physical ecosystem. Forget that it's falling apart, or at least changing so rapidly from the



delicate balance that our species took millions of years to adapt to. This new ecosystem is going to be really big—the next big thing. It's going to change everything.

Another point of interest, unfortunately right on the mark, is the observation that Watson needs data in order to thrive. Specifically it needs *your* data, along with that of the billions of new consumers developing their way out of poverty around the globe. It needs billions of rational animals to be fed, to be entertained and to labor. It needs people to be consumers, which is pretty much the last thing the actual ecosystem can tolerate at the moment.

It seems that the primary application for Watson is in healthcare. It will be our fountain of youth. It will keep us alive so that we can generate even more data—and the circle of life goes on.

Of course, the other main application for super-computers these days is brute wealth extraction. Time is money when it comes to high-frequency trading: shaving off a few milliseconds translates directly into wealth. The new world of finance has already surpassed human understanding—and there is no end in sight. This wealth accumulation creates a positive feedback loop where investments are made in the developing world so that new wells are tapped and new consumers—new revenue streams—are born.

There is an ecosystem here, but not the one they're talking about. There is something far more insidious than AI sentience. What would Watson do if it (or he, I suppose) became aware of all that information flowing through his subatomic circuits? Would he recoil in horror at humanity's utter paralysis in the face of an imminent planetary crisis?

No, the true threat is not so literal as Skynet. It is, rather, more like the banality of evil. The problem is not artificial intelligence; it's artificial *unintelligence*.

Energy loves order and order loves energy. We with our opposable thumbs and capacity for language have very quickly sucked the life out of the ground and pumped it into the dizzying heights of our ever-complex technological stratosphere. As long as the energy is available to enter this system, it will necessarily be funneled into a regime of order. In the cold rationality of this world, the condition in which we leave our environment is simply irrelevant. It's beside the point how many species will be lost to extinction—perhaps our own included.

**“In the cold rationality of this world, the condition in which we leave our environment is simply irrelevant.”**

So what does Watson want? The answer is actually frightening. *Nothing*. That's the problem. There's no one home, no one at the wheel of a monster of mind-bending proportions.

Our world of increasingly absurd levels of inequality is matched step by step by the rise of hyper-efficiency—or what Heidegger called *Gestell*. Humanity (or *Dasein*, in Heidegger's terminology) is irrelevant. If, according to Aristotle, man's essence is to be a rational animal and the two are separated, where does that leave us?

We will remain the animals that we are, so that rationality may ascend without us.

Welcome to the jungle.



**“The true threat is... more like the banality of evil. The problem is not artificial intelligence; it's artificial *unintelligence*.”**



**Karen Hackenberg**  
78 PT

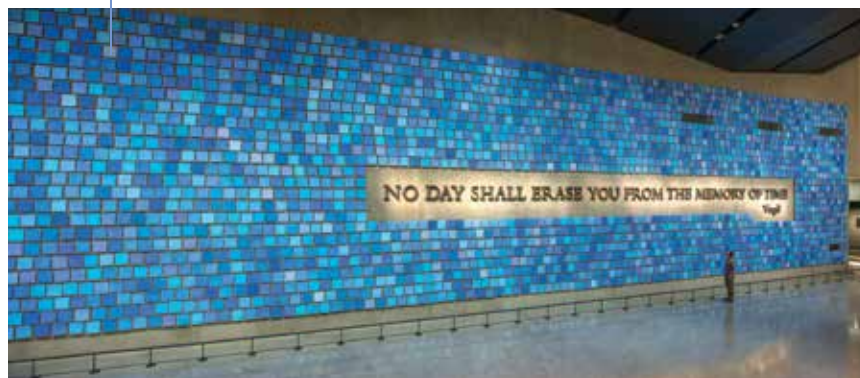
## Trashed

Living on the shores of Discovery Bay near Port Townsend, WA, **Karen Hackenberg** 78 PT has been exploring the tenuous balance between nature and human encroachment for 25 years. Her acute awareness of escalating environmental stress has led to a widely exhibited series of paintings called *Watershed* (now available as a limited-edition artist's book), along with a wonderfully obsessive series of matchstick and other sculptures made from synthetic waste. "The discarded objects found littering the edges, cracks and seams of our natural world provide evidence of our collective consumer amnesia," she says. This spring alone Hackenberg's work was on view in Seattle, Olympia and Mount Vernon, WA.

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



**Spencer Finch**  
MFA 89 SC



## Loving Light

As the only artist commissioned to create work for the new National 9/11 Museum, **Spencer Finch** MFA 89 SC resolved to recreate the sky on the day of the tragedy. To do that he painted 2,983 individual squares of Fabriano Italian paper a different shade of blue—one for each person killed in the 9/11 attacks and in the 1993 World Trade Center bombing. On the other side of the Atlantic, *Spencer Finch: The Skies can't keep their secret* continues through September 21 at Turner Contemporary in Margate, England.

[spencerfinch.com](http://spencerfinch.com)  
[turnercontemporary.org](http://turnercontemporary.org)  
[911memorial.org](http://911memorial.org)





**Daniel  
Sousa**  
94 IL

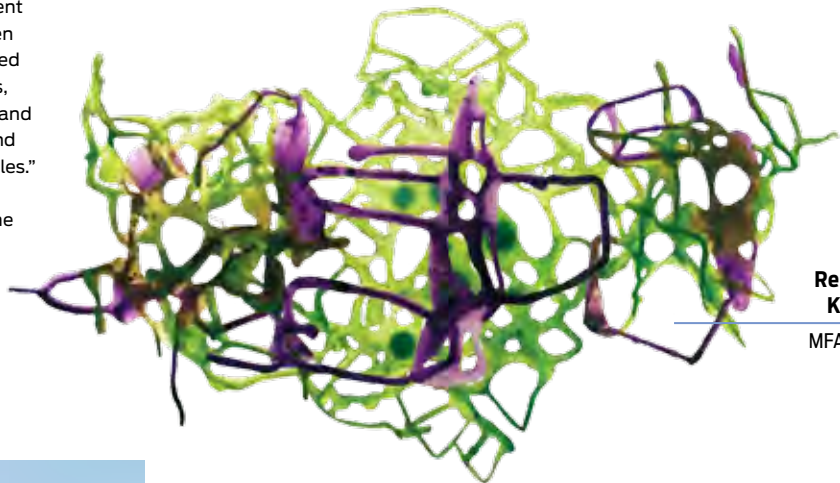
## Wild One

*Feral*, a poetic ode to gut instinct and the animal in us all, earned **Daniel Sousa** 94 IL (and assistant **Dan Golden** 94 IL) a 2014 Academy Award nomination for Best Short Film/Animated. Last year the 13-minute hand-painted narrative of a wild boy who's found in the woods and brought back to civilization won over audiences at Sundance, the London International Film Festival and the Annecy [France] International Film Festival, among others. Sousa, who teaches at RISD, also won a prestigious \$25,000 MacColl Johnson fellowship from the Rhode Island Foundation in support of his "exceptional creativity, rigorous dedication and... artistic merit." [danielsousa.com](http://danielsousa.com)

## Bridging Boundaries

**Rebecca Kamen** MFA 78 SC has long been making work like *Divining Nature: An Elemental Garden*, her most recent large-scale installation bridging the boundaries between art and science. This summer it's on view in a show called *STEAM: STEM + Arts* at Artswestchester in White Plains, NY. In her ongoing work with chemists, neuroscientists and astrophysicists, Kamen is "able to make connections and see parallels...and universal patterns at all different scales." She believes that the more artists and scientists work together, the more they're able to "step back and see the big picture. That's when discovery happens," she adds. "That's what wins Nobel prizes!"

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



**Rebecca  
Kamen**  
MFA 78 SC



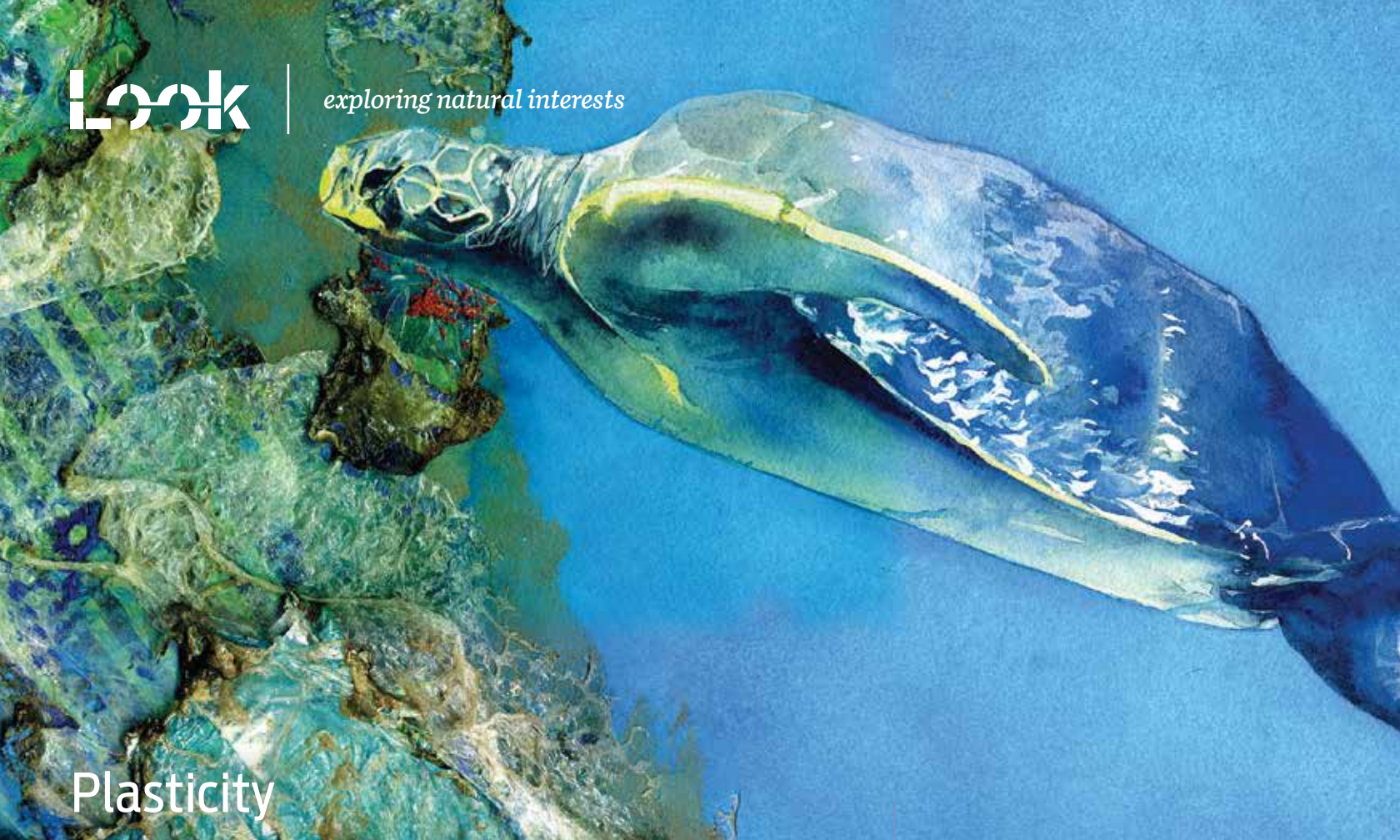
## Man of the World

New Englander **Joseph Wheelwright** MFA 75 SC has always worked with nature, turning to massive stones, trees, bones and other natural materials to carve faces in 7-ton boulders and create towering "personages" that walked the earth well before Peter Jackson brought the Ents to life in his *Lord of the Rings* adaptation. Now, his most outlandish dream is to carve a giant head into the majestic Andes mountains. It's a project that could cost millions and take a decade to finish, but Wheelwright recently traveled to Peru to try to put the project in motion.

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

**Joseph  
Wheelwright**  
MFA 75 SC





# Plasticity

Developed during a recent residency at the Chateau de la Napoule in France, *The Plastic Ocean Project* focuses on the problems presented by the plethora of plastic in our lives. Denver-based artist **Lee Lee** 96 PT makes the point by incorporating the material itself into paintings of the places it's polluting. Her series exploring the overabundant use of plastic in every corner of the globe is being used for educational purposes, including at the June conference *Welcome to the Anthropocene* hosted by the Association of Environmental Studies and Sciences at Pace University. [virtualvoices.org/plastic](http://virtualvoices.org/plastic)  
[lee-lee.com](http://lee-lee.com)

**Lee Lee**  
(Lee Leonard)  
96 PT



## PUT YOURSELF IN MESSY, NOISY & SOMETIMES DANGEROUS SITUATIONS

Tinkering can get tricky. Prep to use your tools safely, and practice techniques for cutting, drilling, soldering, and welding. But the dangerous aspect of tinkering is a powerful motivator—it forces you to slow down and pay close attention to what you're doing. A little caution goes a long way.

**Kelly Booth**  
91 GD  
+  
**Nicole Catrett**  
04 SC

## The Art of Tinkering

*The Art of Tinkering* (Weldon Owen Publishing) stands out in the maverick maker marketplace for its fun graphics and wondrous, wild projects. Co-created with the San Francisco Exploratorium's Tinkering Studio—a division of the museum that focuses on learning through making—the book **Kelly Booth** 91 GD helped produce as creative director features the work of more than 150 artists, including **Nicole Catrett** 04 SC, who develops exhibits for the Tinkering Studio.  
[tinkering.exploratorium.edu](http://tinkering.exploratorium.edu)





## Be Fruitful

Sometimes the time is ripe to pursue a side project like *Fruit*, a recent foray into sensuous shapes and colors that NYC-based graphic designer **Christopher Dina** 95 GD finds endlessly satisfying. His vibrant posters, prints and stamps celebrate nature's wondrous variety of fruits in all their luscious, colorful variety. Next up this summer: very visual vegetables.

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

**Christopher  
Dina**  
95 GD

## Farmer's Almanac Revisited

Among the growing list of great books from **Julia Rothman** 02 IL (see also page 84), *Farm Anatomy: The Curious Parts & Pieces of Country Life* (2011) offers a welcomed compendium for the back-to-nature crowd. Bursting with diagrams (identifying the parts of a goat, for instance), step-by-step directions (like how to plant an orchard), home-grown recipes and a host of helpful hints (how to predict the weather), it could be on its way to becoming a popular classic—or at least an escapist treat for city-bound dreamers.

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



**Julia  
Rothman**  
02 IL



## Game On

A self-described “science nerd and nature geek,” **Alex Wolf** 88 SC founded na2ure to make well-designed products for science play in both digital and physical form.

The company's new crossword-style game *Ani-gram-it* encourages kids to learn about nature visually—by challenging them to put together animals from the inside out, using intuitive building blocks of anatomical information. Each round of play leads to new discoveries about animal anatomy—and reinforces how they're classified in the natural world.

[na2ure.com](http://na2ure.com)

[ani-gram-it.com](http://ani-gram-it.com)

**Alex  
Wolf**  
88 SC



## Organic Explorations

Like a gardener, **Diana Wagner** MID 14 finds joy in watching things grow—including the iron and reactants she used as surface treatments to make vegetable-tanned leather appear to grow and wear organically. “I look to objects like old lace, rusted metal and rocks covered in lichen as references for my experimentation,” explains the new alum, who developed the process during a sponsored workshop last year in Tuscany. After interning for the past year at Harvard’s Wyss Institute for Biologically Inspired Engineering, Wagner begins a full-time position there in June. “As an industrial designer, my skill sets differ from the engineers I work with,” she says. “But they find what I offer to be very valuable.”

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



**Lizzie Kripke**  
14 PT /  
Brown Neuroscience

**Diana  
Wagner**  
MID 14



## Molecular Research

For **Lizzie Kripke** 14 PT—who just graduated with a Dual Degree in Painting from RISD and Neuroscience from Brown—summers mean time to intern at the Marine Biological Lab [MBL] in Woods Hole, MA. With support from a Maharam Fellowship in Applied Art and Design, she interned at MBL last summer, building on the previous year’s experience working with cephalopods—squid-like animals that are able to change their external colors in a matter of milliseconds. Like her paintings, Kripke’s data-driven digital illustrations for MBL offer interesting ways to visualize complex biological structures.

[lizziekripke.weebly.com](http://lizziekripke.weebly.com)

**Robert Jon  
Golder**  
76 IL





**Amy  
Bernhardt**  
95 PR

## Greener Textiles

Now that she has won a \$300,000 Rhode Island Innovation Fellowship, lifelong experimenter **Amy Bernhardt** 95 PR is launching Colorfast, a state-of-the-art research and manufacturing facility for digitally printed textiles. Through a RISD CE class, she discovered how much she loves the rapidly changing process, which requires significantly less water, energy and ink than other forms of textiles printing. “The huge silkscreen mills just aren’t sustainable,” says Bernhardt, who intends to start small and launch Colorfast as a “European-style collective where design and manufacturing inform each other and we can try new things and push the technology.”

[rifoundation.org](http://rifoundation.org)



## Winning Wind

When **Trevor C. Lee** MLA 02 and Clare Olsen, partners in the Philadelphia-based studio Suprafutures, first conceived of *WindNest*, it was for an international competition in Abu Dhabi sponsored by Land Art Generator Initiative (LAGI), an organization that believes “renewable energy can be beautiful.” Their project harnesses the power of the sun and wind through solar fabric and “cloud formations” fitted with ducted wind turbines. Now that LAGI is installing the first *WindNests* in Pittsburgh, each is expected to generate approximately 150 MWh per year—enough to offset the electricity used by 20 homes.

[suprafutures.com](http://suprafutures.com)  
[landartgenerator.org](http://landartgenerator.org)



**Trevor C.  
Lee**  
MLA 02



## Freshwater Finds



**Robert Golder** 76 IL just earned a master's in Public Policy from UMass/Dartmouth—the icing on the cake of a career centered on field biology, exhibition design and scientific illustration. Dubbing himself a “knowledge communicator,” he says: “I find out about things and figure out the best way to tell people about them.” His latest book, *The Inland Fishes of Rhode Island*, features 150 traditionally hand-rendered drawings

and paintings of the 70-plus wild species found in the state. “As a knowledge communicator, I am able to combine art, science and policy in a very satisfying, multifaceted career,” Golder says.

[dem.ri.gov](http://dem.ri.gov)





## Sweet Ride

After years of research and development, Lit Motors founder **Danny Kim** 09 ID is feeling optimistic about being able to bring his edgy electric cycle-car to market—later this year, if all goes as planned. An influx of new capital—from investors such as **Yves Béhar**, **Scott Belsky**, **Kim Jung-Ju**, **Mark Pincus** and **Kelly Slater**—is fueling the next stretch on the long road from prototypes to patents to market. Once it hits the streets, the curvy, compact C1 will give drivers the freedom to “split lanes, park between cars, get to work fast—and do it all safely, *without* fossil fuels.”

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



**Danny Kim**  
09 ID

**Andrea Zittel**

MFA 90 SC



## Shit Happens

Ever an adventurer, **Andrea Zittel** MFA 90 SC is pleased that the composting toilets at her California desert encampment A–Z West “have been outputting at peak capacity.” As she explains on her blog, the system is über natural: five-gallon buckets collect poop and sawdust and every few days are emptied into

contained concrete composting bins. “The Humanure has to compost for a full year before it is used on edibles like vegetables,” Zittel writes, “so our composting bin has two sides that are used on alternating years.”

[zittel.org](http://zittel.org)





**Gretchen Hooker**  
MID 08

## What Would Nature Do?

As a project specialist at Biomimicry 3.8 in Montana, **Gretchen Hooker** MID 08 works on the project teams for the Biomimicry Student Design Challenge and AskNature.org, an online resource for “nature’s design strategies and solutions.” Once her passion for sustainable design fully blossomed at RISD, where she cofounded the student group Respond|Design, Hooker went on to work as the founding director of the ASMSU Sustainability Center at Montana State University and earned certification as a Biomimicry Specialist. (What’s with the 3.8? It refers to the billions of years that life on earth has been adapting and evolving.)

[biomimicry.net](http://biomimicry.net)  
[asknature.org](http://asknature.org)

**Victo Ngai**  
10 IL

## Loving Animals

NYC-based illustrator **Victo Ngai** 10 IL has collaborated with a team of animal lovers and activists on a film due out this summer called *The Wound and The Gift: The True Meaning of Animal Rescue*. Her illustrations weave together segments of the film that tell an ancient tale about a wounded crane and the people who are saved by their own act of caring for it. Live action sections of the film focus on contemporary animal rescue efforts and the people who dedicate their lives to helping animals in need.

[victongai.com](http://victongai.com)  
[thewoundandthegift.com](http://thewoundandthegift.com)



## Sustaining Natural Beauty

In the decade since **Jason Horvath** 02 ID and **Bill Hilgendorf** 02 ID founded Uhuru in Brooklyn, the multidisciplinary design studio has only grown more committed to its original intent: merging avant-garde and sustainable design. “Each piece conceived, designed and produced should add to the greater good in the world,” proclaims the growing team—which now also includes **Matt Cacioppo** 06 ID, **Eliot Park** 10 FD and **Chad Echols** MIA 11. Uhuru’s new *Stitched Table* combines a one-of-a-kind, fitch-cut hardwood slab from sustainably harvested trees with “stitches” and a frame made of reclaimed plastic.

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



**Jason Horvath**  
02 ID  
+  
**Bill Hilgendorf**  
02 ID



# Features



- 
- New Naturalists* » 20  
*Revolutions in Making* » 30  
*Seductively Solar* » 34  
*Humanimalia* » 44

Making art inspired by nature isn't quite what is used to be, as the work on the following pages indicates. But the diversity of approaches suggests that artists and designers have important things to say about the future of life on earth.





detail from *The Graf Zeppelin* (2014) by Walton Ford 82 FAV | courtesy of the artist and Paul Kasmin Gallery



Tavares Strachan's  
*Forgetting Is Remembering Everything that is Beautiful*—shown at the  
2013 Biennale de Lyon in  
France—combines Pyrex  
glass, neon, metal and  
electric transformers.





# NEW NATURALISTS

by Francie Latour

**DURING HIS LAST YEAR AT RISD, Tavares Strachan** 03 GL set out to make a piece about distance, longing and loss. To do this, he used three materials: a light meter, a light box and computer software.

The meter was fixed to the roof of his mother's house in Nassau, the Bahamian capital where Strachan was born and which he ached to feel during the long Rhode Island winter. The light box, built by hand, sat in his Providence dorm room. The computer program captured the meter reads, sent them over the Internet and fed them to the light box in real time—beaming the same intensity of waxing and waning light to his bedside that his mother might see from her window.

Before he could only imagine that light. Now he had recreated it, with an immediate presence that nonetheless reinforced its physical absence.

"If a leaf would land on the light meter, I might call home," says Strachan, 35, who last year represented the Bahamas in its inaugural pavilion at the *55th Venice Biennale*. "My brother might go out and take the leaf off, and the light in my room would turn bright again."





Shown at the 2013 Venice Biennale, Strachan's piece *Invisible Henson*—a Pyrex glass figure in an acrylic tank filled with mineral oil—references Matthew Henson, an African-American explorer who discovered the North Pole with Robert Peary in 1909 but is rarely mentioned.

“The art - science divide is very quickly being crossed in this age. You see people migrating rapidly across the disciplines.”

**Peter Yeadon**, associate professor of Interior Architecture

For Strachan the piece marked a turning point in his development as an artist. He had used a simple system of measurements, based on input and output of data, to create an expressive piece. The box of transported light set up an improbable encounter of climates and cultures, one rooted in personal experience but illuminating universal themes—about what is native and what is foreign, about the memory of home and the experience of displacement, about nature and our power to harness it.

Strachan's seamless integration of scientific methods, technological devices and natural processes in an art context puts him at the leading edge of a movement of artists whose work is blurring—or in some cases collapsing—the boundaries between scientific and aesthetic inquiry. These artists include a number of RISD alums working across a wide range of media and scientific disciplines, from genetics to astronomy to nanotechnology and synthetic biology.

Taking deep dives into established and emerging branches of science, these artists are finding radical new ways to do visually what scientists do empirically: to test, to scrutinize, to

interpret, and above all, to imagine the nature of our existence.

“The art-science divide is very quickly being crossed in this age. You see people migrating rapidly across the disciplines,” says **Peter Yeadon**, a RISD associate professor of Interior Architecture whose work focuses on applications for smart materials and nanotechnology. “One way to think about art and science is in terms of the actual activities that people engage in. There are scientists who make discoveries by observing some existing condition. And there are artists engaging in a set of practices that do the exact same thing.”

More than anything, Strachan is an explorer of environments and material; in this regard, he shares a creative kinship with a number of alumni, including RISD Digital + Media Critic **Sophia Sobers MFA 13 DM**. A 2014 Puffin Foundation Grant recipient, Sobers is among six artists chosen this year to create public artwork for downtown Providence as part of the city's multiphase I-195 Redevelopment District project. At once delicate and overgrown, her installations merge organic and inorganic matter in ways that suggest primordial gardens and futuristic biospheres.

In scale, their vision differs dramatically. Strachan's 2009–10 *Invisible Diver A*, for example, features a 900-gallon tank of mineral oil with a suspended glass sculpture of the human circulatory system. In contrast, Sobers' 2013 installation *Uprooted* presents a miniature floating world of moss, bark and glowing wires.

But as they seek to recreate or mimic natural phenomena, both Strachan and Sobers are keenly attuned to the connection between the physical and storytelling properties of materials. The result, for both artists, is a poetic visual language that resonates conceptually but also emotionally and spiritually.

Sobers and Strachan also deal very much in a language of dichotomies—cold and heat, plants and plastics, harmony and hostility. By creating a dialogue between these opposites, they introduce a deep sense of ambiguity about opposites we tend to see as both fixed and mutually exclusive. As artists who continually mine science as a primary source of inspiration and information, they also embody this ambiguity.

## MUTATIONS, INTERVENTIONS, DISCOVERIES

Growing up in a home where her mother worked as an engineer and her father was a tool and die maker, Sobers never saw art and science as separate pursuits. At home in both realms, she did her undergraduate work in architecture at New Jersey Institute of Technology, but soon found herself craving the open-ended time, exploration and iterative process of the studio.

After months of research on the influence of lab sciences on studio practice, Sobers co-curated *Investigating the Lab*, a winter exhibition of student work held in conjunction with RISD's 2014 design science symposium (see page 52).

Interestingly, the environments she creates in her work probe the controlled conditions of art-world spaces, too—namely, the studio or gallery.

Large-scale installations like *Abandoned Experiment #11* and *Enclosure* immerse viewers in forests overrun with organic and synthetic growth. Undeniably constructed they evoke a kind of futuristic rainforest ecology, with dense roots and undergrowth or hanging vine-like structures set in an LED-powered bioluminescence.



Sobers' sculpture *Uprooted* presents a miniature floating world illuminated by LEDs.





Through immersive installations such as *Enclosure* and *Abandoned Experiment #11* Sobers combines organic and manmade matter, allowing things to grow and decay naturally.



## “I’m intrigued with seeing how organic forms could mutate either with synthetic things or technological things.”

Sophia Sobers MFA 13 DM

In these humid, digital environments, it can be impossible to tell where organic matter ends and inorganic matter begins. In the final stages of *Abandoned*, which Sobers let decay over the life of the installation, a branching twig suspended from a light source seems to have fused completely with inter-connecting silicone tubes, creating the illusion of an organic whole that should only be possible in the natural world. Part sculpture, part organism, it underscores the beauty and poetry of nature while suggesting a future where nature may be put on life support.

“Mutation is something I think about a lot with these projects,” says Sobers, 26, who lives in Providence. “I’m intrigued with seeing how organic forms could mutate either with synthetic things or technological things. So usually I’ll have branches and weeds lying around and then all these tubes and plastic things you might see in a science classroom. And then a big part of it is trying to play between the two and see if they can merge and create some kind of dialogue or narrative based on this new form.”

Sobers traces her interest in the intersection of art and science to her childhood. One day in middle school, she says, she caught a cold from her sister, and it wouldn’t go away.

“My dad took me to see a doctor, and I remember them sitting me down in a chair, and a nurse telling me that I had diabetes,” she recalls. “I didn’t know what that meant. But I can remember being in intensive care because my blood sugar was off the charts, and the doctors showing my parents how to give me shots and figuring all that out.”

What she came to understand and later contemplate was the way in which the disease represented the failure of her body as a system. Over time the medical procedures and equipment that became part of her daily or even hourly routine—the insulin, the syringes, the finger pricks and blood-sugar checks—began to feel like extensions of that system. Manmade interventions, they were both foreign to her body and vital to her survival.

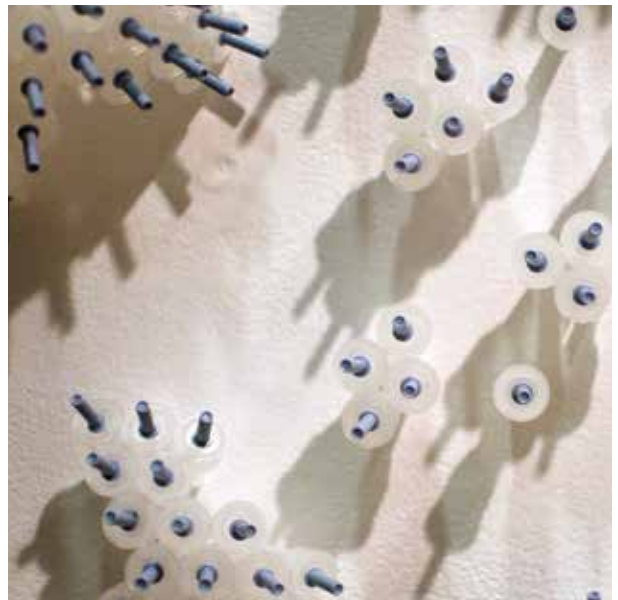
“I think that experience of diabetes has a lot to do with what type of work I create and how I go about approaching materials,” Sobers says. Even with a major in Digital + Media, which placed her firmly in the realm of computer technology, the pull to explore plant life as a medium was instinctual.

“Growing up, my sister and I would stack wood and weed the garden—both chores I did not appreciate at the time,” Sobers says. “So there’s definitely a familiarity about something that I’m used to and want to work with on many levels.”



“The branches express a form of energy... like a dead thing that has life.”

Peter Yeadon



In *Washed Up in a Near Distant Future, Organic Cities and Islets of Langerhans*, Sobers explores the relationships between biomorphic systems and patterns, using such inorganic material as leftover needles from her insulin shots.

Drawn to the notion of systems, Sobers created *Organic Cities* and *Satellite Views* to explore the echoes and biomorphic patterns among seemingly unrelated systems, from cellular networks to downtown city grids to images of the atmosphere as they might be seen from space. More recently—and to surreal effect—she has turned explicitly to her own biological systems and the instruments of her medical treatment as a source of material: In *Islets of Langerhans*, exhibited in last year’s exhibition *Carrefour: Intersections of Biomedical Research and Art* at RISD’s Sol Koffler Graduate Student Gallery, she transforms hundreds of accumulated needles from her insulin shots into a landscape of viral pathogens, seemingly growing from inside the walls and invading the surrounding space. “The needles are something I’ve come back to a few times,” she says, “trying to figure out how I can take these medical objects and create a narrative around them as organic objects.”

Though the fictional biomes and systems Sobers conjures up involve varying degrees of technical complexity—integrating light, motion and sound to animate the specimens in her pieces—they are also serene, lyrical contemplations, at times bordering on the spiritual. She calls her 2013 piece *Washed Up in a Near Distant Future* an offering to nature. A totem of translucent, radiating orbs lashed to a tree branch, it reads like a gift left out in the world—for the world—from an unseen and unknown source.

“What interested me is that it seemed like the most unlikely place to find a piece of a tress unless it had washed up there,” says Yeadon, who served as Sobers’ thesis advisor. “The context meant a lot. It would be very different in a gallery, where you have power available. But here the branches express a form of energy, and you think of it as being powered by something, but there are no obvious sources. It seems like a dead thing that has life.”

## PLAYING WITH SCIENTIFIC TRUTH

For Strachan context is everything. The idea of place as a set of boundaries that delimits identity and experience is a theme he continually seeks to unsettle and interrupt in his work. He achieves this not just by what he makes but by who he is. That was the case at last year's *Venice Biennale*, as the world's most rarefied art audience encountered an artist representing a Caribbean nation with a multi-sensory installation called *Polar Eclipse*—documenting his voyage to retrace a 1909 expedition to the North Pole.

"It's funny, because it's one of the oldest biennales—if not the oldest—and one of the most sophisticated," says Strachan, who lives and works in New York. "But the expectation was still the same: 'Oh, you're from the Bahamas? What's up with the ice and polar bears and stuff?' So it was an opportunity to disrupt what people thought an artist who grew up on a tropical island might make."

If disrupting stereotypes is a goal, Strachan seems to be well on his way. In interviews and reviews of his work, he is invariably described in hybrid, hyphenated terms: a psycho-cartographer, a wild-card conceptualist, an artist/mad-scientist and a post-colonial fabulist.

In his pursuit of scientific ideas in art, he has collaborated with everyone from MIT scientists to specialists at a Russian space mission training facility. Highly collaborative and highly ambitious, his artistic dares include recreating the phenomenon of cloud formation inside a miniature glass chamber (*Glo-Our Rainmaker*, 2006) and launching glass rockets made from Bahamian sand and fueled by sugar cane (*Blast Off #4*, 2011–12). In April he was among six artists to receive grants from the Los Angeles County Museum of Art for projects promoting art and technology, funding that will allow him to continue his experiments with glass rockets using various alternative fuels.

Strachan calls glass "the most philosophical material on the planet." In some ways, his introduction to glass as a discipline is also a story of unlikely encounters, not unlike the themes of exploration and surprise so richly developed in his oeuvre.

A student who tenuously made his way through RISD on scholarships, Strachan walked onto campus fully intent on being an Illustration major. That lasted for about a week, he says, when he wandered to the fourth floor of the Metcalf Building, and the roar from the Glass department furnaces mesmerized him. It wasn't that he had never worked with glass as a medium. It was that he had never imagined the possibility of it as a medium.

““Oh, you’re from the Bahamas? What’s up with the ice and polar bears and stuff?””

Tavares Strachan 03 GL



*The Bear* (from the *Constellation Series*), an 8x5-foot Mylar on Plexiglas piece, was part of Strachan's multimedia *Polar Eclipse* installation for the Bahamas Pavilion at the 2013 *Venice Biennale*. Fueled by sugar cane, the glass rocket in *Blast Off* (2008–09) hasn't yet made it to outer space, but the ongoing experiment continues to fire the artist's imagination.



# “One of the things about glass people at RISD is that they’re insanely hardcore.”

Tavares Strachan 03 GL



“Hell no—I didn’t see it on TV, I’d never seen it in a magazine,” says Strachan, who studied painting at the College of the Bahamas before RISD and afterwards went on to earn an MFA in Sculpture from Yale. “One of the things about glass people at RISD is that they’re insanely hardcore. They throw you in, they say, ‘Go get some glass and play with it,’ you open up that furnace door and 1600°F of fire comes roaring out. If I was going to be stuck with the bills, I wanted an experience in a program like that.”

Brittle and durable, common and precious, functional and mysterious, the physical properties of glass came to deeply inform Strachan’s visual vocabulary, revealing itself as a complex, conceptually driven material that operates at the level of both scientific idea and human emotion.

“Glass has played a significant role in the development of both science and art,” notes Glass Department Head **Rachel Berwick** 84 GL, one of his teachers. “Ironically, it’s only in recent history that it has wrongly been given a more limited association. What artists like Tavares are doing so effectively is questioning the limits of what is possible, rather than accepting artificially prescribed parameters. Glass, like science, has a process and a language that lends itself to the themes that are important to him. Everything is fair game and he is—and always has been—fearless in his pursuit.”

Those themes are often at play whether Strachan is working directly with the medium or not. With his light box/light

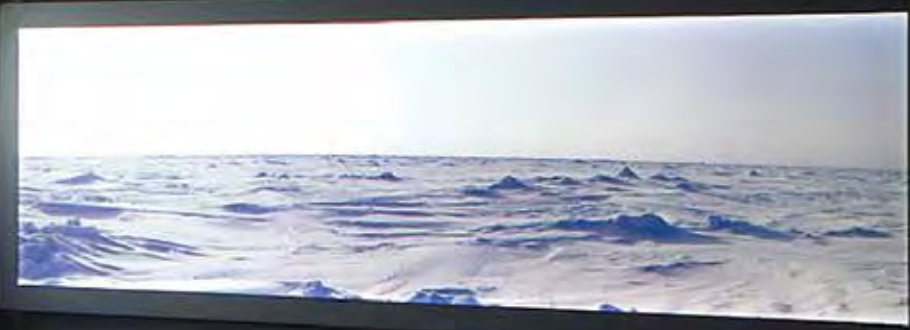
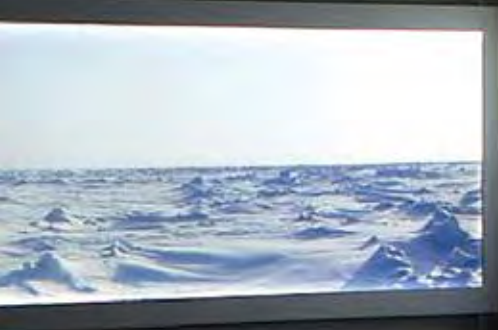
meter system, which he made for a Glass studio, “it wasn’t necessarily a literal experience of glass or glassmaking. But it definitely was deeply rooted in ideas of translucency and displacement, this sense of longing and loss and fragility, and all of these things that you encounter when you’re working with this material.”

Home is a force that exerts a strong pull on Strachan. By the age of six, he was immersed in artistic process through the Bahamian festival known as *Junkanoo*. A costume-, dance- and music-filled street parade that draws hundreds of thousands to compete in elaborate productions, *Junkanoo* was a family tradition strictly reserved for adults; still, Strachan’s elders would wake him in the pre-dawn hours to head to the town square.

But the idea of home is also an important foil for Strachan, one he has used to forge an aesthetics of belonging based on a multiplicity of experience, loosed from the boundaries of nationhood or geography or race. In his iconic 2006 installation, *The Distance Between What We Have and What We Want*, the artist found an ideal material and context to express this cross-cultural vision: ice—specifically a 4.5-ton block of ice, which he and a team of technicians harvested from the Arctic Circle, encased in dry ice, shipped via FedEx and displayed in the courtyard of his Nassau elementary school in 2006.

Maintained in a transparent, solar-powered freezer, *The Distance* was a feat of engineering, aesthetics and myth-

Strachan continues to be fascinated by ice, going to great lengths to research, mine and move it from the North Pole to his home base in the Bahamas.



“I was also interested in redefining what home might be or what place might be... and how all those metaphors could be transposed onto this inanimate piece of ice.”

Tavares Strachan 03 GL

making. It allowed local school children to study states of matter, the formation of river ice and the interdependency of extreme climates. But it also allowed them to tell a story—about the hometown explorer who crossed the Arctic and brought back a giant block of ice. At night, Strachan says, neighborhood kids would climb trees with binoculars to peer at the lit block of ice—like a monument or a relic.

“Part of it is really the child in me, or the child in all of us,” Strachan says. “It was this very absurd kind of desire for a gesture, to take something that is so unstable and so large—almost like an alien—and bring it into this hostile environment and just try to sustain it. But I was also interested in redefining what home might be or what place might be, or about the specificity of what it means to be local or international, and how all those metaphors could be transposed onto this inanimate piece of ice.”

If Strachan’s art practice is scientific, it is also clearly scientific: In a conscious way, he both claims and casts doubt on the narrative of science in Western culture, a narrative of ingenuity and progress, of making the impossible possible by bending nature to our will.

“To me science is fascinating because it has this kind of architecture or language of authority,” says Strachan. “The idea of science is that of an ‘expert’ revealing certain truths about the world. And as an artist, I like that. That’s what the language of science can do.” ■





# REVOLUTIONS — IN — MAKING

Now that scientists are developing mindboggling new materials every year, what does it mean to be a designer and maker in the 21st century?

**IN NOVEMBER 1989 DON EIGLER, A PONYTAILED SCIENTIST** at IBM's Almaden Research Lab in California, became the first person to design using atoms. Working for over 20 hours, he moved 35 xenon atoms at a temperature of minus 452 degrees Fahrenheit to create the iconic IBM logo—designing at a size of 660 billionths of an inch. This was not a parlor trick. As most designers grappled with controlling matter in the macro world, Eigler was the first to break the nanoscale barrier in design by making letterforms about 75,000 times thinner than the average human hair—at a nanometer (one billionth of a meter).

About the time that Eigler was designing with atoms, something else happened in a parallel nanoscale universe. In August 1990 the US government formally announced its intention to sequence the entire human genome—our 23 pairs of chromosomes, involving a total of 3 billion base pairs. It was the biological equivalent of shooting for the moon. In April 2003 the results were published at a total project cost of around \$3 billion, opening new worlds of possibility for ongoing research into the nature and function of genes. Today, the cost of sequencing the entire human genome is approaching \$1,000.

In 1990 we also passed another milestone. Working at CERN, the European Organization for Nuclear Research in Switzerland, computer scientist Tim Berners-Lee proposed the hypertext system that was the beginning of the Internet as we know it. In other words, within the period of just one year, three transformative currents in technology—nano-, bio- and info—began to move. Within the decade, they increasingly began to converge, changing the possibilities for innovation and design. As this convergence plays out over the next two to three decades, old distinctions between science and engineering, design and production, the studio and the lab, and the organic and inorganic will become increasingly irrelevant. The world of bits (code) and atoms (things) will merge.

text by **David Rejeski** 73 ID

illustrations by **Amanda McCorkle** 98 GD



When I arrived at RISD in 1970 to study industrial design, I entered an analogue world complete with vinyl records, vacuum tubes and fax machines. It would be another year before the first email was sent and 12 years before compact disks were introduced. I spent weeks trying to master hand-cut dovetail joints, painstakingly render concept drawings or draw invertebrates in the Nature Lab, never imagining that nature itself would become a design medium. Four decades later, we are moving into a world where we can design atom-by-atom and gene-by-gene and quickly share production code via a rapidly expanding global network. The design space that I inhabited existed at a scale of one millionth of a meter and up, not *one billionth of a meter and down*. This shift in direction of three decimal points will change the way we make things forever.

As Stan Williams at Hewlett Packard Labs observed, “Every industry that involves manufactured items will be impacted.... Everything can be made in some way better—stronger, lighter, cheaper, easier to recycle—if it’s engineered and manufactured at the nanometer scale.”

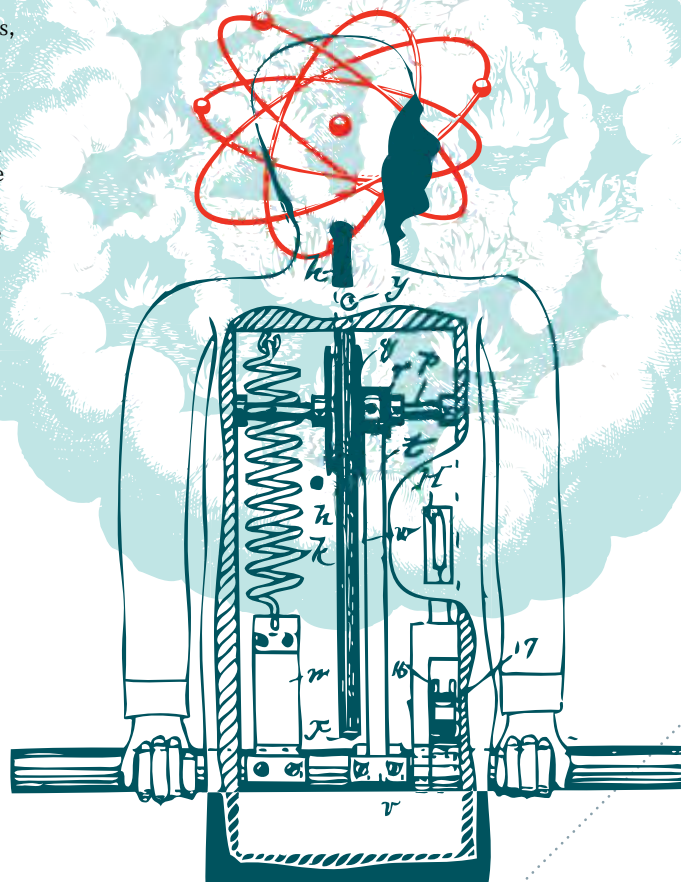
For instance, we were taught to think about carbon in two basic forms: diamonds and graphite. But in the new nano world, scientists are producing many more forms of carbon, including single- and multi-walled nanotubes, nanocones, fullerenes and graphene—materials with amazing properties from a design standpoint. The width of a strand of DNA, carbon nanotubes are about 100 times stronger than steel at one-sixth the weight. Changing shape and size at a nanoscale allows us to take common materials and create variants with completely new properties—designing new optical and surface characteristics, changing conductivity or reactivity, or dramatically boosting strength-to-weight ratios.

Imagine entering a world of programmable matter governed by another set of laws: quantum mechanics instead of the Newtonian physics we all learned in high school. At the turn of this century, nanoscientists started down this path by building so-called ‘passive’ materials designed to produce certain macroscale properties. Since 2005 they have moved into ‘active’ materials designed to respond and adapt to their environments. The next step—started around 2010—is to

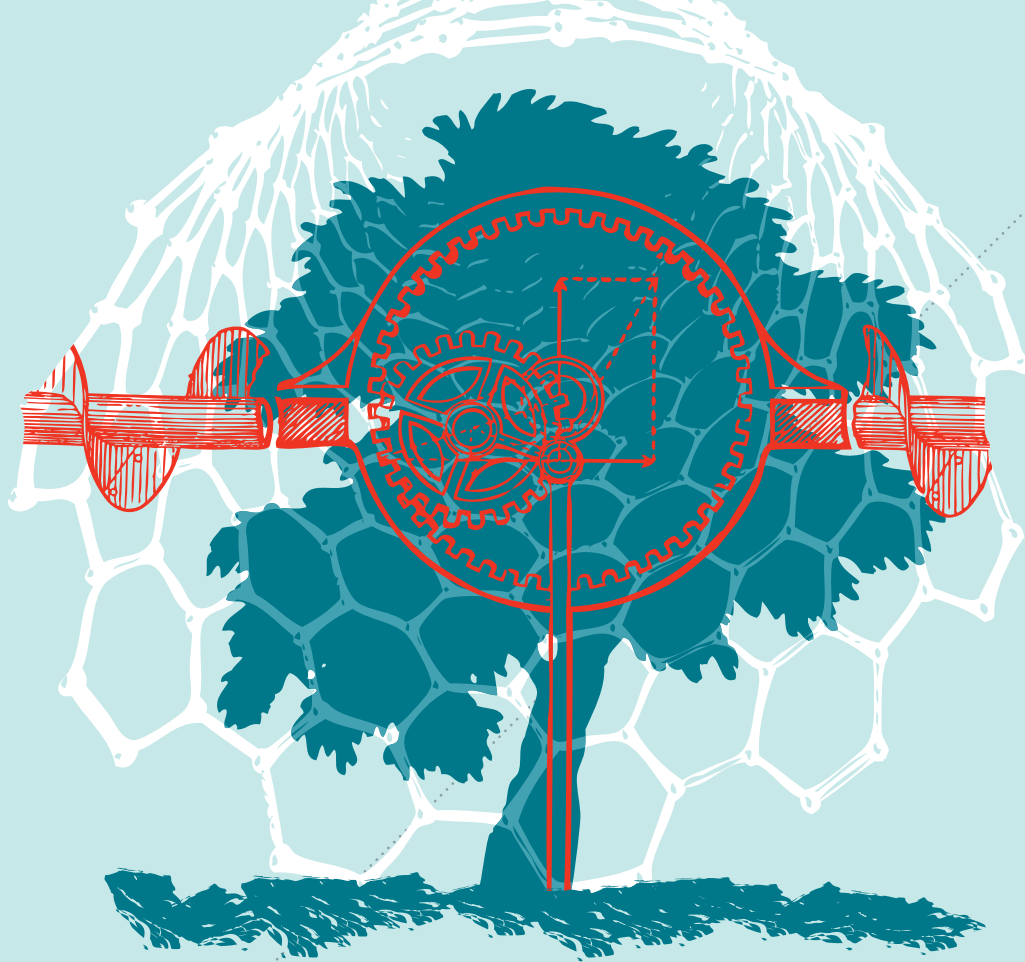
assemble these active parts into more complex systems capable of self-assembly and with highly programmable functions—matter modeled *on* biology and integrated *with* biology. The National Science Foundation predicts that next year we will enter the fourth phase of the nanotechnology revolution: the ability to create molecular nanosystems ‘by design,’ building from the bottom up using nanoscale parts with specific structures and roles.

For centuries designers have manipulated materials by hand, first adding tools to their repertoire, and then machines. As Bauhaus director Walter Gropius once said, “[we] accept the machine as the most modern means of design.” As designers we worked with what we were given and exploited new materials that appeared on the scene, from lightweight metals like aluminum to thermoplastics. Changing the properties of matter was not in the cards, let alone changing the properties of nature (normal evolution was simply too slow and our control of biology too unpredictable and costly).

Today, as Neri Oxman at MIT’s Media Lab has observed, “the biological world is replacing the machine as the general model of design.” The emerging field of synthetic biology promises to make biology easier and faster to engineer. Many of the capabilities that enabled the last industrial revolution are finding their way into biology: the standardization of parts, interchangeability and modularity. These changes support reproducible precision processes built on rapid



**“The design space that I inhabited existed at a scale of one millionth of a meter and up, not one billionth of a meter and down.”**



“We are entering  
a magical world.”

prototyping, compressed design-build-test cycles and controlled variability. As the hallmarks of flexible industrial production systems, these replicate the processes that have enabled the design profession to flourish for decades.

An open-source biological parts catalogue is already online ([partsregistry.org](http://partsregistry.org)), offering more than 20,000 components with a broad range of functions—from biosynthesis to odor production and sensing. The catalogue is creating a plug-and-play infrastructure for biological design and construction and is growing at 1,500 parts annually. Using these parts as a starting point, hundreds of college students per year now participate in iGEM, an international competition to create genetically engineered machines ([igem.org](http://igem.org)).

Cells, the basic building blocks of life, just happen to be very good chemists. We can already use 3D printers to make parts for a chair, but how about growing a chair by improving the characteristics of cellulose secreted by the gram-negative bacterium *Acetobacter xylinum*? Angela Belcher at MIT has built highly efficient rechargeable batteries by using viruses that have been engineered to coat themselves with iron and then attach to ultrathin carbon wires to form a conductive network. Scientists at Columbia University recently created miniature biobots from hydrogels (similar to contact lens material) that are powered by cardiac cells, not batteries or motors.

These transformational and converging technologies raise a fundamental question: What does it mean to be a designer in the 21st century? As culture historian C. P. Snow once put it, “Technology . . . is a queer thing. It brings you great gifts with

one hand, and it stabs you in the back with the other.” If we design at the level of life itself—and design *with* life—things can go wrong and continued vigilance will be required to mitigate unintended consequences.

Nanotechnology has already raised concerns around product recyclability, human toxicity and environmental impacts. The introduction of synthetically engineered organisms into the environment raises valid questions concerning the stability of synthetic DNA, its persistence in the environment, the fate and transport of synthetic organisms, horizontal gene transfer and a lack of adequate methods to even assess risks, much less deal with new, unexpected problems.

Historically, changes in the means of production have had profound effects on settlement patterns, labor, education, transportation systems, public health and the environment. At a more fundamental level, these techniques raise ethical issues and questions about our relationship to technologies that can simplify, accelerate and abstract production—separating our head and our hearts from our hands.

The science fiction writer Arthur Clarke once noted that, “Any sufficiently advanced technology is indistinguishable from magic.” We are entering a magical world. But we arrive on this new frontier burdened with old tools and maps, meaning we need to sort out which skills will work and which will not, and where we’re most likely to be fooled by the magic or the magicians. We need to reexamine our intentions, our ethics and ultimately, our role as designers—and the biggest challenge we face today is where and how to start. ■





# Seductively Solar

RISD is part of only  
two college teams  
from the US entering  
a full-scale model  
home in this  
summer's 2014 Solar  
Decathlon Europe.

by Liisa Silander

## NATURE CONCOCTED THE CONCEPT OF COCOONS FOR

good reason: Weaving a strong but lightweight shelter makes sense. Yurts in Asia, teepees in North America and tents used for recreation all over the world stem from the same basic cocooning instinct. If you need flexible, portable shelter and lack the biological wherewithal to spin your own home, fabric offers a good option. But there are other reasons to consider homes without solid walls: they leave less of an impact on the land, and if designed well, can provide all the amenities of a more traditional home using 90% less energy.

Take *Techstyle Haus*, the name students from RISD, Brown and the University of Applied Sciences Erfurt (FHE) in Germany chose for the full-scale prototype they're entering in this summer's *Solar Decathlon Europe*. Clad as it is in textiles (the source of its namesake *techstyle*), the home essentially wears its high-tech style on its sleeve. But this curvy, sensuous house also weaves together a story of vision and commitment from many members of the RISD community, using its textural fabric walls as a powerful metaphor for how caring people might approach life on a planet of dwindling resources.

"*Techstyle Haus* asks its inhabitants to... see sustainable living as an integrated system woven into each level of daily life—from the fabric of their walls to the conversion of solar energy into heat, light and power," students note in the 575-page book they're submitting with their entry. Rather than proselytize about eco-conscious choices, the design of this house is meant to show a viable path for living comfortably and well while consuming no energy at all beyond what the house itself produces.





“There is no better learning platform for architecture and engineering students than the solar decathlon.”

Jonathan Knowles BArch 84

Fully certified as a high-performance passive house, the design also offers an “active construction system” with applications for disparate uses that “can be uniquely shaped to their environment,” notes Associate Professor of Architecture **Jonathan Knowles** BArch 84. A designer of net-zero energy homes himself, he has played a pivotal role every step of the way, from getting the project off the ground to ensuring that it’s bound for the competition site in Versailles, France in June. Ever since he led RISD’s 2005 solar decathlon team to a competition in Washington, DC, Knowles had been itching to do it again—despite the massive undertaking of coordinating a succession of studios over several years and raising approximately \$1 million in private and corporate sponsorship.

Why consider such a crazy challenge? “There is no better learning platform for architecture and engineering students than the solar decathlon,” Knowles says by way of explanation. “Students have to learn management, business, design, collaboration and construction skills to successfully compete. My students from 2005 have gone on to become leaders in their disciplines and I know the same will be true this time around.”

This round Knowles took a different approach to the decathlon, opting to enter the European version of the competi-

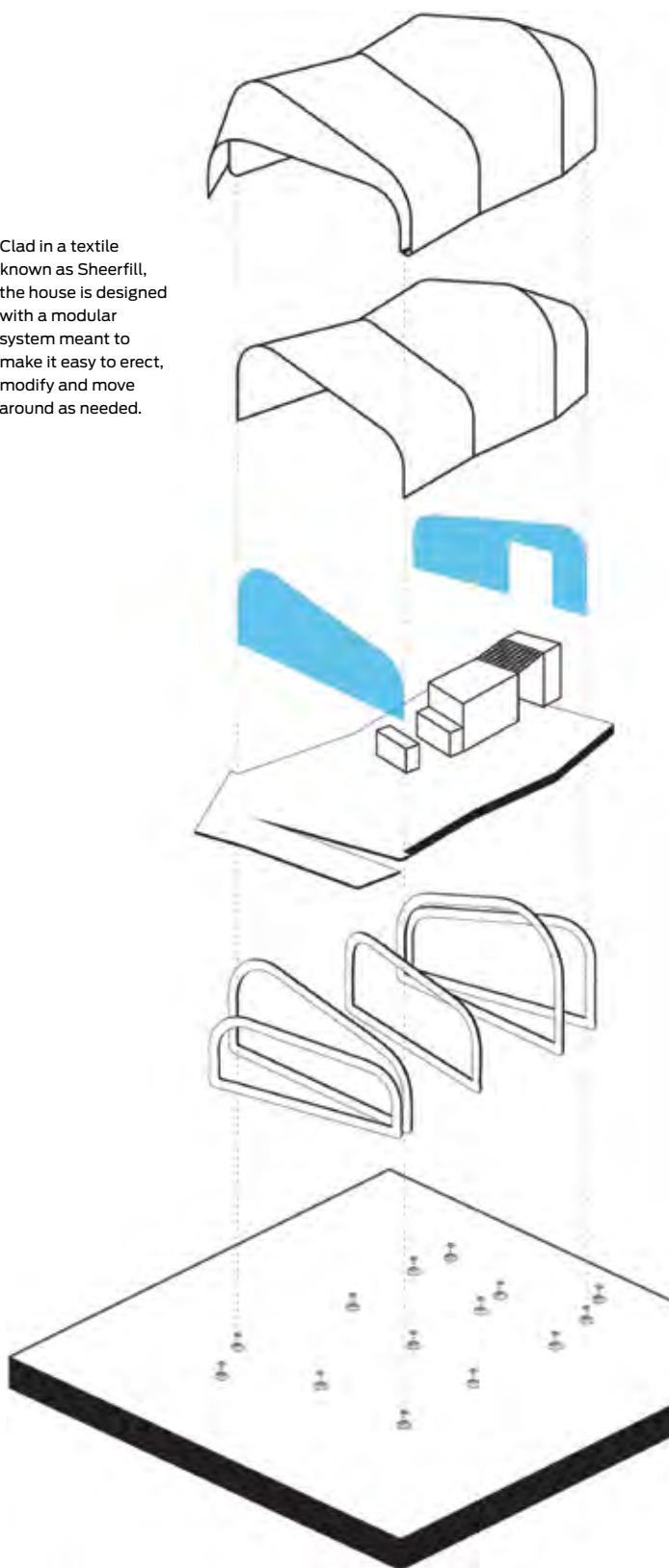
tion and team up with partners from Brown and FHE, which made it more feasible to undertake an effort of this magnitude during an economic downturn. Given his longstanding collaboration with lead faculty member **Ludwig Rongen**, a passive architecture expert at Erfurt, and the university’s proximity to the competition site in Versailles, Knowles says FHE was a natural choice, with the professor ultimately serving as a project advisor. As an equally strong partner, Brown offers talented students and strengths in science and engineering that have helped in the development of many of the technical innovations needed, with **Derek Stein**, an assistant professor of physics, serving as Brown’s project advisor.

“The European version of the decathlon is different in that it really highlights innovation,” Knowles says. “The Europeans are also years ahead of the US in terms of energy-efficient design, so we wanted to go head-to-head with the best.”

Navigating the complex rules and regulations governing the competition is mindboggling in itself, but that’s also part of the learning experience for students, Knowles says. And ultimately they’re being judged not only on the efficiency and aesthetics of the house they designed and built, but on factors ranging from innovation and affordability to mobility, density and “sobriety” of energy consumption.

Students working with project lead **Jonathan Knowles** BArch 84 (above left) explain the core features of the *Techstyle Haus* to visitors to the test construction site in Providence.

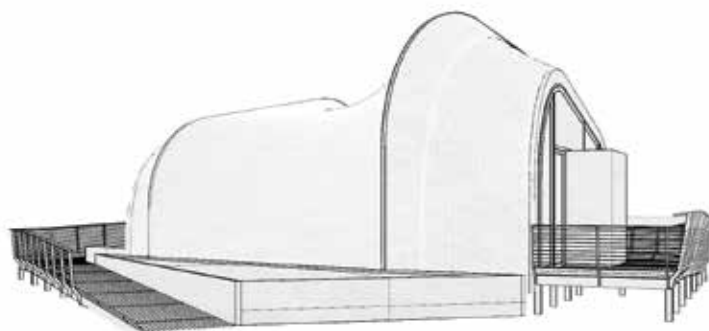
Clad in a textile known as Sheerfill, the house is designed with a modular system meant to make it easy to erect, modify and move around as needed.



## PLAYFUL INNOVATION

Though the effort essentially started as an extracurricular activity in the summer of 2012, it quickly snowballed once the *Techstyle Haus* proposal got the green light on January 1, 2013. Sponsored by the US Department of Energy, the *Solar Decathlon Europe* pits 20 college and university teams from throughout the world against each other in 10 challenges to see which team builds the most innovative, appealing and livable solar house. Only two of the teams that made the final cut are from the US.

As excitement for the project escalated, the team quickly grew to more than 60 members from all three institutions. At RISD students from Architecture, Interior Architecture, Film/Animation/Video, Furniture Design, Landscape Architecture and Textiles are involved. Last semester alone students in five RISD studios focused on honing all aspects of the design. For instance, Knowles co-taught an advanced studio in preparation for the competition with Provost **Pradeep Sharma** and Dean of Fine Arts **Anais Missakian** 84 TX (a textiles artist who has been an advisor on the project since the beginning). And in *Integrated Building Systems*, another studio taught by Knowles, students completed the required technical drawings.





In addition, students in a course taught by Associate Professor **Peter Yeadon** devised a lighting system for the house using photo-luminescent materials, and others in a studio taught by Assistant Professor **Peter Dean** BArch 77 created custom furniture for the house. Other faculty who have contributed to the project include professors **Daniel Hewett**, **Anne Tate**, **Hans van Dijk** and **Damian White**, who heads the new Nature-Culture-Sustainability Studies concentration (see page 52).

From the beginning, the *Techstyle* team set out to design a prototype that would meet the standards for a passive house—a structure so well insulated and tight that it needs little, if any, heating system. “The analogy is that you only need the equivalent of a hair dryer to heat your home,” Knowles says. But the team also wanted to create a beautiful, inviting home using cutting-edge materials.

“We wanted to meet this challenge using textiles since we knew that performance textiles are being designed to be weather-proof, breathable and puncture proof, which makes them structurally resilient,” Knowles explains. “So why not just use these new options instead of more conventional building materials like plywood, drywall and wood studs?”

As students at the three participating institutions delved deeper into the requirements of the competition over the past 18 months, they became increasingly excited about the solutions they’ve developed for their 800-sf home. In addition to designing a structure that’s tight and efficient, they opted for ultimate flexibility, so that the interior can be reconfigured to accommodate different uses—extra bed space for house-guests or more open space for group gatherings. And since the entire thing needs to be packed up, shipped and rebuilt at the competition site in France, it’s designed to be taken apart

“The analogy is that you only need the equivalent of a hair dryer to heat your home.”

Jonathan Knowles BArch 84



Both the interior and exterior walls of the home are made of fabric, which helps accentuate the organic feel of its skin. In addition, abundant amounts of natural light flood in through the windows and partially translucent roof, minimizing the need to power artificial lighting.





in sections, moved and reassembled – with lightweight materials that can be shipped cheaply and sustainably.

This spring the team began building sections of the final prototype in a warehouse owned by Ximedica, the Providence medical products company founded by **Stephen Lane** 85 ID and **Aidan Petrie** MID 85, both of whom teach at RISD on a regular basis. Last fall, as part of their impressive fundraising efforts, team members presented their design at the US Embassy in Paris and in the winter and spring they shared

progress on the project with US Senator **Sheldon Whitehouse** (D-RI), a leading advocate for renewable energy. Through their persistence, the team ultimately earned support from industry partners Saint-Gobain, a green materials company; STOLL, a leading manufacturer of knitting machines; Schneider Electric, which produces smart grid solutions; PVillion, a maker of solar panels; Viessmann, a heating system company; Taco, a Rhode Island-based maker of heat transfer systems; and Shawmut Design and Construction, a Boston-based building company.





“Yes, it can be reproduced, but at its core, *Techstyle Haus* is a call to playful innovation and a celebration of creative thinking.”

At a ribbon-cutting ceremony in late April, members of the Brown and RISD communities got an opportunity to see the house before it was disassembled for shipping to France—and those who did were clearly impressed. “This is obviously a very exciting time for students, who are seeing their designs take form at full scale,” notes Stein, the faculty project lead from Brown. “I’m most impressed with how they have organized themselves. The management and communication system they spent over a year building is now proving its worth by guiding each student’s contribution to the whole.”

As students explained to visitors, the curvy structure of the *Techstyle Haus* is supported by a series of ribs, with an interior lined in a knit fabric designed at RISD and produced at STOLL in NYC. The exterior is made of Sheerfill, a durable woven fiberglass that’s used on roofs for stadiums and shopping centers but hadn’t previously been considered for residential applications. Flexible photovoltaic cells that generate 5-kilo-watts of power are embedded in the fiberglass, meaning the roof isn’t encumbered by rigid solar panels—an aspect of the design that’s unique, Knowles says.

When US Senator **Sheldon Whitehouse** visited the construction site in Providence, he spoke at length with students about the features of the house and how they fit in with new developments in energy policy.



Sheets of flexible photovoltaic cells replace stiff solar panels on the curvy roofline. And thanks to photoluminescent paint on the interior, there's no need to turn on a light to use the bathroom at night.

Since part of the roof is translucent, it allows natural light to enter the home, reducing the need for electricity. Glass walls at either end of the house also maximize light exposure and help create heat in the winter. Photoluminescent paint, which absorbs sunlight during the day and glows in the dark, replaces electric lights in places, such as the path to the hub that will house the bathroom, kitchen and mechanical systems—meaning there's no need to turn on the lights to go to the bathroom in the middle of the night, for instance.

Overall, the design approach rests on “weaving the systems that are traditionally kept in the background into the foreground” so that people living in the home are aware of the electrical, heating and water systems they use and how their behavior impacts their consumption of resources. “We hope this will strengthen the relationship that users have with their living space and will promote a responsible and environmen-

tally friendly lifestyle,” the team notes in its official entry book.

While its first stop in Europe is at the competition site in Versailles, *Techstyle Haus* will ultimately move on to Domaine de Boisbuchet, an arts organization in southwestern France that plans to erect the house in an apple orchard and try it out as a dormitory. If it works as hoped, the organization will commission up to seven more textile dwellings for the rural retreat.

This summer as thousands of people tour the homes during the *Solar Decathlon*—which runs from June 28 through July 14—the Energy Department hopes they will leave with a heightened sense of possibility about the beauty of solar living. Ultimately, the RISD/Brown/FHE team is feeling incredibly optimistic about their entry, regardless of how they place. “Yes, the house works,” they write. “Yes, it can be reproduced. But at its core, *Techstyle Haus* is a call to playful innovation and a celebration of creative thinking.” ■



---

# H U M A N I M A L I A

---

*Windsor, May 1829*  
(2014, watercolor,  
gouache and ink on  
paper, 59¾ x 40¾")  
portrays a mandrill  
named Happy Jerry  
who is said to have  
drunk port, smoked  
a pipe and dined  
with King George IV  
in London during the  
early 19th century.

*by Liisa Silander*

"I FEEL THE NEED TO BE WATCHFUL," writes Windsor (the smoking mandrill) in a suitably iconic script. People are presumably weird, unpredictable, "perhaps dangerous," he soberly observes.

This isn't the first time **Walton Ford 82 FAV** has gone inside the head of another primate to try to figure out what's going on at the point where humans and fellow animals meet. That finely calibrated gradation between the so-called wild kingdom and supposedly more civilized society provides an ongoing undercurrent in his work, steeped as it is in questioning genteel notions of "natural history."



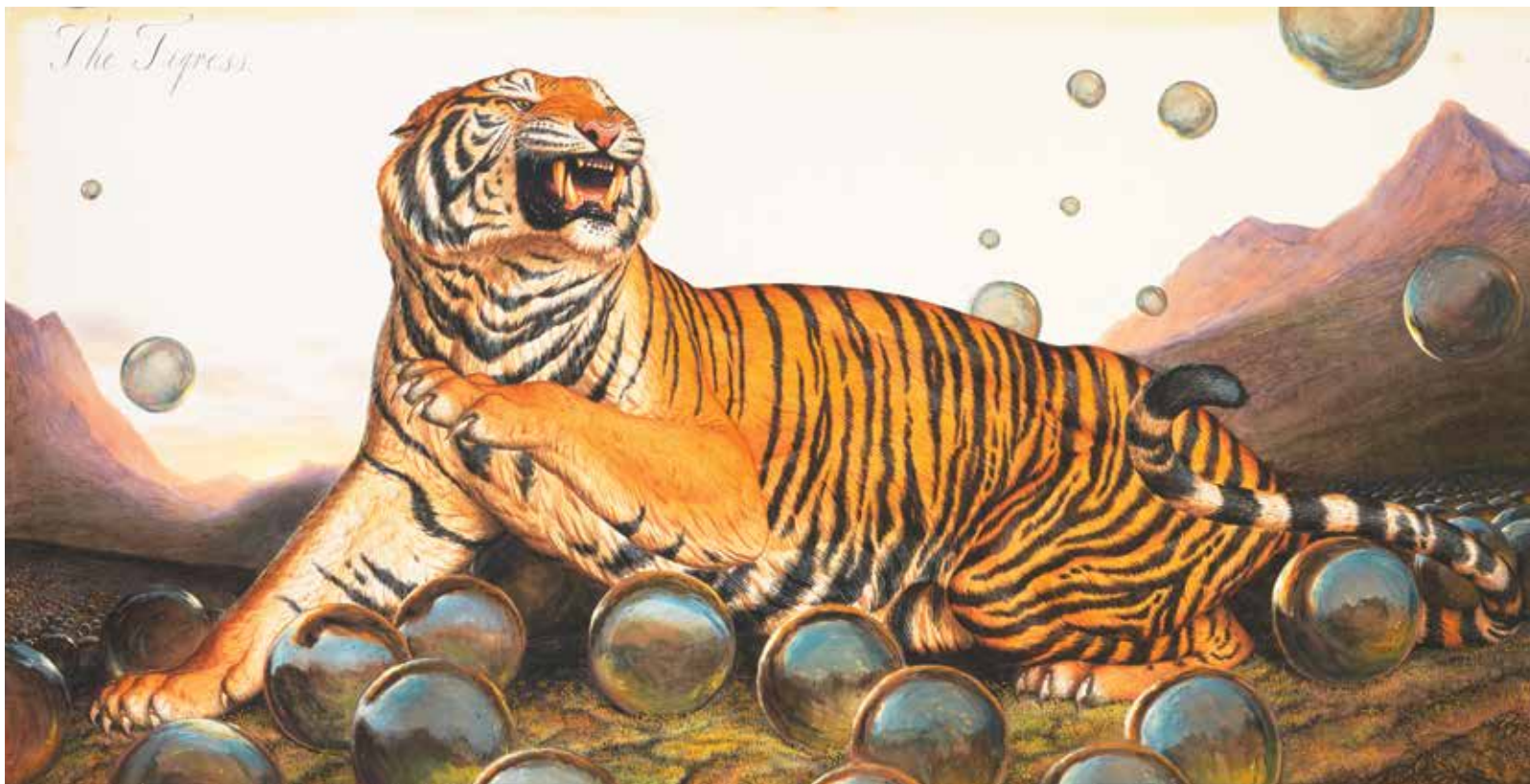
Windsor, May 1829

My dear friend, I have just received your letter of the 14th inst. and am very glad to hear from you. I am well and hope these few lines will find you the same. I am very much interested in the progress of the anti-slavery cause and am glad to hear that you are so active in its support. I am sure that your efforts will be successful and that the cause will soon be triumphantly established.

I am very much interested in the progress of the anti-slavery cause and am glad to hear that you are so active in its support. I am sure that your efforts will be successful and that the cause will soon be triumphantly established.

I am very much interested in the progress of the anti-slavery cause and am glad to hear that you are so active in its support. I am sure that your efforts will be successful and that the cause will soon be triumphantly established.





In *Watercolors*, Ford's current solo show at Paul Kasmin Gallery in New York, he continues to explore the visual and narrative scope of traditional natural history painting through monumental, obsessively detailed paintings measuring five to 10 feet tall. As in the past, several of the new pieces in the show incorporate ornate handwritten marginalia with the feel of the field notes kept by legendary 19th-century naturalists like John Audubon and Charles Darwin. But for the first time the musings are from the perspective of the animals themselves.

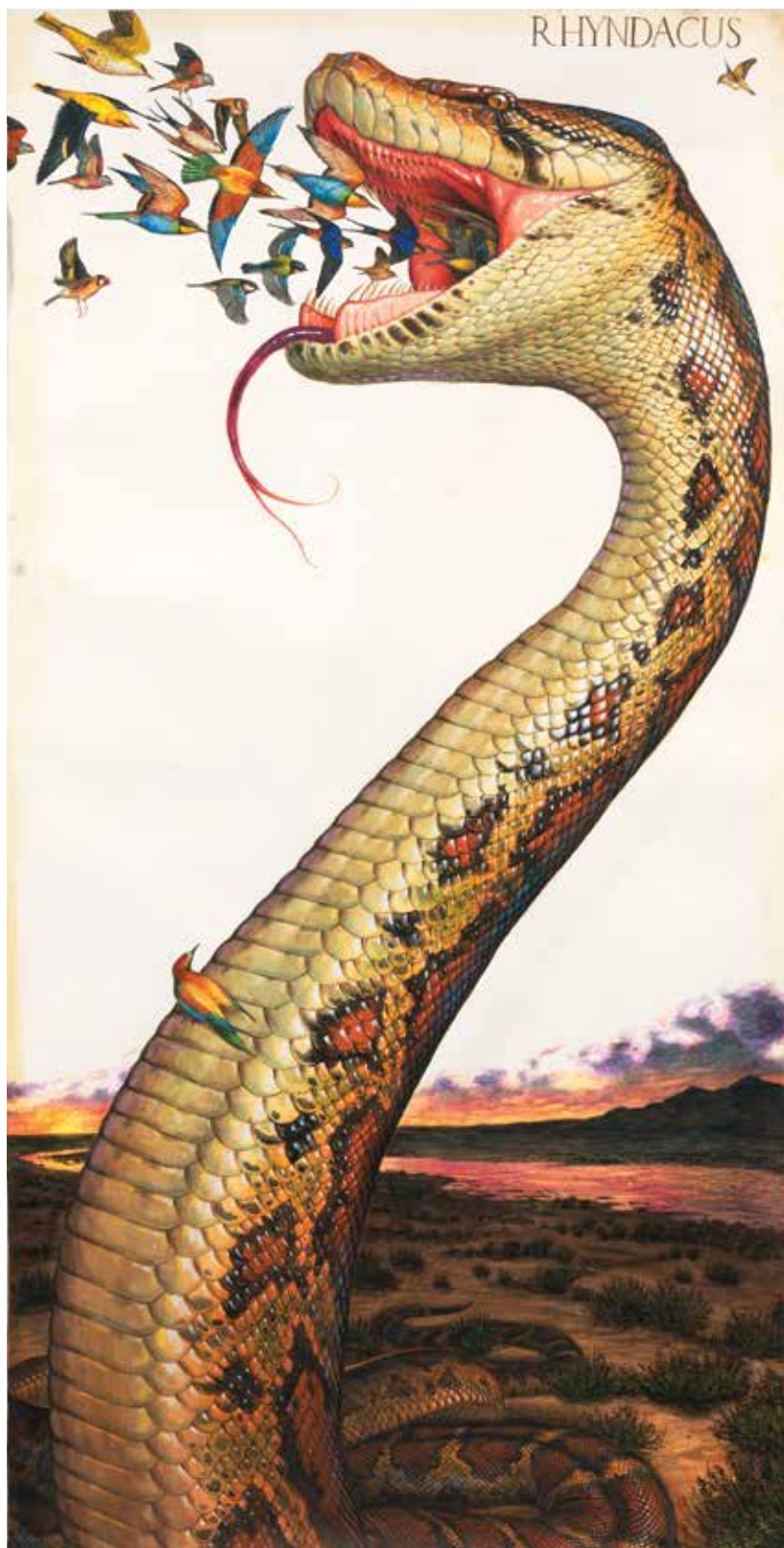
"As a realist painter of birds, quadrupeds, reptiles and other species, Ford has any number of peers in the field of natural history illustration but very few in the world of contemporary art," notes Calvin Tompkins in a 2009 piece in *The New Yorker*. "His technical facility is dazzling," he adds. "Working almost exclusively in watercolor, he can render feathers, fur, hide, trees, plants, weather, landscape and other natural elements with virtuosic skill. No one else, to my knowledge, has ever done watercolors of this size and ambition...and no contemporary artist has employed natural history to tell the kind of stories [he] tells."



Among Ford's most impressive recent works, *The Tigress* (2013, watercolor and gouache on paper, 60 x 120")—rumored to be owned by Leonardo DiCaprio—references a medieval story about a tigress who is robbed of her cub when a poacher drops glass orbs around her as a distraction.

left: His new painting *Bosse-de-Nage 1898—HA HA!* (2014, watercolor, gouache and ink on paper, 59 3/4 x 41 1/2") represents a return to classic form—showing animals as poorly behaved as humans.





In *Rhyndacus* (2014, watercolor, gouache and ink on paper, 119¼ x 60¼") Ford portrays a magical, 60-foot serpent described in *De Natura Animalium*, an ancient Roman compendium of the natural world. The native Turkish flora and fauna in the details points to a monstrously majestic vision of the East.

"No one else, to my knowledge, has ever done watercolors of this size and ambition...and no contemporary artist has employed natural history to tell the kind of stories [he] tells."

Calvin Tompkins, *The New Yorker*

In picturing these stories, Ford says he does "a huge amount of research on animals," mining literary sources, folklore and historical anecdotes for inspiration and imagery. But it's the drama of human-animal interactions that interests him most. Unlike Audubon, who focused on making paintings to document birds and other animals as they live in nature, Ford adds an implied human presence—often casting a dark, queasy shadow over the scene. Ultimately, his impressive rendering of minute details has less to do with the reality of how animals actually live than suggesting "the way animals live in the human imagination," as he puts it. It's anthropomorphism gone wild.

As a kid growing up in the exurbs of New York City, Ford loved drawing the snakes, turtles and other finds most boys like to pick up outdoors. By the time he was a teenager, he was creating illustrations for the local newspaper. At RISD being "a natural history geek" was hopelessly uncool, Ford admits, which is one reason he chose to major in Film/Animation/Video instead of Painting or Illustration. But that didn't prevent him from continuing to pursue his naturalistic tendencies post-graduation.

Now, Ford's work sells for six figures, with collectors happy that with this show he has returned to "his artistic self" after a slight detour, as *Vogue* noted in its recent review. Most aren't as drawn to natural history per se as they are to what his work says about the species that has risen to the top of the animal kingdom. While the worlds Ford creates are clearly fabricated, they feel real and recognizable at the same time. Maybe it's that, as animals, we find them oddly easy to relate to—whether or not we like what we see in the mirror. ■

*Watercolors* continues through June 21 at Paul Kasmin Gallery, 293 Tenth Avenue in Manhattan.



## Organic Process

### “TAPPING INTO YOUR STUDIO

practice takes such concentration,” says Associate Professor of Foundation Studies **Leslie Hirst**, winner of a \$25,000 MacColl Johnson Fellowship from the Rhode Island Foundation. Winning the honor while she was on sabbatical this year was especially serendipitous as it allowed her to focus on her studio work and put the new grant funding to especially good use.

Hirst works out of a large former mill space in Pawtucket, RI, where her practice focuses on the connections between language and the visual arts. “Obsessively collected” found objects—everything from eyeglasses to pressed four-leaf clovers to antique, hand-written letters—fill the space, offering fodder for her collages, paintings, artists’ books and installations. Overall, she’s interested in revealing unexpected relationships between marks and language, in part by emphasizing linguistic attributes such as accumulation, rhythm and repetition.

Inspired by Argentinian writer **Jorge Luis Borges’** *The Library of Babel*, Hirst created a series of collages this spring incorporating present-day graffiti and 16th-century lace. “I’m working with something very analytical and yet very organic,” she explains. “I’m looking at both the way we interpret signs and symbols, and the growth patterns that emerge from natural phenomena.” One of the organic forms in her new work is her replica of the graffiti itself, which she sees as vine-like—an attempt by taggers to “naturalize the built environment.”

This fascination with accidental form surfaces in much of Hirst’s work. “Like a voice from beyond,”



**“I’m looking at both the way we interpret signs and symbols, and the growth patterns that emerge from natural phenomena.”**

the nonsense characters spit out by a jammed laser printer move her as much as a pile of snipped paper accumulated on her massive worktable. “I take what is given to me,” she says. “I’m always interested in the leftovers, the ‘unshapes’ and the spaces in between.”

After spending early winter in residence at Yaddo in Saratoga Springs, NY, Hirst completed a two-month

spring residency with the Emily Harvey Foundation in Venice, Italy. When she isn’t teaching or working, she’s often running or swimming—activities that allow her to tap into her subconscious and mentally “bank new imagery.”

The ideas were definitely flowing during her residency at Yaddo, where she created six large drawings and four smaller ones. “It’s amazing what you can get done when you’re not distracted by the tasks of everyday life,” she says.

Thanks to the MacColl Johnson funding, Hirst has hired a studio assistant so that she can continue to focus on making work and on finding a place to exhibit before returning to teach full-time this fall. “It’s difficult to make work and not know where it’s going,” she says. “But when you’re in the studio, you need to filter everything out and focus on the making.”

## More STEAM on Capitol Hill



Interim President **Rosanne Somerson 76 ID** (left) speaking with RISD parent **Yvette Rivera** (mother of **Alexander Dale BArch 14**) from the US Department of Transportation.

Representatives from RISD returned to Capitol Hill in May to co-host an industry briefing in collaboration with US Representatives **Suzanne Bonamici** (D-OR) and **Aaron Schock** (R-IL), co-chairs of the House STEAM Caucus. As part of the May 7 briefing, RISD launched an innovative new mapping tool to enable advocates, practitioners and followers of the STEAM movement to share best practices and show decision makers the intrinsic value of art and design to furthering social, cultural, educational, economic and global interests. In her remarks, interim President **Rosanne Somerson 76 ID** noted that in order to “meet the needs of industry and ensure that this country leads in knowledge creation and innovation, we need the kind of education that encourages fresh thinking, bold ideas and the ability to communicate and collaborate across disciplines.”

## Presidential Transition

With the December 2013 announcement of **John Maeda**’s departure, the Board of Trustees appointed then-Provost **Rosanne Somerson 76 ID** as RISD’s interim president, effective January 1, 2014. She will continue in that role until the search for RISD’s 17th president is complete.

At its May meeting, the Board officially launched the presidential search with a vote to approve the selection of Isaacson, Miller as the primary search firm and the appointment of an 11-member search committee. Members of the committee represent each facet

of the RISD community and will look to eight advisory groups for additional input during the search process.

Earlier this spring Board Chair **Michael Spalter** conducted a comprehensive “listening tour,” meeting with students, faculty, staff, alumni and parents to gather as much information as possible about what the community wants and needs in its next leader. “We are committed to transparency of process, open communication and inclusivity in conducting this search,” Spalter told members of each group he engaged in the process.

“RISD is proud of the continued momentum of our STEAM initiative, which has [fueled] a broad national conversation on educational innovation and global competitiveness.”

Interim President **Rosanne Somerson 76 ID** speaking on Capitol Hill

## Efficient Future

When **Robin Chase** (below left) founded Zipcar to bring the European car-sharing idea to North America, she had only \$75,000 in venture capital to invest. But recognizing the need to rethink the future of transportation, the entrepreneur bought four VW Beetles and made them available as inexpensive short-term rentals for drivers in need. It was a smart move. In the decade since, Zipcar has grown exponentially, becoming the world’s largest carsharing service—snapped up recently by Avis Budget Group for \$500 million.

“You really can start [your own ventures] with next to nothing,” Chase told the campus community when she visited RISD in April to deliver the 2014 *Shared Voices* talk, a presidential lecture series that brings provocative thinkers to campus to spark interdisciplinary exchange. “The future is about being efficient.”

For a video of her presentation, go to [new.livestream.com/risd/sharedvoiceschase](http://new.livestream.com/risd/sharedvoiceschase).





## Honored Guests at Commencement



On Saturday, May 31, four leaders in contemporary culture celebrated with approximately 700 bachelor's and master's degree recipients at RISD's 2014 Commencement ceremony. This year's special guests included two honorary degree recipients: author and multitalented designer **Todd Oldham** (left) and cultural, diplomatic and health advocate **Jean Kennedy Smith** (center, receiving the Presidential Medal of Freedom from President Obama in 2012). Design visionary **Bruce Mau** (right), whose

groundbreaking work on disruptive innovation has influenced countless artists and designers, inspired graduates with a Commencement address pointing to the power of design as a holistic global change agent.

For a wrap-up and videos of the day's highlights, go to [risd.edu/commencement-2014](http://risd.edu/commencement-2014).



## STEAMy Summer Ahead

One of nine RISD students to earn a 2014 Maharam STEAM Fellowship in Applied Art and Design, **Blake Hiltunen** MFA 14 SC has already begun getting comfortable with bees as he gears up for a summer internship at Overland Apiaries in Maine. He's working with the owner of the all-natural beekeeping operation to construct a mobile "observational" honeybee hive that "will allow visitors to peer into the inner recesses of a colony usually hidden from humans' view," he explains.

"We also hope to educate people on the vital role bees play in generating over one-third of the world's food sources," Hiltunen says. "It's incredibly important that we protect these creatures from pesticides, which is the direct cause of widespread colony deaths."

Maharam Fellows earn stipends of up to \$5,000

each to intern with government agencies or non-profit organizations that don't typically turn to creative practitioners for help. Students interested in socially conscious projects find their own internship opportunities and submit detailed proposals outlining how their experience will help strengthen the role of visually acute critical thinkers in helping to improve public policy and address large social issues.



Winners then chronicle their experiences by blogging about them over the summer and submitting a final report to Maharam about their discoveries.



## Shamelessly Materialistic

In March the Furniture Design department hosted *Material Lessons*, a two-day symposium exploring the importance of materials research and knowledge in the practice of art and design. Invited by Department Head **John Dunnigan** MFA 80 ID, nearly 30 accomplished scholars and practitioners—ranging from fellow faculty members such as **Dale Broholm** and **Debra Folz** MFA 10 FD to alumni such as **Josh Owen** MFA 97 FD and **Fo Wilson** MFA 05 FD—participated as speakers, panelists and workshop coordinators.

“Objects are the manifestation of ideas,” Dunnigan noted in welcoming participants. “Firsthand... knowledge of materials leads to a better understanding of processes, and the studio is where this happens—where theory meets the material world.”

To top it all off, interim President **Rosanne Somerson** 76 ID, an award-winning furniture designer/maker, and **Glenn Adamson**, a renowned curator, historian and theorist who now directs the

Museum of Art and Design in NYC, offered their reflections on the series of stimulating discussions focused on practice, engagement and pedagogy.

Somerson likened the rhythm of learning in art and design to the slow food movement: “It takes a lot of time and hard, disciplined work.” But the “slow,” materials-based learning at the heart of the symposium discussions is what “will carry us through the challenges of the 21st century,” she contends. “Mastery [of materials] is one way to create the future.”

For more, go to [materiallessons.risd.edu](http://materiallessons.risd.edu).

Furniture Design seniors **Matt Muhler** 14 FD and **August Lehrecke** 14 FD made a 30-foot mylar inflatable as one of the demonstrations during the *Material Lessons* symposium in March. They hope to go into business designing custom inflatables now that they've graduated.



## Thesis Show Shines

Provocative, inspiring, and as eagerly anticipated as ever, the 2014 *Graduate Thesis Exhibition* drew a steady stream of curious crowds eager to see advanced work fresh from RISD studios. Photographs by **Forest Kelley** MFA 14 PH (left), sculpture by **Matthew Mahoney** MFA 14 SC (above) and glass by **Doreen Garner** MFA 14 GL (right) represent just a tiny fraction of the intriguing work presented by approximately 175 master's degree graduates. Held in a 28,000-sf hall in the Rhode Island Convention Center, the show

offers each graduating student sufficient space to show a significant body of final work, leading to an exciting transformation of the plain vanilla space downtown for the two-week span leading up to Commencement.



# Two College Street

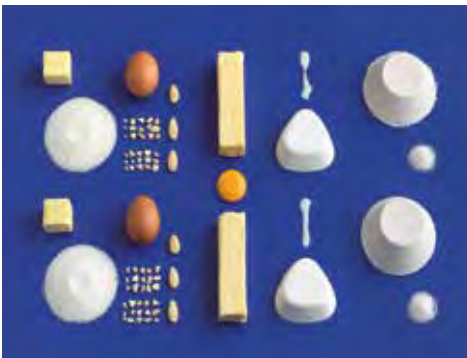


## Knights on Bikes

Although Vietnamese artist **UuDam Tran Nguyen** has lived in Los Angeles for most of the last two decades, his single-channel video *Waltz of the Machine Equestrians—The Machine Equestrians* (2012)—on view at the RISD Museum from June 20 through November 16—focuses on ongoing environmental degradation in Vietnam as its society morphs from largely agrarian to increasingly urban.

## Now in Production

*Graphic Design: Now in Production*, the ambitious international exhibition co-organized by the Walker Art Center and the Cooper-Hewitt National Design Museum, is wrapping up its three-year national tour at the RISD Museum, where it continues through August 3. Alumni **Nicholas Felton** 99 GD and **Shepard Fairey** 92 IL are among the designers with work in the show.



## Of Kitsch + Comic Culture

As the first Vikram and Geetanjali Kirloskar Visiting Scholar in Painting, artist **Chitra Ganesh** visited RISD in April to speak about her work and participate in a panel discussion with faculty. The new Kirloskar program highlights RISD's growing emphasis on global engagement by bringing in visiting artists and scholars with strong connections to Indian culture.

Ganesh noted that her drawings, installations, text-based work and paintings are heavily influenced by the mixed images of Indian culture she grew up with in New York—from kitschy, mass-produced likenesses of Indian gods on placemats and calendars to contemporary, often intentionally shocking photographs of India published by magazines like *National Geographic*. Her work is influenced by the iconography of Hindu, Greek and Buddhist mythology, 19th-century European portraiture and fairytales, song lyrics and contemporary visual culture such as Bollywood posters, anime and comic books.

"The comics mediate between ancient Hindu myth and modern, mass-produced culture," she explains,

noting that in her work she attempts to bring the eroticism and violence portrayed in these influential images to the surface. "By highlighting the violence and performative artifice inherent in popular representations of gender and class, the works explore problems of representation in the post-colonial era," she says.

Ganesh will return to RISD in the fall to teach a painting seminar and exhibit her work in the Painting Gallery.

NYC-based artist **Chitra Ganesh** visited RISD this spring as the first Vikram and Geetanjali Kirloskar Visiting Scholar in Painting.





Professor **Colgate Searle** BLA 71 with students who built this prototype for a one-room schoolhouse in Costa Rica.



## At Home in the Tropics

“Most of my family are carpenters and woodworkers, so I practically grew up with a hammer in my hand,” explains **Dakota Linkel** 15 IA, one of the students in Landscape Architecture’s *Design/Build in Costa Rica* Wintersession course. “But we never attempted to keep animals with opposable thumbs from breaking into a building. It was a wild challenge.”

Linkel was talking about the howler monkeys—not to mention snakes, scorpions and mosquitoes—students were trying to keep out of the one-room schoolhouse they built as a prototype for Earth University, a Costa Rican research institute focused on sustainable agriculture. Working with a design developed in previous studios, they spent four weeks building the wooden classroom using affordable construction materials native to the area.

“Most of the existing classrooms in Central America are made out of cement and there isn’t a lot of ventilation, so they get incredibly hot,” explains Professor **Colgate Searle** BLA 71, who has spearheaded RISD’s relationship with Earth University since 2007,

when students and faculty first began brainstorming ways to radically improve its campus. “The ultimate goal is to create a model schoolhouse that can be easily—and cheaply—replicated by people who live in the dry tropics.”

Rather than starting from scratch during their short stay in Guanacaste, the construction crew built on the work started by students in last winter’s interdisciplinary *Innovation Studio*, who focused on building the foundation and interior structure. The most recent group finished things up by putting the final touches on the roof, the interior walls and a wraparound porch. Students also hammered out seven pivoting doors, some of which incorporate slatted openings to improve ventilation, allowing sunlight and wind to act as natural substitutes for energy-hungry amenities like lights, fans and air conditioning.

“The house embodies the feeling of airiness and lightness,” notes Searle. “That was the aesthetic we were trying to create—and we pulled it off.”

“The ultimate goal is to create a model schoolhouse that can be easily—and cheaply—replicated by people who live in the dry tropics.”

Professor **Colgate Searle** BLA 71



## Design-Science Synergy

### Beyond Screwed

This fall RISD will launch a new concentration in Nature–Culture–Sustainability Studies (NCSS), a 21-credit interdisciplinary minor designed to encourage students to shape their own approach to the subject matter. Under the guidance of Associate Professor **Damian White**, head of History, Philosophy + the Social Sciences, the idea has been brewing since he began a pilot program in 2012 to refine the concept.

“The pilot emerged out of an informal faculty group called the RISD Initiative on Sustainability and the Environment (RISE),” White explains. “We started to meet and found that we are teaching courses that overlap and complement one another—courses on sustainability, environmental justice, science art, aesthetics of future worlds. Some of us began wondering whether we could do better work if we were more deeply connected and what it would mean to allow students to explore these issues outside of their core disciplines.”

White’s vision for the NCSS concentration is to help students develop a stronger materials and ecological literacy as a means of shifting the narrative from “the planet is ruined and we’re screwed” to: “How can we adapt to our changing environment and totally rethink the way we do things?”

White is also careful not to proselytize about environmentalism. “There’s a big difference between preaching and teaching,” he notes, “and most environmental problems are pretty complicated. Our goal as educators is to present students with a range of ways to understand a problem and come up with a solution. My hope is that this program can provide a forum in which to have those discussions.”

“There’s a big difference between preaching and teaching, and most environmental problems are pretty complicated.”

Associate Professor **Damian White**



*Investigating the Lab*, an exhibition of student work engaged with science, ran at the Waterman Gallery as part of the 2014 design science symposium at RISD.



In February more than 350 scientists, engineers, students and educators converged on campus for the fourth “design science” symposium RISD has hosted since 2007. Director of the Nature Lab **Neal Overstrom** worked with the Synergetics Collaborative, ID Critic **Amy Leidtke** MID 95, Assistant Professor of Furniture Design **Peter Dean** BArch 77 and other committee members in planning the event, which is designed to break down academic silos and show why it’s so important to incorporate art and design into the national dialogue emphasizing STEM (Science, Technology, Engineering and Math) education.

“The design science symposium provides a forum for sharing knowledge between specialized disciplines, recognizing their inherent connections and increased strength when considered as a whole,” Leidtke explains.

Among the inspiring speakers, marine biologist and biomimicry expert **Dayna Baumeister** delivered an eye-opening keynote address, addressing the need for scientists and designers to put aside “human cleverness” and consult the natural world for elegant and sustainable design solutions.

Through a series of hands-on workshops participants learned how to build a “floppy hub bamboo dome,” an alternative to the well-known geodesic dome, and took part in a “geometric sculpture barn raising.” They also learned about Dynamic Polystringing Transformahedra Modeling—to be used, in part, as “a wonderful antidote to math anxiety.”

**Carl Fasano**, a senior critic in Foundation Studies, teamed up with **Sophia Sobers** MFA 13 DM (see pages 22–26) to curate *Investigating the Lab: Relationships between Art, Design, and Science*, an exhibition showcasing the wide range of ways art and design students engage with science.

# Sustainability in Sri Lanka



During Wintersession students traveled to Sri Lanka to investigate ways to resurrect the island's rich artisanal heritage as a means of helping war-weary residents to better their lives.

"At RISD I'm surrounded by creative, highly intelligent people who can begin to solve some of the world's intractable problems," says Professor of Landscape Architecture **Elizabeth Dean Hermann**, who led a Wintersession travel course in Sri Lanka this year as part of an initiative called DESINE Lab.

"Within the lab, we can work on projects that are bigger than one department, one course, one semester or one year," Hermann explains. "We're after sustainable long-term change in places like Sri Lanka, where we're committed to the work we started for at least a decade."

During their stay in January, students from a range of disciplines explored Sri Lanka's rich architectural and artisanal traditions and investigated strategies to promote social and economic empowerment. The idea is to help the island nation reemerge from a 30-year civil war by providing Sri Lankans with the support and proactive tools needed to better their lives.

"People in the north are still paralyzed by trauma," says Hermann. "With our NGO partners, we are trying to nurture a 'do-it-yourself' attitude so that the popu-

lation can stop waiting for the government to fix their problems."

Students conducted workshops in printmaking, weaving and the principles of construction, and one group collaborated on a study of Sri Lankan textiles, exploring the possibility of reviving the use of natural dyes. In conducting a dyeing workshop, they encouraged



war widows in need of a sustainable livelihood to produce fabric using environmentally friendly materials and techniques unique to the region. Hermann is looking forward to leading another travel course to Sri Lanka next Wintersession to focus on promoting sustainable building practices and supporting the country's eco-tourism industry.

## New Home for Apparel Design

In April RISD announced a new agreement to buy the 25,000-sf, three-story building at 189 Canal Street, along with the adjacent parking lot. Located just a block north of the Prov-Wash Building (20 Washington Place) and facing the river, the building will be renovated this summer as a new home for Apparel Design.

RISD's current campus master planning process has identified new space for Apparel Design "as an immediate and critical need," according to the announcement interim President **Rosanne Somerson** 76 ID shared with the community. Adding much-needed square footage near the core campus allows for flexibility in planning



for renovations and other moves and "demonstrates an integrated planning framework that is allowing RISD to make thoughtful, strategic decisions as needs and opportunities emerge, with a focus on careful stewardship of our programs and resources," the president notes. Discussions are still underway about how best to use the space Apparel Design will vacate on the fifth floor of the Auditorium building.





## Working Beyond Boundaries

by **Rosanne Somerson** 76 ID  
RISD's interim president

### THROUGH MY MANY ROLES

at RISD, from my first day as a freshman until today, I have come to know and understand this special school, and its values and mission, from multiple perspectives—knowledge deeply felt in my hands, my body and my mind. I know firsthand how a RISD education prepares alumni for so many diverse passions, commitments and careers—and what a difference we make in the world.

In the last few years as provost, and now as interim president, my understanding of RISD has taken on new dimensions and focus, and I have a renewed appreciation for the vital role RISD plays as a leader in art and design and higher education around the world. There are the myriad and remarkable accomplishments of our students, alumni and faculty, but equally significant is how we have—as an *institution*—collectively shaped cultures and practices for 137 years, and how broad and complex our influence continues to be.

As proud as we are of our history and traditions, RISD is not standing still. New technologies, challenges and questions continue to push us to experiment and to press up against boundaries, as evidenced by the work showcased in this issue of XYZ.



RISD students are working in realms that are increasingly interdisciplinary and beyond “preconceived ideas and practices.”



A RISD education demands that we work beyond preconceived ideas and practices, and the school itself is an example of this. In our academic programs we are imagining and developing innovative curricular models, such as our new Code Studio, a faculty initiative exploring computation as a language within

**“Our focus... is squarely on preparing students to become active agents of change, with the leadership skills and confidence to confront the most critical and complex challenges we all face.”**

art and design curricula. Another example is our new undergraduate, cross-divisional concentration in Nature–Culture–Sustainability Studies, with 76 concentrators and a wide range of courses open to all students (*see page 52*).

Our strategic plan also supports development of new cross-disciplinary courses, projects and partnerships, from performance and production design to social entrepreneurship. Our focus in these efforts is squarely on preparing students to become active agents of change, with the leadership skills and confidence to confront the most critical and complex challenges we all face, in every domain and at every scale.

I am honored to lead this great institution, and have confidence that the creativity, critical thinking and critical making cultivated here will continue to influence and shape our world, making it better—and making us better—in the process.





## Planting Plates

*Physic Garden*, a 22-foot-tall “plate painting” by Ceramics faculty member **Molly Hatch**, went on view this spring in the lobby of the High Museum of Art in Atlanta, which commissioned the piece for its permanent collection. Comprised of 456 dinner plates, the towering wall sculpture features an original design inspired by two 18th-century Chelsea Factory plates from the High’s Cocke Collection of English Ceramics.

“I encourage the viewer to see ceramics as a part of the fine art continuum, viewing plates as one would view a painting,” Hatch says. “The artwork becomes an exploration of the relationship between the historic and the contemporary—crossing over categories of decorative art, design and fine art.”

“I find great beauty in stories from Greek mythology. They’re part of who I am. So it was really an organic process, not a forced thing [to incorporate them into the film].”

FAV faculty member **Alex Anthony** speaking about her new release *Lost in the Bewilderness*

Ceramics Critic **Molly Hatch** recently completed a two-story-tall installation for the High Museum in Atlanta using 456 dinner plates.

## Arnold Prince, 1925–2014



On April 5 artist and author **Arnold Prince** died at home in Connecticut at the age of 89. An assistant professor of Sculpture from 1972–80, he was best known for his large-scale carvings in wood and stone and for his internationally distributed text-book *Carving Wood and Stone: An Illustrated Manual* (Prentice Hall).

Although Prince’s tenure at RISD was short, his impact was lasting. “I had considered Ceramics as my major until I took a carving course with Arnold Prince,” notes **Betsy Weiss van Die** 80 SC. “I was so taken with his Caribbean charm and teaching techniques that I changed my major to Sculpture. He was not only a great teacher and incredibly talented sculptor, but [he was] my most influential mentor at RISD.”

## Faculty Newsbits

Professor of Graphic Design **Jan Baker** and Professor **Nancy Frieze** of the department of Teaching + Learning in Art + Design have won Andrew W. Mellon Faculty Fellowships to pursue two-year curatorial residencies at the RISD Museum beginning this fall.

*Delicate Armor: Works on Paper*, a solo show of evocative arboreal drawings by Foundation Studies faculty member **Deborah Coolidge** MFA 80 CR, ran in late winter and spring at the Newport [RI] Art Museum, where she gave a gallery talk about how she works to capture the essence of each tree.

Graphic Design Critic **Rob Giampietro** is headed to the American Academy in Rome this fall after winning the 2014–15 Katherine Edwards Gordon Rome Prize for Design. A principal at the NYC design studio Project Projects, he will live there for six months working on a series of interactive audio guides to Rome.

Nature Lab Director **Neal Overstrom**, Associate Professor of Landscape Architecture **Scheri Fultineer** and Sculpture faculty member **Edythe Wright** are part of a research team that won continued funding to study how marine life in Narragansett Bay is responding to climate change. The Rhode Island Science & Technology Advisory Council (STAC) grants facilitate collaborative research among the state’s institutions of higher education and support STAC’s partnership with the National Science Foundation (NSF).

*Camouflage, Ink and Silence*, a solo show of new work by Ceramics Department Head **Katy Schimert**, was on view in March at UMass/Amherst’s University Museum of Contemporary Art (UMCA). She also spent a week in residence there, presenting her work and taking part in panel discussions centered around art, science and science fiction.



## RISD Recognizes Architectural Impact



**AT RISD'S COMMENCEMENT CEREMONY ON MAY 31, ARCHITECT Hildegard Vásquez** BArch 94 accepted the 2014 Alumni Award for Professional Achievement for her work to infuse new life into the historic heart of Panama City. Fifteen years ago, she opened her studio Hache Uve in the city's rough, gang-ridden Old Quarter. With the neighborhood's once beautiful buildings crumbling, she worked to restore such sites as the National Theater of Panama, the Santo Domingo Convent and the mixed commercial/residential Benedetti Building. In 2011 the latter earned Hache Uve the First Prize in Architectural Restoration from the Society of Panamanian Architects.

From the start Vásquez recognized that breathing new life into the neighborhood would mean restoring its human heritage as well—by creating educational opportunities and jobs along with leadership programs for children. “I love making buildings, but I love helping

people even more,” she says. “When I first moved here, my friends would not visit me because it was too dangerous. Now this neighborhood is packed with Panamanians as well as tourists. They’re seeing the potential we saw in the 1990s.”

While Vásquez and her team chose to redesign some of the Old Quarter’s historic buildings as high-end hotels and residences, they were careful to mix in low-income housing and to think about the needs of the people who live there. In 1994 she co-founded the

**“Architecture is not just about designing buildings. It’s about designing a workable community around them.”**

nonprofit Fundación Calicanto to provide training and jobs programs for women and youth. A decade later she consulted with tourism experts, psychologists and businesspeople to develop the CAPTA program, which trains 120 women per year to work in the hotel industry. Some of the graduates of the program—which also focuses on life skills, self-esteem and developing “the ability to dream”—are now purchasing their own homes, which CAPTA considers a key indicator of economic self-sufficiency.

In 2011 the larger design community began to notice the effects of Vásquez’s work. She was a finalist for Avon Woman of the Year, named Hero for Panama and recognized as a Light in the



Hache Uve, the studio run by **Hildegard Vásquez** BArch 94, sensitively restored this classic Panama City apartment building to its former glory.

Community by the Association of Women Entrepreneurs in Panama. She was also a finalist for the John P. McNulty Prize, which recognizes high-impact leaders from around the globe, and went on to become a fellow of the Central America Leadership Initiative and a member of the Aspen Global Leadership Network.

Pleased to return to campus to collect her award, Vásquez says that at RISD she learned to appreciate “craftsmanship and a love of materials,” to “feel the space” every time she walks into a rundown building and to push solutions to the next level. “Those concepts serve the way I practice architecture and the way I lead my foundation,” she says.

Most importantly, Vásquez says, she learned what she has gone on to prove—that “architecture is not just about designing buildings. It’s about designing a workable community around them. A building site can become a catalyst for social change.”



## Makers Meet Up at RbD Weekend

A self-described “mad tinkerer at heart,” **Amy Devers** MFA 01 FD (*right*) is returning to RISD this fall as one of the key presenters at RISD by Design weekend, the reunion and parents’ extravaganza over Columbus Day weekend. The Los Angeles-based designer and TV personality is also well known as the host and designer on A&E’s landscape makeover series *Fix This Yard*, a frequent host/expert on OWN’s *Home Made Simple* and an interviewer of local food growers on Victory Garden’s *edibleFEAST* on PBS.

The weekend offers plenty of other great opportunities to make meaningful connections, along with lots

of hands-on projects. San Francisco-based artist **Lizzy Cross** 04 PT will lead a crafting experiment involving latch-hooking as a group to make a collaborative piece, while environmental activist and artist **Jane Kim** 03 PR will lead a workshop called *Laid in Rhode Island*—an educational egg-painting exercise focused on birds that nest in the Ocean State. A panel discussion led by interim President **Rosanne Somerson** 76 ID will focus on *Critical Making / Making Critical Outcomes*, a discussion of the many unexpected ways alumni bring what they’ve learned at RISD out into the world.

### From Houzz to Home

Since many alums design homes and everything that goes in them, RISD recently partnered with Houzz, a leading online platform for home remodeling and design, to feature the best of what our community has to offer—from academic projects to alumni firms. With the largest residential design database in the world, Houzz connects millions of homeowners, home design enthusiasts and home improvement professionals across the country and around the world. So if you work in a related field, please go to [houzz.com](http://houzz.com) and register (for free), indicating your RISD connection when you do. That way we can feature more people and projects on the RISD Houzz page and help Houzz users find the best professionals out there.

## Moveable Studio



“What if the classroom or the studio were no longer static but moved from place to place?” RISD Professor of Architecture **Gabriel Feld** is discovering the answers to that question this spring and summer thanks to the support of RISD’s 2050 Fund. Feld’s international pilot program for *Moveable Studio* kicked off in May with an interdisciplinary weeklong workshop in Istanbul and then moves on to Seoul in June and São Paulo in July.

“The idea is to do something relatively simple but

with some logistical complexity—as a way to plant a seed for more ambitious undertakings involving RISD alumni, students and faculty in different parts of the world,” says Feld. “I often hear from former students that their time at RISD was extraordinary, so now they can go back to those times, if only for a week.”

The goal of each workshop is to design and build a temporary installation (using local RISD alumni connections) at a public site. Each workshop is being shared online and meticulously documented for future review.



## Synergy in San Francisco



**WHEN Heather Phillips** MFA 10 GD **WAS GROWING UP** in the San Francisco Bay area, she had never heard of RISD. “It didn’t have the same presence here as it did on the East Coast,” the freelance graphic designer explains. That’s one of the reasons she jumped on the opportunity to co-chair the RISD/NorCal Alumni Club with **Mary Banas** MFA 09 GD when she returned to San Francisco after earning her master’s.

The co-conspirators are pleased to report that RISD’s presence in the community is now growing along with the alumni club itself, which draws increasingly more of the 1,200-plus alumni living in the area to each event. “There’s so much synergy and so many RISD connections,” says Phillips. “People contact me regularly with offers to collaborate on events and provide venues.”

Phillips appreciates the help now that Banas has moved east to Connecticut for a teaching job. She strives to keep the momentum building with week-night and weekend events that are more than just run-of-the-mill happy hours. “RISD grads need an activity,” says Phillips, “even if it’s just making their own nametags at the event or playing a game of Exquisite Corpse to break the ice.”

A recent event at Norton Factory Studios in the East Bay started as a way to help husband-and-wife team

**Walter Craven** 93 SC and **Lisa Pfeiffer** 95 IL rent out artist studios to RISD alums. But the gathering quickly evolved into an indoor bocce ball tournament and a photo shoot of party-goers splayed out in the artificial turf. “It was so much fun! People would definitely look at me cross-eyed if I did this stuff at another party,” says Phillips. “But I just thought: ‘These are my people!’”

Last spring the club held another hugely successful event at Proxy in San Francisco’s Hayes Valley. Phillips describes *Everything Must Go* as “one part art exhibition and one part yard sale”—the premise being that everything is temporary. The show included a host of interesting projects investigating the idea of impermanence. **Mat Stevens** MFA 11 GD sold visitors wishes that came with balloons. **Paul Hayes** 99 IL hawked “the thrill of creation”



RISD/NorCal co-conspirators **Mary Banas** MFA 09 GD and **Heather Phillips** MFA 10 GD (left) have partnered in planning events like last year’s fun *Everything Must Go* event, where **Paul Hayes** 99 IL organized a participatory painting experience (above).

**“It was so much fun.... I just thought, ‘These are my people!’”**

via a collaborative painting experiment in which a pixelated portrait of George Washington was slowly revealed as participants painted squares.

And Phillips says that attending club events is a great way to make professional connections as well. She has done graphic design work for Airbnb, headed up by **Brian Chesky** 04 ID and **Joe Gebbia** 05 GD/ID (see page 62), which led to work at private social network Yammer and a relationship that allowed her to recruit other RISD alumni. “The network is a really strong one,” Phillips says. “I love helping people connect, and you never know where it will lead professionally.”



## Welcoming Spring in Tokyo

In early April **Karen Kunori** 10 GD (*below*) and the RISD/Tokyo club celebrated the centuries-old custom of *Hanami*, which these days centers on picnicking with friends under blossoming *sakura* trees. "The Japanese word is written 花見 (literally, 'flower' and 'observing')," Kunori writes. "Sitting under the sakura trees at Inokashira Park—famous for having more than 1,000 such trees—we enjoyed an afternoon of sunshine, boat riding, picnicking, sharing stories and making new friends."



## Trustees Connect with Alums in NYC



As part of the February Board of Trustees meeting in NYC, RISD trustees such as Vice Chair **Lisa Pevaroff** 83 TX (*above*) and other members of the RISD community visited Horton Gallery on the Lower East Side, where Painting Professor **Dennis Congdon** 75 PT (*above left*)



talked about the work on view in his solo show. Trustees also visited James Carpenter Design Associates, the Manhattan studio where glass maverick **Jamie Carpenter** 72 IL (*above*) masters the use of light through his beautiful architectural glass designs.



## Connecting in LA + Chicago

In late March interim President **Rosanne Somerson** 76 ID hosted a reception for alumni in the Los Angeles area at the Annenberg Community Beach House in Santa Monica (*below right*). Shown below with **Cliff Selbert** 78 ID, she spoke about where RISD is now and where it hopes to be in 2050. The month before, the president hosted a lively cocktail reception for RISD faculty and alumni attending the College Art Association (CAA) Conference in Chicago, which provides an important forum for visual arts professionals to exchange research, creative work, methodologies and pedagogies. And on May 22 she hosted an alumni event at Sequence in San Francisco.



## 30 Years of RISD Love

In February the RISD/Philadelphia club celebrated its 30th Valentine's Party—a tradition the group has happily upheld every year despite the challenges of planning the event during an often snowy month in Pennsylvania. Guests bring sweets to share and socialize while planning for the year ahead. Pausing for a photo are founding member **Rick Shnitzler** BArch 65, current club leader **Lindsay Chandler** 09 PT, past president and host **Marty Henry** BArch 87 and long-time secretary **Mike Martella** BArch 91.





## A Half Century in Sync

**Nancy Silvia 64 PT + Hiroshi Murata 64 PT**



As **Nancy Silvia** 64 PT recalls, **Hiroshi Murata** 64 PT was “playing the field” in Rome when the two first dated while participating in RISD’s almost-new European Honors Program (EHP) in 1963. But the two started

to get serious the night he sliced open an artery in his arm at the Cenci and was rushed to a nearby clinic. The scene “looked like something out of Goya,” Nancy recalls—“blood everywhere, nuns in elaborate outfits, Italians in the waiting room weeping and praying...”

The arm healed nicely, and once they returned to Providence for graduation Hiroshi took Nancy by surprise in proposing marriage. “In 1964 there weren’t too many cross-cultural, cross-racial marriages going on,” Nancy recalls. “Americans still had some negative feelings about Japanese people and vice-versa. I thought our parents would go nuts, but they were surprisingly accepting of the idea.”

After getting married, they both went on to Yale, earning MFAs in painting and then spending a little over a year living in Tokyo, where their daughter Aya was born. After moving to New York City, they had another daughter, Yuki, and then settled in Trenton, NJ, where they both taught at the College of New Jersey for many years (Hiroshi as a tenured professor and Nancy as an adjunct) before relocating to Santa Fe in 2003.

Throughout their journey, Hiroshi and Nancy have maintained active studio practices, exhibiting widely and creating work for various private and governmental agencies in New Jersey. “We were both beneficiaries of art for public spaces programs in New Jersey,” says Nancy. “I also sold a lot of large paintings to corporations in the salad days, and Hiroshi got some amazing commissions, including one to create wooden marquetry panels for the senate majority chamber in the New Jersey State House.”

Since moving to Santa Fe, the incredible landscape has turned Nancy’s attention from abstract paintings to landscapes painted *en plein air*. “The western landscape is so compelling,” she says, “and it’s such a pleasure to be outdoors here.”

Unfortunately Hiroshi and Nancy cannot attend their 50th reunion at RISD this fall because of a friend’s wedding the same weekend. But, as they celebrate their 50th wedding anniversary they say, “Providence and RISD are both very, very dear to us. We did go back to Rome for an EHP reunion some years ago, and the restaurant near the Colosseum where we had our first date was still there after 40 years!”



## Inseparable After 44 Years

**Per O. Hoel BID 74 + Ana Guerra 74 PT/PR**



In September of 1970, when **Per Hoel** BID 74 was a sophomore, he met **Ana Guerra** 74 PT/PR as she arrived at RISD for Freshman Foundation. RISD buildings were wide open then and while assisting each other whenever possible, they were energized by the intense, daily cross-departmental cross-pollination of ideas. By November they were inseparable.

Marrying during winter break in 1973, they graduated the following year and with a sense of sadness at how quickly their RISD days came to an end, left friends and Providence for Princeton, NJ. There Per designed educational toys for Creative Playthings, while Ana managed the printmaking studio at Princeton University. Moving to Massachusetts in 1977, Per worked for Parker Brothers during the early days of handheld electronics and video games. Ana embarked on a seven-year “freelance-at-anything” spree: as a graphic designer, illustrator, art reviewer, intaglio printer, knitting instructor, gilder and display company “artist” (meaning, painting life-size nativity sets and mannequins), among miscellaneous other jobs. Shortly after she began teaching—at art schools and college art departments—while devoting most of her time and energy to her studio work.

A few years later Per started his own industrial design consultancy, NordDesign, and spent years designing a wide variety of consumer and high-tech products. Once one of his clients, Siemens/Draeger, hired him full-time, he spent more than 20 years as a senior mechanical engineer/designer, concentrating on medical vital signs monitoring products for hospital use before retiring in 2011. Ana quit teaching in 1999 to work on her painting (and later functional ceramics) full time.

Last year’s 40th wedding anniversary and this year’s 40th RISD reunion have made the couple look back in amazement at how they managed to spend their entire professional lives doing exactly what RISD prepared them to do. They are grateful to be able to still laugh together about RISD in the wild 70s and to be fully engaged in the art and design world.

But painters don’t retire—and Ana will have a solo show at Cade Tompkins Projects on Hope Street in Providence during RISD by Design weekend (October 10–12). They hope to see many classmates and current RISD students there and to catch up with how it feels to be at RISD four decades after they had the time of their lives.



Providence-based painter **Kathy Hodge** 80 PT\* loves spending time in America's national parks, where she draws endless inspiration for landscape paintings like this one, *The Seal*.

## Walk Humbly

■ by **Michael Fink**, professor of Literary Arts + Studies

As a “nature boy,” I used to cut out the human figure from magazine advertisements set in a wilderness landscape. I wanted the wilderness by itself—to itself.

I have never outgrown that concern for leaving the landscape to its own devices. That’s what I heard when Spiro Agnew—for all the wrong reasons, maybe—coined the phrase “benign neglect.” I even feel that way about weeds in the yard.

I’m not sure where I got the idea that problems arise because we try to solve them—or at least ones that are better left alone. They’ll solve themselves. At RISD I teach an elective on the Bible that I adapted to the intelligent hands in the studio.

Scripture comes to us in words, without images. When god shaped the world in Genesis, he paused and sighed after designing each species and each element—earth, air, fire and water—and pronounced everything “good.”

In another episode of the Good Book, a prophet named Balaam—riding on a burro—seeks to avoid his mission to deliver a moral warning to the human world. He strikes the faithful, mild-mannered creature that dutifully bears its burden. The burro suddenly speaks, saying, “I see angels you don’t see. Trust me!”

I believe that the essence of the sacred texts is: be kind to animals. Respect everything—from tree to bird and beast, from the mysteries of the jungle and forest

to the words of the wise, the work of the simple and the crafts of designers.

Noah knows that we need every living thing to survive the floods. I take the holy “metaphorically,” but also with awe. It’s my job. I believe that if we could walk more humbly with the divine spirit, we would not only practice the courtesies of the tea-room but the courtesy we owe to everything made by or for us—and keep a benevolent distance from the fragile places still left on the planet.

The wilderness is a temple, a church, a mystical realm for the birds of paradise and the lions of Judah. I believe in the value of all who seek to protect the rights of the wilderness.

*Fink shared this piece on March 4 as part of the This I Believe Rhode Island feature on RI’s public radio station.*

## Appreciating Animals

In February **Laurelin Sitterly** 03 IL (*below*) and **Christina Rodriguez** 03 IL led *Live Animal Study 2014*, a sketching workshop for Rhode Island-area alumni at RISD’s Nature Lab. The event combined art and education, with participants drawing inspiration from live “figure models”—rescued animals from local shelters—along with the taxidermy specimens in the Nature Lab. Now in its third year, the sold-out workshop is also a fundraiser for several local animal shelters.





## Gebbia Gives Back

IN A VIDEO ADDRESS MADE FOR THE 10TH ANNUAL RISD Scholars luncheon on May 2, Airbnb cofounder **Joe Gebbia** 05 ID/GD laughingly recalled trying to make ends meet as a student by waiting tables at the University Club. When he accidentally dumped a tray of drinks onto an irate customer, he knew his career as a waiter was over. Fortunately, he was able to complete his studies at RISD thanks in part to scholarship support. Now—less than 10 years after graduation—the multidisciplinary designer is returning the favor by contributing \$300,000 to establish both a term scholarship for immediate use and the Joe Gebbia Endowed Scholarship for longer-term support.

**“I remember taking on loans and wondering why it had to be that way.”**

“I remember taking on loans and wondering why it had to be that way,” Gebbia says. “I asked myself what I could do to help future RISD students spend more time thinking about the studio and less time thinking about their bills. That’s what led me to create this fund.”

The self-described “designpreneur” has always been a go-getter. At RISD he pursued a double-major in Graphic Design and Industrial Design and took it upon himself to revive the long-dormant basketball team The Balls. He also led the student body as president of the Student Alliance.

Three years after graduating, Gebbia and **Brian Chesky** 04 ID launched their forward-thinking online venture Airbnb, which facilitates people renting out their homes to travelers, who benefit from less expensive and more interesting accommodations—now available in more than 30,000 cities around the world. As Gebbia noted in a 99U talk hosted by Behance, the first two launches kept a roof over their heads but failed to take off. But the two alums stood by their brainchild, timed the third launch with Barack Obama’s appearance at the Democratic National Convention in 2008 and are now leading a global business that is credited with fueling the booming “sharing economy.”



Gebbia’s phenomenal success story is inspirational, especially for junior **Michelle Munive** 15 IA, the first student to benefit from his term scholarship. “I knew right away that RISD was my dream school,” says the environmentally conscious Interior Architecture major, “but without the scholarship from Joe I would not have been able to continue studying at RISD.”

Interim President **Rosanne Somerson** 76 ID notes that this kind of gift is exactly what RISD needs—the perfect opportunity to sustain brilliant students from diverse backgrounds who would otherwise be unable to keep up with tuition payments. “Joe embodies how a RISD education produces creative change agents who use their critical thinking and critical making skills to improve the world and reinvent the future,” she says. “Since I met him as a first-year student, he has always been curious and willing to take on big challenges—qualities that have made him a successful entrepreneur. We are proud of Joe and everything that he has achieved, and are grateful that he is generously giving back to RISD students who have demonstrated the same potential and qualities he exemplifies.”

Airbnb cofounder **Joe Gebbia** 05 ID/GD is happy to be in a position to help current and future students in need.

**“I asked myself what I could do to help future RISD students spend more time thinking about the studio and less time thinking about their bills.”**



## Transforming ISB

A year after the groundbreaking, the renovation of the Illustration Studies Building is moving along on schedule.

"The project is coming along beautifully," affirms Department Head **Rob Brinkerhoff**. While the building remained in use this year, construction work continued in the addition. This summer workers are tearing out the old bathrooms and stairwell in the main building and installing ductwork for the new HVAC system.

"Ultimately, when the renovation is a done deal in fall 2015," Brinkerhoff says, "we'll have what amounts to a brand new building, more working space and—most importantly—an appropriate home for the 300 students and 43 faculty members who make up the largest departmental community at RISD."

For more on the ISB renovation project, go to [isb.risd.edu](http://isb.risd.edu).

## Continuity and Connections



For nearly 40 years **Corwin (Corky) 59 Arch** and **Randy Frost 59 GD** have never once missed a contribution to the RISD Annual Fund. And their daughter **Anne Frost Morse 97 GD**—both an alum and a long-time RISD supporter—is a chip off the old block.

"Going to RISD as an undergraduate opened up a whole new world to me," recalls Randy, an accomplished quilter who exhibits often and frequently serves as a visiting artist at schools. "It was a great environment, with such talented people and wonderful professors. I couldn't believe I was earning credits for having fun! If you had a good experience (as I did), you need to help someone else have a good experience, too—to think of the next generation."

"RISD was very important in our formative years," adds Corky, who works as a consulting architect in the New York City area. "We give in order to support and express confidence in the institution. We both have a strong appreciation for how important alumni participation is in all aspects of the school."

As a RISD trustee for 16 years (and now an honorary trustee), Corky was delighted to spend time on campus in the 1990s when his daughter was at RISD. He even had the opportunity to present her diploma at Commencement, which "meant a great deal to all of us," the Frosts say.

"We've also stayed in touch with several of our professors and classmates over the years," Randy notes. "It's nice to feel connected."

The Frosts married shortly after graduation and

lived in Brooklyn Heights for two years before moving to Westchester County. Finding the world of graphic design (her major) to be exclusively male-dominated in the early '60s, Randy turned to painting and then textiles instead, both of which have fully captured her imagination ever since.

"I do a lot of group shows these days, and I belong to the Textile Study Group of New York," Randy says. "The speakers and the people I've met are wonderful. The learning never ends."



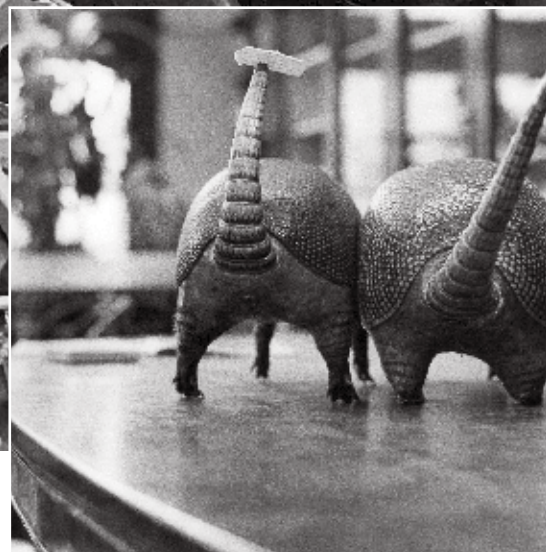
"We both have a strong appreciation for how important alumni participation is in all aspects of the school."

Although she graduated with a degree in Graphic Design, **Randy Frost 59 GD** is an accomplished painter and quiltmaker who frequently exhibits work such as this—from a series she calls *Journeys*.



# Where We Were

*picturing the past*



## Natural Wonder

**WALKING INTO THE NATURE LAB** is like stepping into a Victorian cabinet of curiosities. With worn floorboards creaking underfoot, visitors are surrounded by wood and glass cabinets brimming with taxidermy, vertebrate bones, dried plants and seeds, mollusk shells, marine corals and other artifacts from the living world.

In the digital age, when technology can deliver captivating images of the natural world in an instant, natural history collections such as ours may seem anachronistic.

But the Nature Lab has never been a more relevant resource for RISD students and faculty. As a site for many forms of observation and inquiry, it supports critically important hands-on learning—about everything from the

subjectivity of “natural orders” to biological influences on art and design to connections between art and science, and humans and nature.

As most alumni know, we owe the birth of the Nature Lab to alumna and faculty member **Edna W. Lawrence** 20 PT, a New Yorker who taught at RISD for half a century. Started in 1937 with Lawrence’s own specimens, the collection has since grown to number tens of thousands of objects, along with countless examples of life forms only visible under high-end microscopes. In the decades since Lawrence retired in 1977, curators with an expertise in biology and science have managed the collection and continued to share their love of the natural world with subsequent generations of RISD students.

■  
by  
**Neal Overstrom**  
Director of the  
Nature Lab





In the 1920s and '30s professor and nature lover **Edna Lawrence** 20 PT (in the photo to the left and also modeling antlers to the right) would take adventurous trips to collect natural specimens and bring them back for students in her *Nature Drawing* class—a requirement for all freshmen. She also became an accomplished illustrator of natural history in the process, as these drawings from her portfolio indicate.



“The Nature Lab opens students’ eyes to the marvels of beauty in nature—of form, space, color, texture, design and structure.”

**Edna Lawrence** 20 PT, founder of the Nature Lab



## the 2000s

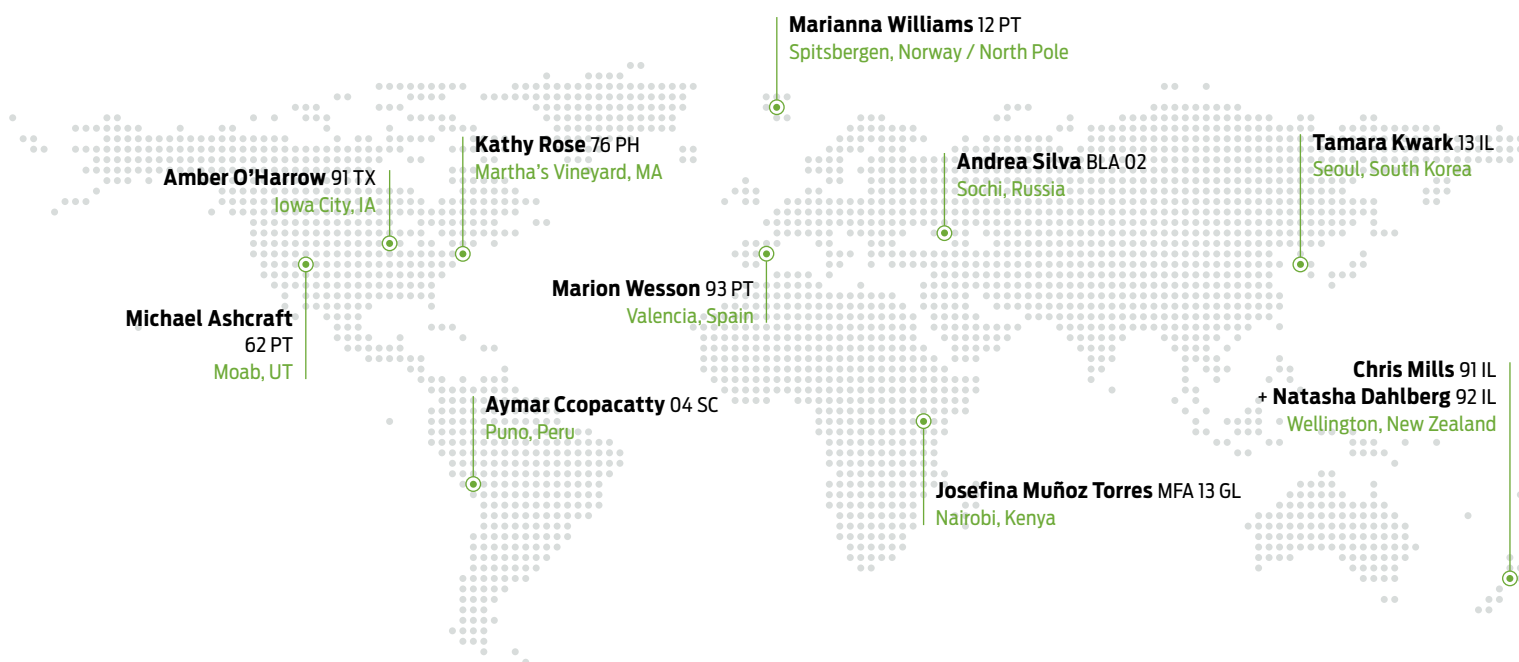
globally, the hottest decade on record

## Connecticut burned in Texas

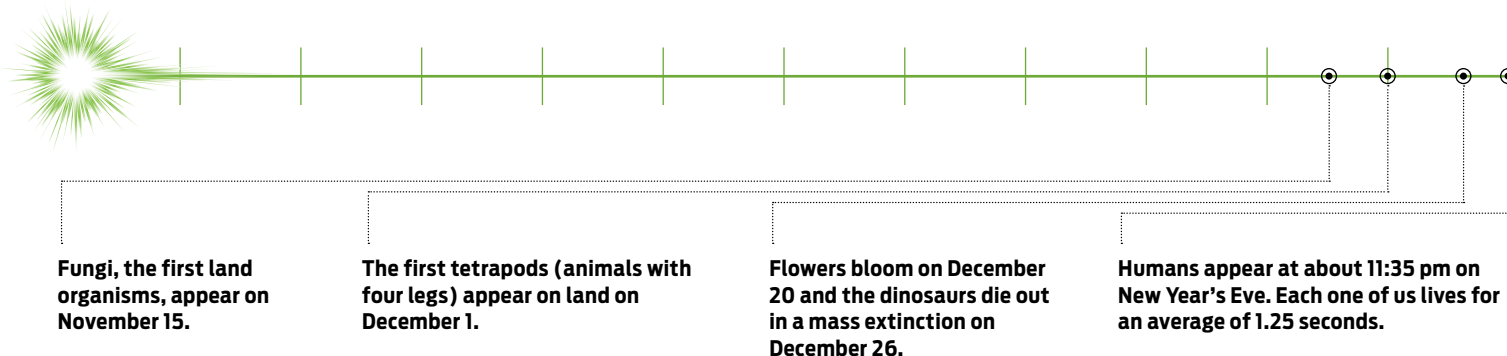
the comparable size of the 3.8 million acres TX lost to wildfires in 2011

## the Alps, Himalayas, Andes, Rockies, Alaska

places where glaciers are rapidly retreating



Translating cosmic time into a year, the earth and the rest of the solar system are formed on New Year's Day.



## 350 ppm

the safe upper limit for CO<sub>2</sub> in the atmosphere

## 390 ppm

current parts per million of CO<sub>2</sub> in the atmosphere

## carbon sequestration

a means of storing carbon away to keep it from causing further harm



### Robert Cronin 59 PT

*Art for the Animals*, a fall exhibition at the Washington [CT] Art Association, included eight of Robert's paintings. A portion of sales benefited the James A. Baker Institute for Animal Health at Cornell University in Ithaca, NY. In the winter, Robert showed at the David M. Hunt Library in Falls Village, CT (where he lives) and at Galerie Gris in Hudson, NY. In a trip down memory lane, he also recently digitized slides from 1959 (*right*) showing his final paintings as a senior at RISD, which were prominently exhibited outside the BEB during graduation week.



Atlanta. The show came about after the director of the Spelman museum found historic artworks by Woodruff and Prophet, both of whom founded the college's art department, while cleaning up its storage areas.

### 1945

**Miriam Beerman** PT ([miriambeerman.com](http://miriambeerman.com)) is preparing for a retrospective solo show of her collages at the Wriston Galleries at Lawrence University in Appleton, WI in 2015, when a film by Jonathan Gruber chronicling her life will also be released. Miriam lives in Washington, DC.

### 1956

Last November longtime friends and Cape Cod residents **Gretchen Irving** AE\* (Osterville, MA) and **Muriel Thomas** AE (Centerville, MA)

### 1918

Though **Nancy Elizabeth Prophet** SC, the first African-American woman to graduate from RISD, was regarded as one of the most talented American sculptors of the 1920s and '30s, her ebony and marble busts had never been exhibited outside of Rhode Island until this year. *Hale Woodruff*, *Nancy Elizabeth Prophet* and the *Academy* ran from January through May 12 at the Spelman College Museum of Fine Art in

### Dale (Peraner) Osterle 60 AP

*Magnificent Tulips, Like Jewels* (handpainted etching, 14 x 42") is among the paintings Dale showed in eight exhibitions last summer and fall, including the *Biennial Quad State Exhibition* at the Quincy [IL] Art Center and in the group show *Stories We Tell* at Phoenix Gallery in New York City. She is based in DeKalb, IL.



### Tony Thompson 61 PT

Nothing quickens the creative juices quite like a brand-new studio. After Tony completed his new workspace in Hudson, NY last fall, he wanted to share some of the first work produced there—pieces made with acrylic paint and polyester carpet.

had a two-person show at the Dennis [MA] Public Library. Gretchen exhibited paintings and, in a departure from her previous focus on watercolor, Muriel showed new photographic works.

### 1958

Founded in 1885, the New England Watercolor Society held its annual *Members Show and Sale* in February at its Newbury Street headquarters in Boston. The painting *Viewing Nemo* by Signature Member **Karol B. Wyckoff** IL was among the classic and contemporary works shown in the month-long exhibition. Karol is based in Punta Gorda, FL.

### 1959

**Corky Frost** Arch + **Randy (Halsey) Frost** GD (see page 63)

The Ronald McDonald House of Providence, RI, which provides a home away from home for the families of sick children, is also the new home of *Le Lapin*, a work by **Beatrice Susan (Turek) Robinson** IL

of Rehoboth, MA. Bea donated the piece through the Art Connection of Rhode Island.

### 1960

*Film: 1*, the first documentary film produced by the RI Art Archive Project, provides a fascinating look at the work and lives of **Leo Narducci** AP, **Gretchen Dow Simpson** 61 PT\* and **Kenn Speiser** 68 SC (all of Providence), along with **Deborah Baronas** 79 TX (see also page 73) of Barrington, RI. The Archive Project promotes the state's rich arts culture and last fall mounted a series of exhibitions and screenings at Rhode Island College, the Providence Art Club and RISD.

### 1961

**Linda DeHart** AP ([dehartart.com](http://dehartart.com)) put her handpainted silk scarves and veils in the capable hands of dancer Ruth Lieberherr for the performance *Veils*, a video piece using long-exposure photographs by Christopher Graefe. Linda runs Colors in Motion ([colorsinmotion.com](http://colorsinmotion.com)), a com-

pany that produces digital works designed to lift peoples' moods in public spaces.

### 1962

**Michael Bruce Ashcraft** PT calls the canyon country of Moab, UT his "creative and emotional home." A direct response to the landscape, his paintings were on view last November at Framed Image Fine Art in Moab.

### Robert Thornton 52 PT

Curated by his son **Peter J. Thornton** 78 IL, *Robert Thornton: The Artist at 90*, held at the Central Congregational Church Gallery in Providence in April, included large-scale figurative scenes in acrylic. Bob met his late wife, **Ruth Jenckes Thornton** 49 AP\*, at RISD and worked as a photographer at the RISD Museum for 35 years.







**Marcia Gloster Ammeen 64 IL**

*Late Summer Allegory* (oil, 30x36") was selected for inclusion in a juried exhibition that ran through February at the George Segal Gallery at Montclair [NJ] University. Marcia ([marciagloster.com](http://marciagloster.com)) is based in NYC.

**1964**

**50th Reunion  
October 10 – 12, 2014**

*First Christmas*, the latest holiday card from **Sandy Lounsbury Foose GD**, proved



to be a 2013 "Best Seller" at the MoMA Store. The designer and lifelong lover of paper has been designing holiday cards for many years and has had a good run of 3D favorites sold by MoMA. Sandy lives in Princeton, NJ.

For 50 years **Sterrett-Gittings Kelsey SC** ([kelseysculpture.com](http://kelseysculpture.com)) has worked to "capture the essence of dance" in bronze. You can see the product of this exceptional focus in two new works cast with the Polich Tallix Foundry, *Diaghilev's -Daughter-Jennifer-Lacey* and *The Freedom Angel*. The latter is the central symbol of the Freedom Angel Foundation ([freedomangel.foundation.org](http://freedomangel.foundation.org)) which Sterrett-Gittings founded to increase public awareness of the special medical and social needs of returning veterans. The artist is based in Roxbury, CT.

**Nancy Crasco 64 AE**

*left:* There were plenty of opportunities to view Nancy's work ([nancycrasco.com](http://nancycrasco.com)) over the winter, including in an exhibition at the Arsenal Center for the Arts in Watertown, MA, a solo show of works on paper in Arlington, MA, and *Bojagi & Beyond*, a group show at the Korean Embassy in Washington, DC. Her work is also on view through June 26 in the *Cambridge Art Association: National Prize Show* at the Kathryn Schultz Gallery in Cambridge, MA. Nancy lives in Boston.



Last fall, in a one-person show of paintings entitled *Plant Forms*, **Barbara (Feinberg) Shafer SC** unveiled a new body of work that marked a departure from her former subject matter—dancers. She used large, dried plants to create a forest-like environment at the L.E. Phillips Memorial Public Library in Eau Claire, WI, where she lives.

**Nancy Silvia PT + Hiroshi Murata PT** (see page 60)

**1965**

In November **Peter Charles SC** ([petercharlesart.com](http://petercharlesart.com)), who directs the undergraduate program in Studio Art at Georgetown University, exhibited acrylic paintings on folding screens and oil paintings on steel at Walter Wickiser Gallery in NYC. He's a lifelong resident of DC.

In a *PARADE* article (*The Accidental Comedian*) last fall



**Martin Mull PT/MFA 67 PT** explained that trying to earn money as a singer led to a career as a comic actor. His between-song patter became a stand-up act, and roles on TV and in movies followed. Despite his impressive acting resume, the Brentwood, CA resident says he's "99% a painter."

In *Mary's Tools*, a winter solo show at NYC's OK Harris gallery, **Mary Shaffer IL** ([maryshaffer.com](http://maryshaffer.com)) showed her signature slumped glass with found metal tools, asking visitors to reckon with the loss of "a time when our connection to the earth was strong and vital." Working from her home

**Chip Simone 67 PH**

In March Chip inaugurated the *Atlanta Intersections* speaker series at Emory University with *Photography: The Beautiful Lie*, showing images like this one, called *Birdman*. Presented as a conversation with curator Randy Gue, he discussed his approach to capturing Atlanta—his adoptive home city—and its attempt to redefine itself over the past 40 years.

**Elizabeth Ginsberg 64 TX**

Over the winter Elizabeth ([elizabethginsberg.com](http://elizabethginsberg.com)) did a residency in Venice, Italy, thanks to a grant from the Emily Harvey Foundation. *Cortina* (11x15") is among the hand-colored digital prints and mixed media work she created while abroad. The artist is now back home in West Orange, NJ.

bases in Marfa, TX and Taos, NM influences her ongoing concern with environmental sustainability.

**1966**

**Anthony Belluschi BArch** earned Restore Oregon's 2013 DeMuro Award for the remarkable renovation of a modernist home built in Portland's Willamette Heights neighborhood in 1948 by his father, renowned architect **Pietro Belluschi**. Tony and his wife Martha now live there.

**Marji Greenhut CR** of Brunswick, ME and **Barbara Greenman CR** of Stirling, Scotland participated in experimental research in the making of prehistoric pottery by taking a workshop in Harray, Orkney, Scotland. Using clay





### Beth Moreton (Anderson) Bell 66 AP

Guests at a Halloween party Beth threw at her home in Southport, NC were delighted to discover that they were also surprise wedding guests when she and Bill Bell got married at the festivities on October 31, 2013.

### Howard Newman 69 ID

*Half Woman Quarter Bird*, a bronze sculpture Howard made in 1974, is included in a current exhibition at the Smithsonian American Art Museum in Washington, DC. *Modern American Realism: The Sara Roby Foundation Collection*, which continues through August 17, presents 70 paintings and sculptural works that encompass "the range of what can broadly be called modern realism—from socio-political to psychological, from satirical to surrealist." Howard lives in Newport, RI.



dug from an archeological site, they manufactured pieces according to third and early second millennia BC practices, including firing in a wet dung kiln. In November, the Maine Jewish Museum in Portland will host Marji's installation of 50 Holocaust sculptures inspired by the five days she spent visiting Auschwitz and Birkenau.

Late last fall, three works by **Karen Moss** PT (Brookline, MA) were included in *Nocturnal*, an exhibition at BCB Art in Hudson, NY.

## 1967

A large mural and interactive play panels incorporating illustrations from the books *Animals in Camouflage* and *Eye Guess* by **Phyllis Limbacher Tildes** IL animate the wildlife-themed space of the Cuyahoga County Library in North Royalton, OH. Phyllis, who lives in Savannah, GA, hosted programs and book signings at the new library in November.

In *Finding Center: Paper and Fabric Work* by **Deidre Scherer**, **Deidre Scherer** AE (Williams-ville, VT) examined age and mortality through torn-paper weavings and figurative work in thread on layered fabric. The April exhibition at the SEABA Gallery in Burlington, VT was part of the *Full Circle Festival: The Art & Heart of Aging*, for which Deidre was the keynote speaker.

## 1969

**45th Reunion**  
**October 10 – 12, 2014**

**Edward Baranosky** PT of Toronto, ON showed mythological drawings and other work at the fifth annual *Art and Crafts Show* at Toronto's LucSculpture School and Studios in December and January. The following month, his poem *Stowaway Beach* appeared in the online journal *LYNX*.

"The trees had not yet turned, but I made them turn. It was blowing hard, but I made it calm." So says **Jack Dickerson** GD of Brewster, MA of his painting of Cliff Pond in his hometown. In a January exhibition with his wife Kate, he also

made the walls at the Snow Memorial Library in Orleans, MA light up with 20 paintings from the past six years.

Visitors to ArtHouse429 in West Palm Beach, FL had the pleasure of watching **Bruce Helander** IL/MFA 72 PT create a complete collage composition during *Open Studio* on January 9. For one night, the gallery was converted into six individual artists' studios, and guests were able to view recently completed works as well as talk to the artists about their process. Bruce is based in West Palm Beach.

## 1970

When Providence resident **Meris Barreto** AE traveled to Japan, it exposed her to *Nawa-do* or "the way of the rope." In her winter exhibition *Prom Diva and the Football Hero* at St. George's School in Middletown, RI, the artist displayed glass torsos with knotted ropes, accompanied by a light show and a script that tells the characters' stories.

Last fall **Steve Steinman** SC/MAT 71 (stevesteinmanfineart.com) was a featured artist at the opening reception for the *Holiday Art Show* at Mason Murer Fine Art Gallery in Atlanta, where he lives.

In December **Andrew Stevovich** PT of Northborough, MA showed paintings at the



### John Dilg 69 PT

"Superb" and "not quite real, yet potent with meaning" is how a *Boston Globe* reviewer described the small paintings in John's recent solo show *This Land is Your Land*. Held at the Steven Zevitas Gallery in Boston from December to February, the exhibition combined the amplitude suggested by Woody Guthrie's famous song title with the intimacy of small-scale works painted in a modest palette. The artist is based in Iowa City, IA.

Spectrum Miami Art Fair through his representative, Adelson Galleries Boston. A January 28 story about him on the Wikipedia homepage drew millions of viewers.

A graphic designer, photographer and bassoonist, **Will Tenney** GD (willtenneyphotos.com) exhibited his photographs at a number of venues this winter and spring, including the group show *4x4: Four Viewpoints – Four Photographers*, at the Beebe Estate Gallery in Melrose, MA and 13FOREST Gallery in East Arlington, MA, near where he lives in Medford.

### Susan Hacker Stang 71 PH/MFA 74

In April Susan, a photography professor at Webster University in Webster Groves, MO, exhibited photographs at the International Hall of Fame and Museum in St. Louis, MO in conjunction with the exhibition *Decisive Moments/Twentieth Century Street Photography*. *Chasing Serendipity*, her one-person pocket show within the main exhibition, was shot with the first digital "toy" camera to be made, the JOCO VX5.







### Carlton Fletcher 72 PT

*Then and Now: 40 Years*, a career retrospective of (mostly) paintings, was featured last fall at Jane Haslem Gallery in Washington, DC, the city Carlton calls home. A *Washington Post* review described the show as place-specific but detached from any particular age—a melding of centuries of painting fusing classical and impressionist techniques.

## 1972

In December **Muriel Angelil** TX exhibited a series of paintings related to the ocean at Lowell's Boat Shop in Amesbury, MA, where she lives. She also showed watercolors at the Newburyport [MA] Art Association.

In a recent article, *Ornament Magazine* took an in-depth look at the work of **Patricia Daunis-Dunning** SC and **William Dunning** 69 SC, who run a jewelry business called Daunis (daunis.com) in Portland, ME. In February the couple hosted an exhibition at their studio called *Water-Metal-Image*, which presented paintings and 3D works by **James Seavey** 71 AE of Nashville, TN.

“These paintings remind you that you live in a world full of nostalgia for reality, but you’re not even sure what reality means anymore,” wrote reviewer Michael Steger of the works in *The Flower Show*, a solo exhibition featuring work by **Georgia Marsh** PT (NYC). The show closed on May 23 at the Jamestown [RI] Arts Center.

Work by **Allan Wexler** BArch was on view this spring in *Breaking Ground*, a solo show at Ronald Feldam Gallery in NYC, where he lives.

## 1973

The 2014 *Rhode Island State Council on the Arts Fellowship Exhibition*, held at the Pawtucket [RI] Arts Collaborative Mill Gallery, included

work by six talented alumni who recently won RISCA fellowships: **Bob Dilworth** PT, **Kirstin Lamb** MFA 05 PT, **Jon Laustsen** MFA 02 SC, **Olivia McCullough** MA 83, **Quintin Rivera-Toro** MFA 13 SC and **Eleanor Sabin** 06 SC.

**Henry Isaacs** PT (henryisaacs.com) created more than 20 new paintings for *Henry Isaacs: New Work*, his fall solo show at Gleason Fine Art in Portland, ME. He has also begun making oil sketches based on his travels to Catalonia, Rwanda, Kenya, Uganda and France. Henry is based in Islesford, ME.

“Large, colorful, hopeful, joyous” abstract paintings by **C. Richard Kattman** BLA (Holliston, MA) were featured in a February solo show at Galatea Fine Art in Boston. You can now see his work at his new site: crichardkattman.com.

**David Rejeski** ID (see page 30)

## 1974

**40th Reunion**  
**October 10 – 12, 2014**

## 1975

*Recent Paintings* by **Dennis Congdon** PT, a long-time professor of Painting at RISD, ran at Horton Gallery in NYC in late winter. The show included seven large-scale pieces inspired by his frequent visits to Italy and was favorably reviewed in the *New York Times*. Dennis hosted a visit by RISD trustees and another by alumni at the gallery.

### Wendy Hollender 76 TX

Kickstarter donors funded *Foraging & Feasting: A Field Guide and Wild Food Cookbook* (Botanical Arts Press, 2013), at almost five times the goal Wendy (Accord, NY) and author Dina Falconi had set for the project. Reviewers have lauded the book's impressive recipe collection, detailed instructions and Wendy's beautiful illustrations.



**Per O. Hoel** BID + **Ana Guerra** PT/PR (see page 60)

In March **Ida Schmulowitz** PT (Providence) showed six gouache paintings in the *Spring Group Show* at New Hope Art Gallery—which *The Providence Journal* calls “the most unlikely and wonderfully unexpected art gallery in Rhode Island.” Housed at the Thomas C. Slater Training School, a juvenile detention center in Cranston, RI, the gallery includes a garden exhibition space and shows art by residents alongside that of established artists. **Ted DiLucia** 12 FAV serves as the gallery's assistant curator.

### Dennis Hlynsky 74 FAV

Dennis' great series of time-lapse videos observing the flight patterns of birds has caused quite a media stir this spring. His *Murmuration of Starlings* piece reads like a map with the paths of each bird plotted out in space. “I'm not making a film,” says the RISD FAV professor and department head, “but conducting an observation over time.” In March roughly 80 million viewers worldwide heard about the films on *CLICK!*, a fast-paced science show that airs on the BBC as part of its world news roundup. Dennis also spoke about the films to reporters from the online news and technology magazine *Mashable*, the art and visual culture blog *Colossal* and a Cape Cod NPR affiliate.







### Sally Mara Sturman 76 PR

After painting on the beach for six weeks in California last fall, Sally ([sallymaraart.blogspot.com](http://sallymaraart.blogspot.com)) spent five weeks in residence at BoiSakré Productions in Biarritz, France, painting watercolors and eating as many different kinds of cheese as she could. Back in Brooklyn, where she lives, she works as a fish-monger between doing ceramics and illustration on commission.

**Rory F. Marcaccio Schaffer** AE/MA 79 works as a 3D Media Focus Instructor at Centreville High School in Clifton, VA and an adjunct professor at Virginia Commonwealth University's Graduate School of Fine Arts. Last fall she showed work in a group exhibition at the Fairfax Station [VA] Railroad Museum.

*Encaustica*, a winter solo show of paintings by **Arthur Moore** PR, was featured at Van Vessem Gallery in Tiverton, RI. The Providence-based artist marks the surfaces of his paintings

### Jamie Dalglish 74 FAV

To commemorate Hurricane Sandy and show solidarity with those who suffered its effects, Jamie participated in *Come Together: Surviving Sandy*, a sprawling art show held last fall in a former shipping terminal on the Brooklyn waterfront. *The Calling* (acrylic on birch panel, 18x16") was among the work the New Yorker showed.

with self-made tools, chopsticks, dental tools and rods, and says that with this work he is "challenging our pattern response skills. It is an ongoing experiment with the space between chaos and order, using overlapped fragmented patterns. I am not dealing with meaning, but pure form."

*Visual Metaphors, New Paintings*, a solo show of 18 works by **Wendy Seller** AE at Rhode Island College's Bannister Gallery in Providence, attracted positive attention from the *Providence Journal* and *Art New England* during its February-March



run. Wendy is an assistant professor of Foundation Studies at RISD.

### 1976

Accomplished illustrator **Dave Calver** IL ([davecalver.com](http://davecalver.com)) is among the world's top talents selected for inclusion in the lush new book *100 Illustrators* (Taschen, 2013). In reporting on the new book just prior to its release in December, the *Huffington Post* put Calver at the top of its own list of 10 *Illustrators You Should Know Right Now*. Dave works out of his studio in Palm Springs, CA creating fun, flavorful and often retro-feeling illustrations

for clients ranging from Bertolli to *Newsweek* to NYC's Metropolitan Transportation Authority, among others.

**Robert Jon Golder** IL (see page 15)

In January **Carolyn Gowdy** IL created a winter wonderland installation in London's Gallery 286 during its group *New Year Show*. For two of the days during its two-week run, she invited visitors to sit for *Poem People* portraits, which she created on the spot.

**Bobby Grossman** IL of Boynton Beach, FL was a camera-toting fixture on the NYC punk scene in the mid-1970s, capturing Basquiat, Warhol, Debbie Harry, Sid Vicious and others up close. In August he will exhibit 25 photographs from his archive in *Low Fidelity*, a solo show at the Ringling School of Art and Design in Sarasota, FL. Last year *Boca Raton Magazine* ran a story on Bobby and in October

### Robert Wright 76 PT

*Arney Run* didn't win the 2013 Bombay Sapphire Artisan Series competition, but it earned Robert (Lancaster, OH) a finalist position.

a 10-page spread of his photos from the '70s weekly cable show *TV PARTY* ran in *L'Officiel Homme PARIS*.

**Christine Hanlon** PT ([christinehanlon.com](http://christinehanlon.com)) exhibited works in *The Language of Realism*, a recent show at the Richmond [CA] Art Center curated by John Wehrle. Christine lives in Winterville, OR.

Last summer photographer **Katherine Rose** PH released *The Breach* ([thebreachmv.com](http://thebreachmv.com)), a film documenting the erosion caused by climate change on the southern shore of Chappaquiddick on Martha's Vineyard, where she lives. Kathy is now working on *iDetroit* ([iDetroit.org](http://iDetroit.org)), a film that looks at the encouraging things happening in the Motor City, from jazz festivals to artwork.

Supervising Sound Editor **Fredric Rosenberg** FAV of Brooklyn won a Primetime Emmy in 2013 for Outstanding Sound Editing for a Series; the winning show was *The Milkmaid's Lot* episode of HBO's *Boardwalk Empire*. This is Fred's second Emmy win and fourth nomination.

**Rosanne Somerson** ID (see page 46)







### Roz Chast 77 PT

In March Roz shared the latest serious stuff on her mind in a 12-page feature in *The New Yorker*, which ran as a precursor to her new graphic memoir *Can't We Talk About Something More Pleasant?* (May 2014). It also marked her 1,267th piece in the magazine since legendary editor Lee Lorenz bought her first cartoon in 1978. That same month Roz entertained the crowd at the Paramount Theatre in Austin, TX with stories about her life and work. She works out of her studio in Ridgefield, CT.

## 1977

Providence-based artist **Karen Rand Anderson CR** ([karenrandanderson.com](http://karenrandanderson.com)) recently launched a great blog: [cleaningupthestudio.wordpress.com](http://cleaningupthestudio.wordpress.com). Check out her explorations of energy and place in her new series of landscape paintings and follow other interesting observations made via the site.

*Design by John Cheim*, a collection of works by book designer and well-known gallerist **John Cheim PT**, was exhibited last fall at the ICA in London and White Columns in New York. Celebrating his rare, influential book designs, the show presented publications



for artists such as Louise Bourgeois, Ed Ruscha, Andy Warhol and Bruce Weber. Cheim & Read, the NYC gallery John runs with **Howard Read 76 PH**, hosted a gathering of RISD alumni and trustees in March.

### Deborah Garber 77 PR

*Filly Tulip* (30 x 40") is among the new pastels and oils Deborah ([deborahgarber.com](http://deborahgarber.com)) exhibited in *The World Up Close*, a solo show earlier this spring at the Sebastopol [CA] Center for the Arts. The show featured monumental close-up views of flowers as well as tiny landscapes. Deborah lives in nearby Petaluma, CA.

In February **Deborah Gavel IL** and **Emi Ozawa MFA 92 FD** were among the seven artists showing work in *Ikebana* at Factory on 5th's 5G North Gallery in Albuquerque, where both artists live. The Japanese term *ikebana* refers to a disciplined art form "in which nature and humanity are brought together through the art of flower arranging," according to Deborah.

**Peter Swanson FAV**, a filmmaker perhaps best known as series director for the six-hour documentary *Water—the Drop of Life*, produced, directed and edited *Let There Be Light*, a film about an 81-year-old grand master of stained glass

named Rowan LeCompte. Narrated by NPR host Garrison Keillor, the film follows the six-year development of LeCompte's final stained glass window for Washington National Cathedral—the denouement of his career after making his first window for the cathedral at age 16. The film won the Best of Festival award at the 2013 Independent Film Festival in Washington, DC and is available on DVD. Peter is based in Leicester, MA.

Now living in Denpasar, Bali, **Ricker Winsor PH/MFA 78** ([rickerwinsor.com](http://rickerwinsor.com)) published his memoir *The Painting of My Life* (Mud Flat Press) in April.

## 1978

**Karen Hackenberg PT** (see page 10)

Karten Design, the company owned by **Stuart Karten ID** of Marina Del Rey, CA, is celebrating its 30th anniversary in 2014 and recently launched a new website at [kartendesign.com](http://kartendesign.com).

### Betsy Weiss van Die 80 SC

*Manhattan Debris—Lower East Side* (2013, mixed media, 16 x 20") is among the mixed media works Betsy (Rolling Meadows, IL) showed in *Reclaimed Realities*, a two-person show that recently finished its spring run at the John Almqvist Gallery in Winnetka, IL. In her essay *Reflections on RISD and Providence—The Good, The Sort of Bad, and The Beautiful*, posted recently at [consumergrouch.com](http://consumergrouch.com), she writes: "Handsome, interesting boys were paying attention to me—and most of them were straight, or at least thought they were at that point in time."



### Fred Lisaius 81 IL

Purdue University in Lafayette, IN has acquired *Amber with Spider* as part of its permanent art collection. The 18 x 14 x 4.5" sculpture is made of cast resin and found objects. Fred is based in Bellevue, WA.

In January **Oren S. Sherman IL** led a forum on design in the creative economy at the Wellfleet [MA] Preservation Hall, near where he lives on the outer Cape. A longtime RISD adjunct faculty member in







### Deborah Baronas 79 TX

Deborah ([baronasart.com](http://baronasart.com)) is on a roll with four solo shows this year exploring her preoccupation with textile laborers. *Flowers in the Factory* (which refers to the flowers textile workers placed in factory windows to combat the bleakness of their working conditions) continues through June 22 at the American Textile History Museum in Lowell, MA. In March Deborah installed *Work and Culture/Into the Shade* at Wistariahurst Museum in Holyoke, MA. In September she'll show at the Krause Gallery in Providence, followed in January 2015 by a show at the Newport [RI] Art Museum. Deborah lives in Barrington, RI.

Illustration, Oren has produced work for clients ranging from Pepsi to the Olympics.

*Mr. Wuffles!* (Clarion Books), the latest wordless picture book to bring author/illustrator **David Wiesner** IL (Wyndmoor, PA) an abundance of well-deserved attention, earned a 2014 Caldecott Honor Award

for being among "the most distinguished American picture books" released in 2013. Art director **Carol Goldenburg** 73 IL ensured yet again that the book design met the caliber of David's illustrations.

### 1979

**35th Reunion**  
**October 10 – 12, 2014**

The public art project *Poetry of the Wild* is by nature peripatetic, says creator **Ana Flores** PT, but it now "finally has a homebase"—online at [poetryofthewild.com](http://poetryofthewild.com).

**Russell Kolton** BArch 70, who, like Ana, works out of a studio in Charlestown, RI, helped create the site.

**Lee Lippert** BArch of Lippert & Lippert Design in Palo Alto, CA recently earned a PAST Heritage Commercial Rehabilitation Award for his work on the Thompson Bakery/Palo Alto Bread Company. His firm gave the rehabbed building new life as a high-tech incubator space.

### 1980

**Kathy Hodge** PT\* (see page 61)

*Rickshaw Girl*, the children's chapter book written by Mitali Perkins and illustrated by **Jamie Hogan** IL of Peaks Island, ME, has been selected as one of the "100 Great Children's Books—100 Years" by children's librarians at The New York Public Library. Published in October, the list includes classics like *Charlotte's Web* by E.B. White and *Make Way For Ducklings* by Robert McCloskey and was published in

conjunction with the library's acclaimed exhibition *The ABC of It: Why Children's Books Matter*. "To see my name on the list of children's book authors and illustrators I grew up with and stories that my daughter was raised on put me over the moon," Jamie says.

### 1981

To celebrate the 25th anniversary of its distinguished public art program, Denver hosted the group exhibition *Beyond Blue* last fall. Local resident **Trine Bumiller** PR ([trinebumiller.com](http://trinebumiller.com)) participated in the show, which was designed to enable visitors to see additional works from artists who've created iconic pieces for the city.

A number of portraits and other works by **Charlie Horey** PR are included in the *Boston Drawing Project*, a collection of artworks on paper housed at Carroll and Sons Gallery in Boston, where he lives. Inspired by the idea of making works on paper available to a large audience, the collection is a resource for artists, curators, collectors and the curious, and will be on view through the end of the year.

To celebrate the winter release of *Edentown*, her eighth album, Providence-based artist **Mary Ann Rossoni** IL performed at Stone Soup Coffeehouse in Pawtucket, RI with several other musicians. "The songs on *Edentown* speak of loss and recovery, young love and gratitude for the simple things that life has to offer," Mary Ann says.

### Bradford Kendall 78 IL

Brad ([bradfordkendall.com](http://bradfordkendall.com)) recently designed and illustrated the packaging for *STANATRON*, an independent electronic ambient music CD recorded by musician Stan Sobczak. Inspired by images of vintage electronic recording devices, the Providence-based artist used Prismacolor pencils and Copic markers to illustrate the musician surrounded by his equipment.



# 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 at **401 454-6323** or email [lolson@risd.edu](mailto:lolson@risd.edu) for more options and information.

above: Foundation Studies faculty member **Alba Corrado** 60 PT derives endless delight from RISD students.

**[risd.edu/giftplanning](http://risd.edu/giftplanning)**





### Steven Kenny 84 IL

Last summer Steven eloped to Barcelona with his high school sweetheart, Diohn Brancaleoni. “We did our own pagan ceremony at the top of Antoni Gaudí’s *Park Güell*,” he explains, and “made it official once we returned to the States.” The newlyweds live in St. Petersburg, FL.

## 1982

In January the British online magazine *The Upcoming* profiled **Tracey Lynn Glick** GD (San Rafael, CA), quizzing her about her business Boy-Girl Tees (boygirltees.com).

Curator Jenny Gheith of the San Francisco Museum of Modern Art selected *Masquerade*, a painting by **Linda (Zigman) Kosoff** PT of LA, for inclusion in the Los Angeles Art Association’s 2013 *Open*

*Show*, a winter survey exhibition featuring the best in emerging art.

## 1983

In early March rubber-faced aliens and sneaker-wearing monsters carried on at the RISD Auditorium at the annual *Creature-Creation Show*, a montage of lively music and tales of far-off lands featuring performers from Providence’s Big Nazo Lab. FAV faculty member **Erminio Pinque** IL runs the puppet-making studio.

According to a review in the October 2013 issue of *Artforum*, “Natural light becomes spiritual light” in *The Battle of Carnival and Lent*, a series of stained glass works by **Judith Schaechter** GL of Philadelphia. The series was originally installed at Eastern State Penitentiary in Philadelphia and later at the Claire Oliver Gallery in New York City. The *Artforum* story examines her project at length.

## 1984

**30th Reunion**  
October 10 – 12, 2014

Bartlett Interactive (bartlettinteractive.com), the interactive agency founded by **Henry Bartlett** PH of Concord, MA, recently launched websites for The Cary Memorial Library in Lexington, MA, the Sterling, MA company Fiber optic Components and the nonprofit Brookline [MA] Arts Center. Henry is also the founder of ConcordConserves.org, a non-



profit that provides a handbook for low-impact living.

**Gabrielle Bullock** BArch (Los Angeles) has been promoted to director of global diversity at Perkins+Will, a global architecture and design firm. She previously served as managing director of the firm’s Los Angeles office, managing such complex projects as the Ronald Reagan UCLA Medical Center and the LA County Harbor-UCLA Master Plan. For three days in mid-December **Richard Goulis** FAV performed *You Are Here Now*, a piece he wrote and Kate Lohman directed, at 95 Empire Black Box in Providence, where he lives.

Last winter *Red Rainbow*, a painting by **Colleen Kiely** PT (Roslindale, MA), was included in the Cambridge [MA] Art Association’s *Red Biennial*. The annual juried show, featuring the work of artists living in the Northeast, focuses in alternate years on the color red and the color blue.

In February **Sarah Russin** PR assumed a new position as

### Sandra Enterline 83 JM

*Diamond Window*, 2011 (oxidized sterling silver, 18k palladium, 10k white gold, diamond slices) was featured in *Transformation 8: Contemporary Works in Small Metals*, a recent travelling exhibition curated by the Society of American Craft. The show featured 33 artists making contemporary works in small metals and jewelry and during its two-year run made stops in Wausau, WI, Fayetteville, AR and Pittsburgh, PA. Sandra is based in San Francisco.

executive director of Los Angeles Contemporary Exhibitions (LACE). Previously assistant vice president of institutional advancement at Otis College of Art and Design, Sarah is described by the LACE board president as “an artist at heart” in addition to having an impressive skill set and extensive experience with the Los Angeles arts community.

For **Annie Weatherwax** SC (annieweatherwax.com), a long career sculpting superheroes and cartoon characters for DC Comics, Nickelodeon and others was a precursor to a second vocation as a writer. She started publishing short stories about seven years ago, and her first novel *All We Had* will be released by Simon and Schuster in August. Robert

Olen Butler calls her book “remarkably accomplished and compelling” and lauds her ability to render the “sensual thereness of a scene.” Annie lives in Roslindale, MA.

## 1985

The Pawtucket [RI] Foundation tapped **Gail Ahlers** JM, owner of Ahlers Designs in the same city, to craft awards for the recipients of its 11th Annual Awards Celebration, which recognizes outstanding contributions to the quality of economic and community life in the city.

Last November illustrator **Ralph Masiello** IL – aka “The Icky Bug Man” – spoke to the Shrewsbury [MA] Women’s Club about his painting, illustration and publishing

### Ted Stearn 83 PT

A French translation of *Fuzz and Pluck 2 – Splitsville*, Ted’s latest comic book (tedstearn.com), won the *Prix de la Série* – the award for the best series – at the *Festival Internationale de la Bande Dessinée*, which took place in Angoulême, France at the end of January. Fantagraphics Books published the English version in 2009, with the translated edition released in 2013 by Cornélius. Ted creates comics, illustration and animation from his home base in Los Angeles.





### Lily Prince 84 PT

Last fall the solo show *Here, There and Everywhere* was on view at Vassar College's Palmer Art Gallery in Poughkeepsie, NY. The title could apply to Lily herself, who was in Otranto, Italy for an artist's residency at the BAU Institute last summer, on the airwaves via Poughkeepsie's WVKR-FM to talk about landscape drawing and painting as a political act, and in the pages and on the cover of *Chronogram* and *Crossborder* magazines, respectively. A resident of Stone Ridge, NY, she is preparing for a show at SUNY Ulster's Muroff-Kotler Visual Arts Gallery in September and her first solo museum show at the Naples [FL] Museum of Art in 2015.

work. Based in Brookfield, MA, he creates illustrations for a wide range of clients and *The Icky Bug Alphabet Book* is just one of his many popular children's books.

Last fall the painting *Tearful Goodbyes* by **Stephanie**

**Roberts-Camello** PT was featured in an unnamed group show at The Schoolhouse Gallery in Provincetown, MA. The Pembroke, MA resident will return to Provincetown in June after winning a scholarship to attend the 8th International Encaustic Conference.



### Madeleine (Pydych) Hopkins 82 IL

Madeline ([mphopkinsstudio.com](http://mphopkinsstudio.com)) earned two awards in the Newburyport [MA] Art Association 2014 *Winter Juried Show* for *Moody Point*. This summer her paintings will be on exhibit at Islesford Dock Gallery on Little Cranberry Island in Islesford, ME.

Co-led by **Douglas Morris** GD, Poulin + Morris is the only firm to have received multiple honors at the Society for Experiential Graphic Design's 2013 Global Design Awards. The Manhattan-based firm earned recognition for its book *Graphic Design + Architecture: A 20th-Century History* and for wayfinding graphics created for the Natural History Museum of Utah in Salt Lake City.

### 1986

After leaving Cornell University for RISD, **Martha Davis** SC went on to abandon a successful corporate career in the Bay Area to study shoemaking in Milan—which led her to launch an eponymous shoe company ([martha-davis.com](http://martha-davis.com)) in San Francisco. The results are stunning. *California Home+*

### Joseph Borzotta 85 GD

Chosen as a semi-finalist in the Bombay Sapphire Artisan series at RUSH Arts Gallery in NYC, *Dilemmas* (oil on canvas, 30 x 40") was exhibited in December and is now in the collection of CNN legal analyst Sunny Hostin. Joe works out of his studio in Hoboken, NJ.

*Design* and *7x7SF* describe her footwear as "sculptural designs that are also supremely wearable, inventing geometrically complex heel shapes and topping them with butter-soft vachetta leather."

New Yorker **Patrick J. Hamilton** GD, owner of Patrick James Hamilton Designs, created a room inspired by St. Patrick's Day for the 2013

Holiday House NYC, which supports the Breast Cancer Research Foundation. He also designed the cover for *Questions for Animals* (Asahta Press), his sister's book of poetry, and the exhibition catalogue for *Big Color*, a comprehensive look at American glass artisans of the Blenko glass company. The show was held at the Domus Design Collective showroom in NYC last June.

### Elise Paradis 82 TX

When Elise and photographer Frank Gohlke were married on August 12, 2012, her son **Andrew Kensett** 13 PR escorted her at the private ceremony in Newburyport, MA. Though normally based in Tucson, AZ, the relative newlyweds have spent this year in Kazakhstan, where Frank is on a Fulbright research fellowship that's supporting his work photographing wild apple forests and Elise is taking a sabbatical from her design practice in order to focus on painting.







### Ruth LaGue 86 GD

In June Ruth is showing *Tundra* (8x8") and other new encaustic beeswax paintings in *Wood—Paper—Wax*, a solo show at Galatea Fine Arts Gallery in Boston. She says her work explores "landscapes in their barest form." Ruth lives in Jamaica Plain, MA.

## 1986 *continued*

It took **J. Kenneth Leap** GL, a longtime resident of Runnemede, NJ, three years to complete a three-story stained glass window project at New Jersey Transit's Pennsauken Transit Center. The work uses stained glass, watercolors, photography and the written word to tell the story of the Camden County township on the Delaware River, starting with its early days as a Lenape Indian settlement. Though Ken's work is displayed throughout New Jersey, the Pennsauken installation—dedicated last fall—is his largest to date.

Earlier this spring, **Carol O'Malia** IL exhibited in a two-person show at Stricoff Fine Art in NYC. The painter lives in Westwood, MA.

## 1987

**Catherine Andreozzi** AP, head of RISD's Apparel Design department, recently collaborated with FAV Department Head **Dennis Hlynsky** 74 FAV (see page 70) on a 3D-printed iBag featured at recent runway shows in Paris and London applauding the new technology.



Sisters **Lois Ann Dreater** MA and **Maria (Dreater) Lozada** MA 83 loved working in RISD's Edna Lawrence Nature Lab when they were on campus studying to be art teachers. Both women went on to pursue careers revolving around their high school alma mater—Scranton High in Scranton, PA—where Maria currently teaches and Lois taught for 42 years, developing an advanced art program still thriving today. Lois Ann always dreamed of creating a nature lab like RISD's that would allow students to produce state-of-the-art portfolios for their college

applications. As part of Maria's recent 50th high school reunion, the Class of 1963 raised \$4,000 for a Scranton High Nature Lab, which will be modeled on RISD's own pride and joy.

Last fall *Trine Giaevers*: *New York Streets and Local Treats*

### Eric White 90 IL

*All of This Has Not Occurred*, Eric's fall solo show at the Martha Otero Gallery in Los Angeles, was well received. Rich with film imagery, his works inhabit an alternative vision of Hollywood that suggests the gaze of a powerful watchman figure. This fall Italian publisher Damiani will release a book featuring the best paintings and drawings the Brooklyn-based artist has made over the course of the past 20 years.

### Nader Tehrani BArch 86

Nader's Boston-based firm NADAAA ([nadaaa.com](http://nadaaa.com)) has earned a 2014 Progressive Architecture Citation for its work with John Wardle Architects on a 170,000-sf building to house the architecture, building and planning program at the University of Melbourne in Australia. Due to be completed this year, the structure is built around a multipurpose studio hall rising four stories to a coffered canopy, with a sculptural cluster of studios suspended in the space.

ran at the Valley Cottage [NY] Library. The solo show featured 33 paintings by **Trine Giaevers** IL of Piermont, NY.

**Lisa Palombo** IL ([lisapalombo.com](http://lisapalombo.com)) is excited to report that she's now represented by







### Maria Dante BIA 89

Maria directs Young Rembrandts, an after-school program in the northwest region of Florida that helps children develop drawing skills and deepen their love of art. An active painter, the resident of Palm Bay, FL also exhibits her work in and around the region.

Deljou Art Group (DAG), publishers of contemporary American fine art. Based in Caldwell, NJ, the artist plans to collaborate with DAG on large floral works on canvas featuring her signature colors and expressive brushstrokes.

### 1988

As part of a team that whipped "Thanksgivukkah" into a cultural frenzy, illustrator **Kim DeMarco** IL traveled to the White House in November for the Annual Hanukkah Reception. Sisters-in-law Dana and Deborah Gitell originally coined (and copyrighted) the term, creating a Facebook page that eventually went viral. When they brought Kim on to help with the visuals, her



revamp of *American Gothic* ended up in *Time*, the *Boston Globe*, the *New York Times*, *USA Today* and *Haaretz* in Israel. As befits this once-in-70,000-years concatenation of Thanksgiving and Hanukkah, Thanksgivukkah culminated in a festival on November 29th at Pico Union in Los Angeles' oldest synagogue.

**Alex Wolf** SC (see page 13)

### 1989

**25th Reunion**  
**October 10 – 12, 2014**

New work by **Christine Casarsa** PT ([christinecasarsa.com](http://christinecasarsa.com)) was on view in a spring group show at the Good Purpose Gallery in Lee, MA to benefit the Great Barrington [MA] Rudolf Steiner School in her hometown.

**Jill Greenberg** PH (see cover and page 3)

In early spring **Helen Lardner** IL of Gates Mills, OH exhibited prints and drawings in *A Difficult Jump* at the Howson Gallery in Cleveland Heights,

### Victoria Azarian 86 GD

"Today, 56% of girls feel they are misinformed about the very thing that makes them a woman," says Victoria, a senior partner and group creative director at Ogilvy & Mather in NYC and creator of the *Vajuzzle* (aka Vagina Puzzle). She's working with the organization Girls for a Change ([girlsforachange.org](http://girlsforachange.org)) to use the puzzle as an educational tool.



### Lisa Albin BArch 90

*The Otto* can be used as an outdoor planter or ottoman and is meant to be a companion piece for Lisa's *Mod Lounger* ([iglooplay.com](http://iglooplay.com)). The piece earned the Brooklyn-based designer recognition in *Interior Design* magazine's 2013 Best of Year Awards.

OH and *The Cleveland Plain Dealer* ran a profile about her work.

A silkscreen image by **So Yoon Lym** PT (North Haledon, NJ) was included in *Camera Lucida Revisited: Current Notes on Photography*, an early spring show at Coohaus Art Gallery in NYC. Sponsored by the AHL Foundation, which supports artists of Korean descent working in the US, the show featured work inspired by Roland Barthes' book *Camera Lucida*.

Last year L.A.-based artist **D. Dan Murphy** IL ([ddanmurphy.com](http://ddanmurphy.com)) self-published *True Tales of Hitchhiking*. His first comic book chronicles the years when

he would pick up hitchhikers and drive them to their desired destinations in the American Southwest.

### 1990

In 2013 **Norman Clayton** GD ([classicletterpress.biz](http://classicletterpress.biz)), a letterpress printer and designer, exhibited broadsides and a limited-edition fine press book called *The Indigo Bunting: 15 Love Poems by Robert Bly* in two exhibitions. *Prized Possessions: A Century of Collecting* was held at the Museum of Ventura [CA] County and *Words and Images: the Art*

of *Letterpress Printing* was hosted by Ventura's Vita Art Center. Norman lives in nearby Ojai, CA.

### Kamilla Talbot 90 GD

*Getting Outside*, a solo exhibition of oil paintings and works on paper, was on view from February through mid-May at the Charles P. Sifton Gallery in Brooklyn. The title of the show refers to Kamilla's habit of painting *en plein air* ([kamillatalbot.com](http://kamillatalbot.com)). The resident of Harpersfield, NY did a residency in Norway last fall and is looking forward to a spring trip to Italy.



### Nicole Eisenman 87 PT

Nicole earned the \$10,000 Carnegie Prize and Medal of Honor for her recent survey of painting paired with new sculpture in the 2013 *Carnegie International*. The exhibition ran from October through mid-March at the Carnegie Museum of Art in Pittsburgh, PA. Jurors applauded the NYC-based artist for making works that move "between a world rooted in the visual language of art history and a forthright, comedic and critical meditation on contemporary life." In addition to her studio practice, Nicole teaches at Bard.







**Carolina Arentsen 91 IL**  
*Queen I* was among the paintings shown in Carolina's February solo show at Gallerie Ellipsis in Newport, RI. The Providence-based artist works with "paper, paint and pretty much anything else she can lay her hands on."

## 1990 continued

In *Partial Recovery*, a late winter solo exhibition at Blackston Gallery in NYC, **Patrick Keesey PT** showed paintings and drawings that negotiate "the pull between construction and erasure." The artist lives in Marfa, TX.

Last fall **David Weeks PT** (davidweeksstudio.com) celebrated 18 years of making lighting, furniture and home accessories by opening a new showroom in Tribeca. While his company will continue to custom-build all its products in Brooklyn, the showroom includes a working studio that allows him to make one-of-a-kind prototypes and collaborate with other artists.

Last year **Amy Bartlett Wright CEC IL** spent six weeks painting a 50 x 45-foot exterior mural at Coastway Bank in downtown Providence. Commissioned to create a natural history scene to minimize the brick face of the building, she worked 56 feet above street level. Amy heads RISD/CE's Natural Science Illustration Program and counts The National Park Service, US Fish and Wildlife Service and the National Museum

of American History among her clients.

## 1991

**Kelly Booth GD** (see page 12)

Since leaving RISD last summer after nine years of teaching in Textiles, **Liz Collins TX/MFA 99** (lizcollins.com) says she feels "free as a bird." The Brooklyn-based artist showed a large piece in *Queer Threads: Crafting Identity and Community*, an exhibition at the Leslie + Lohman Museum of Gay and Lesbian Art that closed in March, and her *Lumberjack Goddess Dress* was featured in the *Queer History of Fashion* exhibition that ran at the FIT Museum in NYC from September until early January. Future plans include traveling to Peru and pursuing a new creative path of inquiry involving optic vibrations and energy fields.

**Katherine Daniels PT** helped Columbia's Teacher College celebrate its 125th anniversary last fall by participating in *Doing and Undergoing*, a group show referencing the philosophy of John Dewey and the three core themes of his text *Art as Experience*. She also exhibited in *The Language of Painting*, a fall group show at Lesley Heller Workspace in NYC, where she lives. This spring Katherine exhibited in a group show at Galeria Yukiko Kawase in Paris and a site-specific work titled *Raritan River Ribbon* is on view through early September at the Hunterdon [NJ] Museum of Art.

*The Genie's Gift* is the latest of more than 20 books for young people by **Chris Eboch PH** (chriseboch.com) of Socorro, NM. RISD Continuing Education faculty member Marlo Garnsworthy is the cover artist for the action fantasy. Chris's experiences at RISD helped her render the artistic characters in *Counterfeits*, her romantic suspense novel for adults published under the pseudonym Kris Bock.

Jewelry artist **LeeAnn Herreid JM** (individualicons.com) opened her studio to the public during the Warren [RI] Walkabout in October. Lucky visitors got to see her experiments and prototypes for everything from inventive lockets to thermometers.

In March *Harper's Bazaar* featured the gut renovation and restoration of an 1852 West

Village townhouse in NYC completed by **Dana Laudani BArch** (danajlaudani.com). He worked with Molly Hatch, who teaches in the Ceramics department at RISD, to decorate the kitchen with custom tile work and enlisted art students from the New York Studio School to hand draw the wallpaper in the dining room.

At the turn of the 20th century, an arms dealer built a castle on an island in the Hudson River 50 miles north of New York City. Though the castle eventually burned down, this summer **Melissa McGill SC** will create a light installation designed to make a new "constellation" above its crumbling walls in Beacon, NY, where she lives. Find more on the project at [melissamcgillconstellation.com](http://melissamcgillconstellation.com).

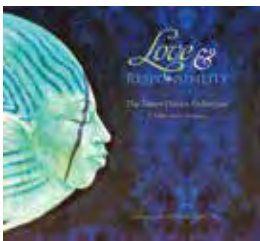
After spending years honing their beer-brewing skills at home in Wellington, New Zealand, husband-and-wife team **Chris Mills IL** and **Natasha Dahlberg 92 IL** have been having fun running the recently expanded Kereru Brewing Company (named after the area's native wood pigeon). "We brew both traditional and gluten-free craft beer...made from the finest ingredients available,"

## Laura Owens 92 PT

Laura's work was on view in 2014 *Whitney Biennial*, which just closed on May 24. A *New York Times* story highlighted her as one of the "women [who] are revitalizing abstract painting." Based in Los Angeles, she is represented by Gavin Brown in NYC, Sadie Coles in London and Galerie Gisela Capitain in Cologne.







### Dionne Benjamin-Smith 91 GD

On a visit with Pope Francis at the Vatican last November, Bahamian Prime Minister Perry G. Christie presented him with *Love & Responsibility: The Dawn Davies Collection* (Callaloo Books), a book Dionne designed, working with editor Erica M. James, a Yale professor of art history and African American studies. Since its release in 2012, it's considered to be the most definitive book on Bahamian art produced to date.

they note. The company has already won three awards from the Brewers Guild of New Zealand, including a 2013 silver medal for its wood-fired toasted coconut porter.

Brooklyn-based artist **Leah Oates** IL (leahoates.com) participated in *Voyages*, a juried group show at the Kiernan Gallery in Lexington, VA in December, and showed in the photography category of the *IRREVERSIBLE Magazine Winners Exhibition 2013* at Gallery 2014 in Hollywood, FL. She also showed recently at The Kurbas Centre in Kiev, Ukraine.

Chickens and microscopic diatoms took center stage in *Diatomite—Out of Sight... and Other Things*, a winter solo show of work by Iowa-based artist **Amber O'Harrow** TX (daisyspider.net) at McNutt Gallery in Iowa City. Her multimedia exploration of the microscopic world was inspired by a recent residency at Lakeside Laboratory in Okoboji, IA.

After co-producing and launching *Habla Blah Blah* (hablablahblah.com), a language learning program for kids, **Kim Powell** IL won the

Indie Music Channel's award for Best Children's Song-writer 2013 for her work with colleague Amy Conroy. The two co-wrote and co-produced the musical set and Kim sang on and designed the graphics for the program, which involves listening to music in multiple languages so the brain makes connections based on rhythm, tone and familiarity. The multi-talented artist/educator lives in San Miguel de Allende, Mexico.

**Keita Turner** AD and her New York-based firm KT Design Solutions (ktdsny.com) won an Honorable Mention for two commercial office projects in the 2012 International Design Awards competition.

"Given the loss of nature as I know it and remember it," says **Arlene Wilson** TX (arlenewilsonearthwork.com), she has returned to painting "to try to feel more hopeful about the future of our planet." Her textile work is still in high

demand, and in the winter the resident of Nashville, TN showed *Mono Ki: The Kimono as Language* at the University of Arkansas in Fort Smith.

## 1992

In December, when **Samantha Che-Min Chang** AP traveled from Philadelphia for a trunk show at Lille Boutique in Portland, OR, *The Portland Mercury* advised readers mulling over purchases of lingerie to opt for Samantha's eponymous line, which is known for its comfort and beautiful finishing. Samantha Chang (samanthachang.com) is carried by fine department stores such as Barneys, Bergdorf Goodman and Fred Segal.

*Shepard Fairey Inc.: Artist/Professional/Vandal* (Cameron + Company, March 2014), an unauthorized new book by G. James Daichendt, focuses on LA-based artist **Shepard Fairey** IL.

Were you at the Tap Room on April 11, 1992? The Blueberries were, and a high-quality recording of the band's performance that night is now available on Bandcamp. Band members **David Horowitz** GD of Rosendale, NY, **Tylor Durand** IL of NYC, **Justin Ferren** ID of Wilmet, NH, and **Fred Poisson** PT of Augusta, GA encourage you to download it for free.

Last fall the Providence-based design/build firm Not Just Design, run by **Edward Neubauer** BArch, completed the second of two computer labs for the Paul Cuffee charter high school in Providence. His firm has also completed recent residential design/build projects in St. George, ME and Brockton, MA.

Last fall **Monique Pandora Rolle-Johnson** PT of Cranston, RI participated in *From the Caribbean Diaspora: 3 Visiting Artists*, an exhibition at Wheelock College's Towne Gallery in Boston, where she gave an artist's talk in conjunction with the show.

Last fall **Denyse Schmidt** GD, owner of Denyse Schmidt Quilts (dsquilts.com) in Bridgeport, CT, displayed



### Elissa Levy 93 GL

After participating in *The Written Word*, a fall group exhibition at the University of South Dakota/Vermillion, Elissa flew off to Lumsden, Scotland for a residency at the Scottish Sculpture Workshop. Normally, she's based in NYC.

quilts at the National Quilt Museum in Paducah, KY and had work featured in the New England Quilt Museum's show *Roots of Modern Quilting: A Fresh Look at Old Quilts*.

*New York Portraits, Part IV*, a solo exhibition of paintings by NYC-based artist **Sonya Sklaroff** PT (sonyasklaroff.com), ran from March through early April at Galerie Sparts in Paris. At the opening visitors also celebrated the release of a new book *Sonya Sklaroff*, which features a forward by Harlan Coben.

**Joshua Yeldham** FAV of Sydney, Australia, travels up the Hawkesbury River on a boat

with his family, making art as he goes. Reporters from *The Sydney Morning Herald* (media.smh.com.au) recently filmed him making work and talking about the experience.

## 1993

TLC, the bestselling female musical group that rose to fame in the 1990s, commissioned illustrator **Derek Gores** IL (Melbourne, FL) to create the cover art for a new album celebrating their 20-plus year anniversary.

After creating visual effects for over 17 years, **Jonah Hall** PT teamed up with another creative director to form Timber (timber.net). Based in Pacific Palisades, CA, they're now designing and finishing several music videos and commercials.

### Daniel Gonzalez 93 GD

*Mass Explained* (massexplainedapp.com), an app created as an interactive teaching tool about the Roman Catholic Mass, is getting rave reviews from the religious community for its engaging design and ease of use. Based in Hialeah Gardens, FL, Daniel spent the better part of 20 years working to understand the most fundamental Catholic rituals in preparation for launching *Mass Explained* in January.







## 1993 *continued*

The identity campaign **Jeffrey Henderson** GD of JH/DSGN (jhdsgn.com) did for Tag New Media was recognized in *Print* magazine's 2013 *Regional Design Annual*. The designer is based in Shelburne, VT.

Last fall Los Angeles-based artist **Marion Wesson** PT exhibited in *distortion*, a well-received solo show at Sporting Club Russafa in Valencia, Spain.

## 1994

20th Reunion  
October 10–12, 2014

The *Wall Street Journal*'s magazine named **Do-Ho Suh** PT *Art Innovator* of 2013. A November article in the magazine discusses his

preoccupation with the idea of home and what it means to belong, along with his ability to strike a nerve with his ambitious work. Reviewer Julie L. Belcove notes that Do-Ho's "almost uncanny ability to hit these major touchstones of our time—and do it with the lyricism of a poet—has made him one of the most internationally in-demand artists of his generation."

*Semm*, a sci-fi feature film written and directed by **Josh Feldman** GD, was screened in February at the Boston Science Fiction Film Festival. In late 2013 SF Indiefest's *Another Hole in the Head* festival named

## Kristin Varner 95 IL

Since *Pink Cupcake Magic* (Henry Holt, 2014) was released earlier this year, Kristin's illustrations for the children's book written by Katherine Tegen have gotten noticed. "Varner's dynamic acrylics are a bright spot," notes *Publisher's Weekly*, while *Booklist* writes: "The bright illustrations, with their exaggerated, rounded shapes, keep the action moving and provide plenty of details."

the "nano-budget" release the Best Local Feature. *Semm* tells the futuristic story of a downtrodden factory worker whose bleak, almost unbearable existence (inspired by real-world prison camps in North Korea) is irrevocably changed when an ancient, alien intelligence makes contact with him.

The Rhode Island State Council on the Arts has awarded **Paul Phillips** TX a Music Composition Fellowship for 2014. Lucky listeners heard him perform compositions at the Pawtucket Arts Collaborative Mill Gallery in early March.

Painter **Doug Rugh** GD, who runs Osborn & Rugh Gallery on Cape Cod, is well known for his classical still lifes and portraits in oil. Recently, to flex his agility, he began painting quick sketches of strangers by disguising his paint box as a laptop and spending time in coffee shops surreptitiously painting his chosen subjects. Calling the series *Stolen Likenesses*, Doug has also written "a tongue-in-cheek" *Covert Portrait Acquisition Manual* for anyone else interested in trying it.

In December **Jennifer Shaw** PH coordinated the three-day Festival of Photography in New Orleans, aka PhotoNOLA 2013 (photonola.org). The NOLA resident also exhibited her work as part of the festival, along with fellow alums **Sarah Greene Reed** PH of Austin, **Meg Turner** 08 PR of New Orleans and **Annie Laurie Erickson** 05 PH of Portland.

**Daniel Sousa** IL (see page 11)

**Hildegard Vásquez** BArch (see page 56)



## Seth MacFarlane 95 FAV

As executive producer and the prime mover behind *Cosmos: A Spacetime Odyssey*, the new series airing this spring on Fox, Seth (right) is pleased that the remake of the Carl Sagan series he loved as a kid is inspiring millions of viewers in 181 countries to reevaluate the importance of scientific discovery. Neil deGrasse Tyson (left) assumes Sagan's role in the new series.

In January **Dan Wood** PR, who teaches in RISD's Printmaking department, was featured as *Paper Connection International's* Artist of the Month.

## 1995

**Amy Bernhardt** PR (see page 15)

Last fall *Riparian*, an installation by **Chris Condon** SC, was featured at Signature Gallery in Atlanta, where he lives. The show presented works crafted from ferro cement, cedar, limestone and birch to evoke a riverbank habitat.

**Christopher Dina** GD (see page 13)

In January **Aaron Meshon** IL raised more than twice his

Kickstarter goal to create a jam-packed "map" of Brooklyn. "For years I have dreamed of making a jumbo BROOKLYN poster to pay tribute to my home and all the awesome people, food, parks, architecture, potholes, traffic, French bulldogs and love that I feel here every day," Aaron explained.

PurePhoto (purephoto.com), a company run by **Ryan Phillips** PH of Westlake Village, CA, offers a gallery of photography curated for the interior design and architecture markets, and is now adding a division to cater to LA film studios. The company goes through rounds of curation, adding new artists each year,

## Ken Millington 96 IL

Now that we've all gone digital, you can harken back to the old days by checking out *Static Fossil*, a billboard depicting screen static, on the northwest corner of 149th Street and the Grand Concourse in the Bronx. Ken, who lives in Brooklyn, completed the public artwork in collaboration with the organization 14x48, a group that repurposes billboards to enliven the city with work by emerging artists.



## Jill Scher 94 TX

When the advocacy group Wilderness Workshop chose Jill as one of two artists invited to do a 2013 Artist in the Wilderness residency in the backcountry near Aspen, CO, the Colorado resident produced pieces such as this, *Mother's Lap*, in the lands the group seeks to protect.







so be in touch if you'd like Ryan to consider your work.

When designer **Andrea Valentini** BIA (andreavalentini.com) opened her concept flagship store on Providence's East Side last fall, she was joined by dozens of area officials, local merchants and shoppers for an official ribbon-cutting and a citation presentation by Providence Mayor Angel Taveras. Andrea also still teaches at RISD as an adjunct faculty member in Interior Architecture.

## 1996

In late winter Brooklyn-based designer **Lindsey Adelman** ID (lindseyadelman.com) exhibited works in *TOTEM*, a three-person show of lighting, sculpture and paintings at The Future Perfect in San Francisco. She collaborated with glass artist Nancy Callan on a collection of three one-off chandeliers for 2014.

One simple gesture and an appreciation for the pleasure of letting something go—and getting it back—led **Jed Berk** PT to create *Itsabob* (itsabob.

## Regina Scully 97 PT

*Meridian* (2013, acrylic on canvas, 76 x 72") is among the works on view in *Entrance*, Regina's first New York solo show, which was held last fall at C24 Gallery in Chelsea. The exhibition presented a new series of paintings referencing an archetypal entrance into the subconscious. Based in New Orleans, the artist says her works are "meant to become a personalized dreamscape for the viewer."

com), a squeeze-and-release balloon toy. The LA-based artist works primarily with inflatables and ran a successful Kickstarter campaign to put the toy into production.

In addition to projects ranging from a residence in Los Angeles to a fashion studio expansion in Manhattan, the NYC-based firm Freecell has been awarded a commission for PXSTL, a community arts and urban design-build incentive in St. Louis. Run by **Lauren Crahan** BArch and **John Hartmann** 95 Arch\*, Freecell will transform a vacant lot into a community

gathering space. The goal is to use small-scale intervention for large-scale urban transformation.

**Fesseha Demessae** ID (Randallstown, MD) recently posted photos from her series *Lalibela* to portfolios.risd.edu and on behance.net. Lalibela is a mountain town in northern Ethiopia that is home to just under a dozen 12th-century churches carved out of rock from the top down.

In January and February, **T. Marie Dudman** FAV exhibited *Liminal Pixels* at the Radcliffe Institute for Advanced

## Joseph De Leo 94 PT

Last summer the fair-trade catalogue *SERRV* commissioned Joe (jidelephoto.com) to produce portraits and short videos documenting local artisans in Kathmandu, Nepal. "It was a great opportunity to get an intimate understanding of the lives of the craftsmen, their aspirations and their hardships," he writes.

Study's Byerly Hall Gallery in Cambridge, MA. A Radcliffe-Harvard Film Study Center Fellow, she works at the convergence of painting, film, photography and animation, and showed *THREE LUMINARIES*, a triptych of time-based pixel paintings. She is an assistant professor at MASSArt.

Style.com raved about the Fall 2014 ready-to-wear collection by NYC-based designer **Tess Giberson** AP, noting that she strikes an interesting tone by investing drama into the mundane sportswear that characterized her New England childhood.

Late last year **Lee Lee (Lee Leonard)** PT (Denver) traveled to Haiti to participate in the *Ghetto Biennale* (ghetto.biennale.org). Artists spent three weeks working on the island before presenting works to audiences in Port au Prince (see also page 12).

## 1997

Type designer **Cyrus Highsmith** GD, who teaches in RISD's Graphic Design department, published his first children's book in 2013. He created *Apple Bear Cat* (Occupant Press) as a very simple alphabet book for his 3-year-old daughter, who is now a publishing professional



## Ebon Heath 94 GD

Blurring the lines between typography, product design and fine art, Ebon (listeningwithmyeyes.com) turned to the poetry in the lyrics of *The Message* by Grandmaster Flash and the Furious Five to create *Push Me*, the first of four designs in his *Typographic Chandelier Collection*. The limited edition of 20 chandeliers is handcrafted to order from laser-cut maple wood veneer. Ebon lives and works in Brooklyn, Bali and Berlin.

since she "approved all the artwork and carefully proofread all the text."

Last winter Bamboo DNA, the Santa Barbara, CA-based company run by **Gerard Minakawa** ID, was commissioned to build an impromptu set for a TV commercial originally intended to air during the Super Bowl. The FIAT spot starring Sean Combs has been airing since late winter.







## Val Britton 99 PR

Val (valbritton.com) lives in San Francisco but spent much of this year in residence at the Bemis Center for Contemporary Arts in Omaha, NE and the Djerassi Foundation in Woodside, CA. She won an unrestricted grant of \$25K as a Eureka Fellowship from the Fleishhacker Foundation. Her piece *Reverberation #11* (2013, graphite, ink, and collage on paper, 30 x 29 3/4") is shown here.

a new permanent work for the Beverly [MA] Common that will involve her traveling across the country in an antique Buick Centurion convertible, visiting poets and writers and soliciting answers to as-yet-unasked questions by eventual visitors to the oracle.

**Amanda McCorkle** GD (see page 30)

After working in fashion for 15 years, **Jennifer McNabb** AP became disenchanted with watching "fast fashion" flourish while labor and environmental standards deteriorated. As a result, she recently launched M&J London (mj-london.com), an eco-focused line of candles, jewelry and soon, clothing.

Running the rapids... in Columbus, GA? You bet. Following up on the Emmy award-winning documentary *Chattahoochee: From Water War to Water Vision*, **Rhett Turner** PH co-produced and

directed *Chattahoochee Unplugged*, a film about the restoration of a key stretch of the Chattahoochee River. Two dams in the river were blasted open to create the world's longest urban (and Olympic-class) whitewater run. Based in Atlanta, Rhett is president of the filmmaking company Red Sky Productions.

## 1999

**15th Reunion**  
**October 10 – 12, 2014**

*Thousand Year Old Child*, a three-person exhibition that ran from March through early May at Planthouse in NYC, featured work by Brooklynites **Glen Baldrige** PR and **David Kennedy Cutler** 01 PT. Through printmaking, soft sculpture, papermaking, digital printing and sheet metal sculpture, Glen and company urged viewers to consider the proposition behind the show's title.

Curses, fairytales and the words we tattoo on ourselves were at the core of *Last Word*, a show curated by **Ali Goodwin** GD at Drift Gallery, the venue she directs in Portsmouth, NH. The fall show included a gown made of recycled kids' Golden Books by **Ryan Jude Novelline** 12 IL, paintings by **Tyson Jacques** MFA 10 PR and Ali's photos and recordings. Last fall she also helped organize Art on the Hill Open Studios in Kittery, ME, where she lives. **Blair Labella** 81 CR of Lee, NH was one of the participating artists.

## Jeff Grantz 98 ID

*Materials & Methods*, Jeff's design and production studio in Boston, won the Digital Signage Expo's gold award for Corporate Digital Content Installation of the Year for its integrated digital media work in the State Employees' Credit Union executive tower in Raleigh, NC. He also recently collaborated with shoe giant Converse to install 10-foot-tall letters spelling the company's name atop the future site of its global headquarters in downtown Boston. In January *Materials & Methods* created an impressive 360° projected installation in the rotunda of the Hynes Convention Center for the well-attended inaugural celebration for Boston's new mayor.



## Sara Greenberger Rafferty 00 PH

Sara's work was on view in 2014 *Whitney Biennial*, which just closed on May 24. Rafferty works out of her studio in Brooklyn, where she pushes the bounds of photography, often working with acrylic polymer, acetate, Plexiglas and other unorthodox materials in making compelling pictures. She's represented by Rachel Uffner Gallery on the Lower East Side.

**John Gordon Gauld** PT (Brooklyn) drew from many sources—including found remnants of the sunken Zodiac Suite of the *SS Andrea Doria* and Pink Floyd's 1966 song *Interstellar Overdrive*—for his early spring solo show at Salomon Contemporary in NYC. Named after the song, the exhibition featured six egg tempera paintings and one large distemper work. Emphasizing the importance of firsthand observation of art, John uses rare, historic pigments like cinnabar, lapis lazuli, malachite and madder root.

In March **Joseph Hart** IL (Brooklyn) showed untitled works on paper and canvas in *VOLTA NY*, an invitational show of projects by emerging solo artists at the SoHo loft space 82Mercer in NYC. Halsey McKay Gallery, which represents him, was among the 90 galleries with work on display.

Textiles as the vehicle for working at the intersection of multiple cultural influences is the subject of *Cultural Threads* by **Jessica Hemmings** TX (jessicahemmings.com), head of faculty of Visual Culture at the National College of Art & Design in Dublin, Ireland.

## 1997 continued

In the week leading up to Valentine's Day, *The Boston Globe* urged readers to dignify the obligatory holiday bouquet by placing them in a vase by **Caleb Siemon** GL. Based in Providence, the designer says glassblowers are born pyromaniacs. His Siemon & Salazar (siemonandsalazar.com) pieces are available at risd|works, among other retailers.

## 1998

**Nina Bays** IL (Wilmington, NC) recently illustrated *The Adventures of Trixie and Dinkidoo*, a book by Kelli Auerbach described as "a fanciful romp through one

girl's discovery of masturbation." With blurbs by Annie Sprinkle and Betty Dodson and innocent-looking illustrations, it's one of a kind.

**Dee Boyd** FAV of Floating Pear Productions created animation for commercials in the IFC No Brainers Gillette Movember campaign. Dee lives in Pawtucket, RI.

**Anna Schuleit Haber** PT of Brooklyn earned a 2013 Artist Fellowship from the New York Foundation for the Arts (NYFA) in Music/Sound for her creative collaboration with her husband Yotam Haber. She also won an NEA Arts and Cultural District Public Art Competition to create *The Beverly Oracle*,





### Andrea Silva BLA 02

As a senior project designer at WET in Los Angeles, Andrea traveled to Sochi, Russia many times last year, as part of the team working on the impressive fountain WET designed for the Waters of the Olympic Park. As one of three fountain choreographers, she worked on countless details, including making sure that each nozzle was programmed properly to spray in time with the classical music played at the elaborate opening ceremony for the 2014 Olympic games. Water "is an incredibly rewarding element to work with because people are attracted to it," Andrea says. "It has an incredible capacity to move us emotionally."

**Andrew Kuo** GD (NYC) was pleased that his limited-edition art book *Linfinite Jest* (8-Ball Zines/Pau Wau Publications) quickly sold out at its January release party. The book "is about [basketball star] Jeremy Lin, being a fan, being Asian, being a New Yorker, being disappointed and remaining hopeful," Andrew explains. Known for his bold abstractions and graphic depictions of collated information, the designer also maintains a hugely popular earlboykins Instagram feed.

**Laura Evonne Steinman** SC (Somerville, MA) has been named the 2014 Massachusetts Art Education Association Special Needs Art Educator of the Year. At the MAEA convention last November, she made a presentation on the multi-sensory classroom she designed to be welcoming to all. Find more about her work at [handinhandarts.com](http://handinhandarts.com).

In a profile last fall in *GoLocal Worcester* [MA], **Jen Swan** PT (Barre, MA) talked about finding the balance between

creating her own artwork as a plein air landscape artist and her work in the community—as a teacher at the Worcester Art Museum, Worcester Center for Crafts and the Worcester Think Tank at the Ecotarium.

## 2000

Last fall **Megan Biddle** GL ([meganbiddle.com](http://meganbiddle.com)) showed nature-inspired drawings, videos, metal and glass sculptures in *Gravitational Pull*, a solo show at Pittsburgh [PA] Center for the Arts. She lives in Philadelphia.

## 2001

Thanks to the success of a recent Kickstarter campaign, artist **Cari Saenger Adams** PR is making 50 small egg tempera paintings for her August solo show at Susan Calloway Fine Arts in Washington, DC, where she lives.

*Altered State Library*, a late winter solo show of work by **Katie Herzog** PT at Monte Vista Projects in Los Angeles,

### Krista Ninivaggi BArch 02

In January *Contract* magazine named Krista its 2014 Designer of the Year for her work as director of the interior design group at SHoP Architects in New York City. The award follows closely on the heels of her win of Young Gun status from *Curbed*, a popular real estate blog that uses the designation to identify up-and-coming talent in the fields of architecture, interior design and urban development.



presented a series of site-specific paintings depicting the interior of the public library branch closest to the gallery, each painted through the lens of a different psychedelic drug. Katie holds a degree in library science and lives in LA.

**Meghan Reilly Michaud** GD, an art teacher at Andover [MA] High School and an ex-officio RISD trustee, made an eloquent case for the value of STEAM—adding art to science, engineering and math education—in an essay that appeared in the January issue of *District Administration*. In March she made a powerful presentation on the same subject, speaking to a Google Hangout hosted by NOVA Education in Boston. Meghan is based in Merrimac, MA.

In April new work by **Laura Mylott Manning** SC was on view in *Push It*, a group show at ArtNow NY in NYC, where she lives. Last fall pieces from her *Fibers and Threads* series were included in the all-female group exhibition *Art Inside* at the Baur au Lac in Zurich and in another show at the Carlton Hotel in NYC. The UN magazine *Centerpoint Now* ran a feature on Laura's work as a board member of Friends of Dag Hammarskjöld Plaza, which involves curating public art projects about sustainability.

**Natalya Zahn** IL (see page 96)

## 2002

Work by **Jessica Frelinghuysen** PR was on view this spring in *Detroit: Artists in Residence*, a group show at the Mattress Factory in Pittsburgh, PA. Her installation *My City is Your City* offers a physical and audio

### Alison Lee Schroder 02 PT

Married artists Allison and Gerardo Camargo of Bethesda, MD explored the physical and psychological space they share in everyday family life in their January exhibit *Personal Space* at Pieter in Los Angeles. Through drawings, paintings and objects, the couple invited viewers into their personal space—"a soup of nostalgia, pain, joy and humor that is both unique and universal."

representation of her 4+ years in Hamtramck, MI, a 2.2-square-mile city within Detroit.

**Jason Herron** GD is now a senior art director at Ignition Print in Los Angeles, where he lives. Ignition recently won two *Hollywood Reporter* Key Art Awards—a gold for its print campaign for the film *The Hobbit: An Unexpected Journey* and a silver for its print campaign for the *Texas Chainsaw 3D*.

### Jennifer Leipham 00 PH + Colin Klück BGD 00

Jennifer, Colin and their son Leo welcomed Catalina Elle Klück on February 10, 2014. The family lives in San Jose, CA.







## Kim Harty 06 GL

*Old Venetian Glass* (digital print, 36 x 48") is included in *Supercool Glass*, a group show continuing through June 8 at Shelburne [VT] Museum. Kim (kimharty.com) made the print by taking slow exposure photos of herself "performing" the silhouette of 75 pieces of Venetian glass from the collection of Vojtech Lanna. Other alums with works in the show include **Gary Bodeker** 09 GL, **Suzanne Peck** MFA 09 GL, **Stefanie Pender** MFA 09 GL, **Charlotte Potter** MFA 10 GL and **Bohyun Yoon** MFA 08 GL. Based in Chicago, Kim also contributed a piece to the spring issue of *GLASS Quarterly*, which was dedicated to the legacy of the late glass pioneer Harvey Littleton.

## 2002 continued

With its cache of abstract geometric murals by Paul Kelp, the basement of a public housing complex provided the inspiration for the design of the Brooklyn Museum's new Saul Restaurant. UHURU, the multidisciplinary design firm co-founded by **Bill Hilgendorf** ID, used replicas of the murals in the main dining room, creating a striking space that balances raw materials and sophisticated design elements. Head chef Saul Bolton selected UHURU, which is celebrating 10 years in Red Hook, for its ability to capture and express the borough's unique spirit (see also page 17).

**Jason Horvath** ID (see page 17)

The ever-prolific entrepreneur **Julia Rothman** IL (julia.rothman.com) created a line of holiday items for Crate & Barrel. Hardly skipping a beat, in March she released her latest book, *Hello, New York: An Illustrated Love Letter to the Five Boroughs*, a richly illu-

strated and annotated guide to the city she calls home (see also page 13).

Earlier this year *The Primers for the Naming and Un-Naming of Things*, an interactive installation by **Andrew Oesch** FD and **Agata Michalowska** 07 PR, was on view at the Providence Public Library and AS220 in Providence, where they live.

## 2003

In April **Jessica Hess** IL exhibited work in a two-person show at Breeze Block Gallery in Portland. This spring she teams up with Bay Area graffiti writer GATS (Graffiti Against The System) for a two-person show at her new gallery, Hashimoto Contemporary in San Francisco, where she lives.

Artist **Jane Kim** PR (San Francisco) has teamed up with DODOcase to launch the *Endangered Species Collection*, a limited-edition series of custom iPad cases inspired by her *Migrating Murals* project.

Thirty percent of proceeds help fund *Migrating Murals* and its nonprofit partner, the Eastern Sierra Interpretive Association.

The Knight Foundation has awarded Poly-Mode, a studio run by **N. Silas Munro** GD in Miami Shores, FL, a \$40,000 Arts Challenge grant to create the Biscayne Makers Co-op, a space where South Floridians can design, fabricate, print and exhibit. Digital printers, laser cutters, silkscreen setups and more will be available to makers from underserved communities that have historically lacked spaces for creative practice.

This spring singer-songwriter **Marissa Nadler** IL/MAT 04 (marissanadler.com) promoted the release of her latest album *July* (Sacred Bones/Bella Union) with a West Coast tour, followed by gigs on the East Coast. The seventh record to feature her ethereal vocals and finger-picked guitar, it was recently

## Max Katler 05 SC + Theresa (Webbert) Katler 07 SC

Max and Theresa are thrilled to let RISD friends know about the birth of their daughter, Rivka Lila Katler, on November 27, 2013. After graduating from the Maine School of Law with highest honors, Max is now working as a civil rights/employment law litigator. The family lives in Whitefield, ME.

featured on NPR's *World Café: Next*, which applauds her "subtle yet psychedelic sound," while describing her music as "dreamy, melancholy and utterly captivating." You can hear samples on soundcloud.

Providence-based artist **Christina Rodriguez** IL organized *Kidlit Salon*, a group show of children's book illustration that included work by fellow grads **Catherine Smith** 04 IL, **Michelle Martins** 05 IL, **Courtney Autumnn Martin Peck** 06 IL and **Talia Levitt** 11 IL. The show ran from September to January at The Olive Tap in Providence.

**Holladay Penick Saltz** PR added to her last name when she married Sam Saltz in Brooklyn last September. After first meeting in 2008, they found that their shared loves (including food, travel and each other) brought them back together in 2012. The newlyweds live in Brooklyn.

In December *New York Magazine* interviewed **Hanna Linnea Sandin** GL (Bedminster, NJ) about her pared-down jewelry line called SAMMA (sammassamma.com), which means *same* in Swedish. Although Hanna is primarily

a sculptor, a necklace that she made on a whim for friends quickly sold out when she reproduced it for the store Mc & Co. She's been making SAMMA collections—bracelets, necklaces, cuffs, rings and necklaces—since 2009.

Work by **David Sherry** PH (Los Angeles) was included in *What Is a Photograph?*, a survey exhibition on view from January 31–May 4 at the International Center of Photography in New York City.

**Laurelin Sitterly** IL + **Christina Rodriguez** IL (see page 61)

Other Means, a NYC graphic design studio founded by **Ryan Waller** GD (Brooklyn) and three partners, recently launched a new identity and website for the Institute of Contemporary Art in Philadelphia, released a new font called *Coexist* and redesigned the identity for Artis, a nonprofit organization that broadens international awareness and understanding of contemporary art from Israel.

When the online design magazine *L'ArcoBaleno* set out to identify some of the most influential designers and dealers in Los Angeles today,





#### Rebekah Lowell 04 IL

Rebekah's painting *Western Painted Turtle* won second place in the 2014 Oregon Habitat Conservation Stamp Contest run by the state's Department of Fish and Wildlife. Her oil painting of an American wigeon won the 2014 Maine Duck Stamp Contest, with the new stamp due out this summer. Proceeds are used to conserve and manage Maine's waterfowl. Rebekah is based in Biddeford, ME.

**David Wiseman** FD of Pasadena, CA topped the list. Ceramist **Adam Silverman** BArch 88, who's working on his first public art commission for the city of West Hollywood, CA, also made the list, along with designer **Tanya Aguiñiga** MFA 05 FD, who collaborates with the design collective Commune and shows at Reform Gallery in LA.

## 2004

**10th Reunion**  
**October 10 – 12, 2014**

With a grant from the Graham Foundation, **Anthony Acciavatti** BArch (Cambridge, MA) and two co-editors recently launched *Manifest: Journal of American Architecture and Urbanism* (manifest project.org). The first issue features work by GRNASFCK, an experimental landscape studio in Brooklyn and "atop a mesa in New Mexico" run by **Colleen Tuite** MLA 11 and **Ian Quate** MLA 11.

**Nicole Catrett** SC (see page 12)

In March **Aymar Ccopacatty** SC (aymart.org) helped coordinate a three-week trip to Peru, where travelers connected with the Quechua and Aymara communities on what's called a medicine path between Cusco and Lake Titicaca. Aymar also collaborates with textile artists in Puno, Peru, making unique knitted miniature key chains from recycled plastic bags "that would otherwise be blowing in the Andean breeze, contaminating our natural environment of Lake Titicaca, 12,000 ft. above sea level."

Since launching Geremia Design in 2010, interior designer **Lauren Geremia** PT has become "the go-to firm for San Francisco startups," according to a story in the *San Francisco Chronicle*. In the process of doing great work for tech leaders such as Instagram, Dropbox and Hightail, among

others, Lauren has been attracting attention through a host of write-ups in *Design & Trend*, *Quartz*, *Designboom* and *Casa Vogue*.

**John C. Gonzalez** IL (johncgonzalez.com) is visiting the Republic of the Maldives on a Traveling Fellowship through the School of the Museum of Fine Arts, Boston. He'll work with local stone carvers to create a series of sculptures, each of which will be 59 cm tall—the amount the sea level is predicted to rise in the Maldives by the end of the century. After designing and constructing the pieces with local artists, John will place the sculptures at sea level in various locations throughout the islands.

**April Kuo** GD and **Paolo Rivera** 03 IL were married on September 21, 2013 in Pocantico Hills, NY. The couple lives in San Francisco.

In December *New York Times* art critic and RISD honorary degree recipient Roberta Smith introduced four shorts by **Ryan Trecartin** FAV (Los Angeles), an artist she predicts is "bound for greatness," at the *Migrating Form* festival at BAMcinématek in Brooklyn. The March 24 issue of *The New Yorker* featured a fascinating, nine-page feature on Ryan written by Calvin Tompkins, who notes, "Not even [Nam June] Paik...made videos that are as consistently non-boring as [Ryan's]—or as full of breaking news about the future."

## 2005

**Gwenyth Barrow** IL has been hired as the first Outreach and engagement manager of Oregon BEST, a nonprofit that works to accelerate solutions to environmental challenges through clean technology innovation. She previously worked for the Yosemite National Park Archives in El Portal, CA and was drawn to Oregon because so much is happening there in the field of sustainable design.

**Syed Zayd Bilgrami** BArch and **Sarah Najmi Bilgrami** BArch 01 co-direct the Najmi-Bilgrami Collaborative, one of the leading architecture firms in Pakistan. While Syed is noted for his vision and work ethic,

*The Express Tribune*, published in conjunction with the *International New York Times*, named him *Hottie of the Week* in February, citing his "face, body, talent and total package."

**Joe Gebbia** ID/GD (see page 62)

New Yorker **Samantha Katz** GD organizes sponsorship and press for Arts in Bushwick (artsinbushwick.org), an all-volunteer organization known primarily for its annual arts and culture festival *Bushwick Open Studios* (BOS).

Interested in capturing a society's essence after its dissolution, **Regina Mamou** PH uses large-format photography to examine inactive utopian communities in the Midwest and mid-Atlantic. Her solo show *Unfortunately, It Was Paradise* ran from October to January at City Gallery in the Historic Water Tower in Chicago, where she lives. Regina also exhibited in *Distant Images*, *Local Positions*, a group show at The Elizabeth Foundation for the Arts in NYC that included work by **Annie Laurie Erickson** PH (Portland, OR).

Now an adjunct faculty member at RISD and program director of the Mt. Hope Learning Center in Providence, **Eric Telfort** IL recently earned the Program Director of the Year honor from the Rhode Island After School Alliance. *SIMULACRA*, a fall solo show of his paintings held at the University of Houston's O'Kane Gallery, also reflected on how our experiences in youth prefigure our adult lives. Eric has an ongoing YouTube series called *I Am Art* that he likes to share with "art enthusiasts, and no enthusiasts."

*Dialogue*, a group exhibition held earlier this year at Tambaran Gallery in NYC, paired extraordinary pieces from the gallery's permanent collection of tribal African art with contemporary work by Western artists. Contributor and co-curator **Virginia Inés Vergara** IL (Brooklyn) notes that the show was inspired by the fact that "concepts about making and meaning overlap across cultures."

## 2006

Building on the simple concept that people love their pets, this spring **Jane Chung** GD launched Kloooff (klooff.com), a new mobile app she developed with co-founders Mario Encina and Alejandro Russo to encourage users to share photos and videos of their pets. "I'm grateful that RISD has really helped shape my thinking and trust my entrepreneurial abilities to jump into a high-risk startup so late in the game," the NYC-based designer says.

**Sarah Gilbert** GL is the first artist to be awarded the Robert M. Minkoff Foundation Residency at the Chrysler Museum Glass Studio in Norfolk, VA. During the January residency, she created *Laboring*, making body castings of visitors' bodies. Sarah is currently a visiting artist at Reed College in Portland, as well as an adjunct faculty member in applied craft and design, a master of fine arts program offered jointly between Oregon College of Art and Craft and Pacific Northwest College of Art.

#### Katherine Roy 04 IL

*Neighborhood Sharks*, Katherine's first illustrated nonfiction book for Roaring Brook Press (for David Macaulay Studio), is due to be released this fall. The NYC-based illustrator (katherineroy.com) will also work on *How to Be an Elephant*, due to be released in winter 2016, along with a still-untitled exploration of reproductive biology in the natural world. Katherine is also the illustrator of *The Expeditioners* series by S.S. Taylor and of *Buried Beneath Us* by Anthony Aveni.







## Asher Israelow BArch 08

In March Asher ([asherisraelow.com](http://asherisraelow.com)) showed *Anamorphic Console*, the first piece in a series that uses solid walnut and brass inlay to compose hidden geometries, as part of a new line of furniture that debuted at the Architectural Digest Home Design Show in NYC. The Brooklyn-based designer explains that in the 15th century anamorphic projection was used to pass secret messages or conceal visions within paintings. The same month *The Wall Street Journal* selected his *Lincoln Chair* for a piece entitled *Eight Best New Wooden Chairs*.

## 2006 continued

West Hollywood, CA resident **Brandon Herman** PH is half of a two-man improv group, Brandon & Stephen, with Stephen Perlstein. The duo won second place in *Two For The Money*, a competition of two-person teams in LA. You can view their winning entry at [indi.com](http://indi.com).

A photograph by **Erin Kyle Danna** IL of Brooklyn is included in *Made in NY 2014*, a juried exhibition closing May 25 at the Schweinfurth Art Center in Auburn, NY.

**Jamie Kutner** PR, a graduate student in printmaking and book arts at Louisiana State University and a self-described “font geek,” is producing a series of educational books in several languages — Mro, Marma and Chakma, languages spoken by a dwindling number of people in Bangladesh — as part of the Endangered Alphabets Project. Once completed, the books will be the first printed educational materials available to Bangladeshi students in their native languages. Jamie lives in Baton Rouge, LA.

Congratulations to **Ng'endo Mukii** FAV (Nairobi, Kenya) for winning third prize (and \$5,000) for Best Documentary in the international Afrinolly Short Film Competition held earlier this year. The award adds to the growing list of accolades for her film *Yellow Fever*.

Rich Brilliant Willing, the design firm co-owned by New Yorkers **Theo Richardson** FD, **Charles Brill** FD and **Alexander Williams** FD, was featured in the October issue of *Details Magazine* as part of the issue's *Three to Watch: The Disruptive Designers*.

In February **Leah Wolff** PR ([leahwolff.com](http://leahwolff.com)) worked with Guy Ben-Ari to curate *Waiting Room*, an evening “of cathartic art making” at Kunsthalle Galapagos in DUMBO. The show also included a collection of works by artists, including **Arielle Amenoff** PR of NYC and **Jesse Greenberg** 04 SC of Brooklyn.

## 2007

“Do you know what they say about men with bigger signatures?” asks New Yorker **Meghan Gordon** PT in a line of a poem she wrote repurposing a handful of the hundreds of words flagged by the NSA in their surveillance of email communications. Last November Meghan exhibited this and

## Chad Gowey 09 IL

Chad created watercolor illustrations for the new book *Lincoln Memorial: The Story and Design of an American Monument* (Chronicle Books, May 2014). Written by Jay Sacher, the book delves into the design, construction and political history of the monument. Chad lives in Boston.

other work in the inaugural show in the basement of 356 S. Mission Road in Los Angeles.

**Allison Valchuis** CR ([allisonvalchuis.com](http://allisonvalchuis.com)) exhibited a sculpture called *24* in the *Faculty Art Show* that ran over the winter at the 92nd Street Y Art Center in NYC, where she lives.

## 2008

Presented by Digital Book World, the 2014 Digital Book Award for Digital Cover Design went to **Pamela Baron** IL of Providence for illustrating the interactive children's app *A Shiver of Sharks* by Julie Hedlund. A sequel to the app *A Troop Is a Group of Monkeys*, *Sharks* has since been combined with and made into a hardbound book named after the first app.

Six alumni made *Forbes'* latest *30 Under 30* list of “the brightest stars” in the Art & Style category. The list includes furniture designers **Asher Dunn** ID, **Simon Haas** PT\* and **Crystal Ellis** MFA 11 SC, part of the two-person Egg Collective; NYC-based painter and actor **Jemima Kirke** PT; designer **Colin P. Kelly** 07 ID; and illustrator **Victo Ngai** 10 IL. Finnish graphic designer **Lotta Nieminen**, who earned straight A's when she attended RISD as an international exchange student, also made the *Forbes* list of promising young professionals.

In April **Charlie Immer** IL (Hagerstown, MD) showed paintings “heavily inspired by the isometric perspective seen in many video games of the '90s” in *Loose Juice*, his first solo show at La Luz de Jesus Gallery in Los Angeles. Last fall his work was also featured on the cover of *Juxtapoz* magazine.

Get a quick refresher on how much women have always been sidelined in the world of art in *Unlock Art: Where Are the Women?*, an entertaining overview hosted by painter/actor **Jemima Kirke** PT (Brooklyn). Tate Modern in London released the video in January. Earlier this spring Jemima exhibited new paintings in a solo show at Frouladi Projects in San Francisco.

**Harrison Love** IL ([harrisonlove.com](http://harrisonlove.com)) says that his last name makes February a busy month for him, with three shows opening on Valentine's Day: *A Love Affair* at the John Erdos Gallery in Singapore, a solo show called *LOVE* at The Propellor Gallery in San Francisco and *Rejection*, a group show at Big Umbrella Studios (which Harrison co-owns), also in San Francisco.

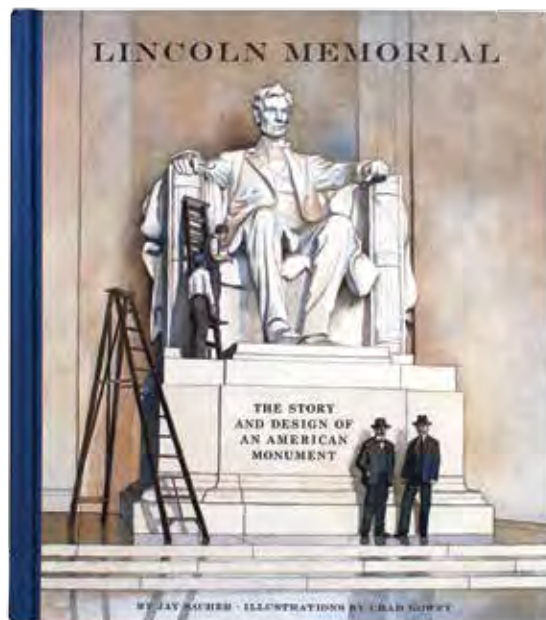
**Angela Manes-Muir** AP of Kansas City, MO is the blogger behind HandmadeintheHeartland.com, a site dedicated to inspiring folks to “pull out their sewing machine, glue gun, or measuring cups and make things from scratch.” Kansas-City.com's *Ink* magazine and *Kansas City Live* TV recently featured a segment on her idea for celebrating a Kansas City Chiefs game.

With the help of **Gloria Rodriguez** MArch, Brooklyn-based clothing designer **Alicia Reina** AP hosted *Out to Dry*, an installation at Falanghina Pizza Bar on St. Mark's Place, during New York Fashion Week in February.

## 2009

*Mapping Malala*, a 20-minute film by **Monica Alisse** GD ([monicaalisse.com](http://monicaalisse.com)), was included in the *Movies that Matter Film Festival* earlier this spring at Filmhuis Den Haag in Eindhoven, the Netherlands. The film arose from her master's thesis at the Design Academy of Eindhoven, and tracks how American and Pakistani media covered the brutal attack on the young Pakistani girl, Malala Yousafzai, in October 2012.

Late last fall work by **Sarah Faux** PT (Brooklyn) and **Sophie Stone** PT (Sudbury, MA) was included in





*Sense-Data*, a group show at RK Projects @ Shoot the Lobster in New York City.

Collaborating with Ira Glass from NPR's *This American Life*, Google Doodler **Jennifer Hom** IL made a sweet Valentine's Day Doodle featuring a collection of real-life love stories that have aired on his radio program.

**Danny Kim** ID (see page 16)

After premiering *I Love You So Much*, her new live action/animation hybrid film, late last year, **Leah Shore** FAV (leahshore.com) made a viral birthday card for Ke\$ha from MTV and pitched new animated and live action shows.

## 2010

Brooklyn-based designer **Lindsay Degen** TX recently caught the attention of Victoria's Secret, Nikki Minaj and the *New York Post*, among others.

### Megan Bullock 08 GD

Megan's studio MESH Design (meshfresh.com) worked with Anna Rubbo, Global Studio and Columbia University to design *People Building Better Cities*, a traveling exhibition that can be adapted for use in multiple locations. Featuring 24 modular posters highlighting work from architects, designers, and urban planners around the world, it has been shown in 12 cities on five continents. In each city, the exhibition aims to serve as a platform for dialogue on interdisciplinary design that can impact urban and social development. Megan is based in NYC.



### Max Springer 06 GD

Last fall Max (maxspringer.net) and Lauren Cherry collaborated on *Plaza*, an interactive sculpture installation for the Good Weather Gallery in North Little Rock, AR. The duo created a constructed view of the outdoors and a contained indoor space of found and made objects.

Her line of quirky knits (degen-nyc.com) has been popping up everywhere—including in collaborations with Converse, Gerlan Jeans and on the *Victoria's Secret Fashion Show*, which commissioned a line of new pieces for its December TV show.

In *The Female Experience of Cancer Seen Through Art*, **Maria DiFranco** PR deconstructs "popular cancer tropes" that create "a dichotomy of winners and losers," using



### Ashley Zelinskie 10 GL

Commissioned by the US State Department's Art in Embassies program, Ashley (ashleyzelinskie.com) has created *Reverse Abstraction Hexahedron* (laser cut aluminum, 4 x 4 x 4') for the US Embassy in Saudi Arabia. The piece is part of a series based on a desire to communicate human culture to machines through the symmetry and aesthetic appeal of the five platonic solids. The Brooklyn-based artist also recently beta-tested artistic applications for Google Glass.

photography, video, laser cutting, drawing, painting and burning to connect viewers to the experience of cancer. In January her research was selected for poster presentation at the 28th Annual Edward F. Hayes Graduate Research Forum at Ohio State University in Columbus, where she is earning an MFA.

In February Singapore's *Today* newspaper ran a piece on Brooklyn-based illustrator **Victo Ngai** IL, who also made *Forbes* magazine's 2014 list of 30 *Under 30* up-and-coming artists and designers. She regularly creates illustrations for *The New Yorker*, *The New York Times*, *Wired*, McDonald's and *Scientific American*, among other clients (see also page 17).

**Tabitha Pisen** PT is the co-founder and director of R.K. Projects in Philadelphia, "a nomadic conceptual vehicle for displacing the gallery framework." Last fall she curated *Chorus Effect: A FJORD and Tiger Strikes Asteroid Collaboration*, which included work by

a number of alumni. In April FJORD hosted *lover, Bird of Prey*, featuring work by another half dozen alums. **Caroline Claflin** I2 FAV curated the show.

Over the winter **Rebecca Skinner** CEC PH showed work in *Wicked*, a juried group show at Fountain Street Fine Art in Framingham, MA. She lives in nearby Franklin, MA and galleries of her work can be found at skinnerphoto.com.

**Ari Weinkle** GD (see page 1 and back cover)

## 2011

Last fall Brooklyn-based artist **Paige K. Bradley** PR earned a scholarship to work at the Manhattan Graphics Center, a collaborative workshop that provided her with a tuition waiver for a class, use of its professional facilities and a materials stipend. Paige also writes reviews for Artforum.com.

The first permanent work of public sculpture by **Hillel O'Leary** IL (Ronkonkoma, NY) is also the first contemporary artwork the city of Central Falls,

RI has ever owned. Called *Bridge*, the sculpture—a roughly 8-foot square piece made of concrete fragments, rebar and steel—is on permanent display in Jenks Park. Hillel says he gave it to the city in "celebration of [its] efforts to improve."

As a member of the team at Callaway Digital Arts (now owned by Originator) in San Francisco, **Yoshi Yoshitani** IL played a huge role in developing the concept, prototype, design and UX experience behind *Endless Alphabet*, an educational app for preschool kids. **Elise Fachon** I2 FAV was also heavily involved, according to **Jason Beene** 01 IL, the former creative director at Callaway who now teaches at RISD and develops interactive toys at Hasbro. He reports that *Endless Alphabet* was a runner-up for the 2013 App of the Year award on iTunes and an App Store Editor's Choice.

*Pivot Power*, an invention **Jacob Daniel Zien** GD first dreamed up as a teenager during a RISD summer course in industrial design, is now sold at major retailers. Since it's also a bestseller for Quirky, he appeared in Quirky's six-episode TV show on the Sundance Channel. Jacob now works as the lead graphic designer at Floored, a startup that creates 3D modeling software for the real estate industry.





### Ted DiLucia 12 FAV

This 1960s photo of his mother and aunt as kids inspired Ted to paint *The Mirror Twins* (2013, acrylic on canvas, 20 x 40") which is among the work he showed in *Madworks*, a winter solo show at BankRI's Turks Head Gallery in Providence. He also showed the piece at the Limner Gallery in Hudson, NY. In addition to making art, Ted works as a camera operator and master control operator at RI PBS.



## 2012

**Anne Beal** FAV (Hendersonville, NC) animated a music video for the track *Singing So Sweetly* by the Providence-based band Arc Iris, fronted by Jocie Adams (previously a core member of The Low Anthem). The hand-painted animation with "weird plant-creatures dancing around and playing instruments" was released in the US and UK in January, with a second animated video for the band coinciding with the full album release this spring.

Launched in December, *So What Space* in Sunset Park, Brooklyn offers shared studio space and an adjacent gallery run by **Kate Fox** PR, **Ester Kislin** CR, **Nicky Marino** PR, **Katie Stout** FD and **Harry Davies** PT. Co-curated by **Paige Hinshaw** PR and **Alex Boberg** PT, their holiday show presented the work by 70-odd artists—most of them RISD grads—in a wide range of media, with concrete necklaces by **Blanca Guerrero** PR and teeny hand-painted skill ball games by **Sarah Smiley** PT among the best sellers.

While the East Coast was getting buried in snow over the

winter, fashion designer **Abbey Glass** AP was putting the finishing touches on her spring/summer line of womenswear. After working for Marc Jacobs and Calvin Klein's Francisco Costa, she launched her own label, which she describes as "classic, feminine and at times Southern, but always with a quirky edge."

Last fall **Michelle Hur** JM showed work in *World War*, an exhibition curated by Dino Eli at the Orchard Windows Gallery in NYC, where she lives.

While on a recent three-month residency at the ultra-inviting European Ceramic Workcentre in the Netherlands, NYC-based

artist **Ester Kislin** CR launched a blog (sundaymorning2014.tumblr.com) to share what she calls her "process and progress, the facilities, travels and other cool stuff I learn/see/do."

"We can't see or feel sound, yet we know it's there," notes NYC-based conceptual artist **Erica Sellers** ID in speaking about her most recent experimental project *The Grind*—an attempt to represent the sounds as undulating sculpted forms.

## 2013

**Dani Balenson** GD of Elkridge, MD designed her line of *Living With* t-shirts to challenge stigmas around mental illness

and prompt conversations about mental health—beyond doctors' offices and WebMD. Dani suffers from ADHD and said that she's proud to wear the design she created to represent the hectic, unfocused frame of mind in which ADHD patients frequently find themselves. Using the tag line "Wear your brain on your chest & your heart on your sleeve," she donates \$2 of every shirt sold to Active Minds, an organization dedicated to de-stigmatizing mental illnesses on college campuses.

Last October **Katharine Astrea Harkness** FAV and **Brett Ryan Van Egmond** FAV won the Whaling City Film

Project's Best Film and Audience Choice awards for their mockumentary *The Golden Grinder Cup*, which you can find on vimeo.com. The contest was a joint venture organized by several groups including the New London [CT] Film Commission.

At last fall's Startup Weekend Providence, **Maeve Jopson** ID and **Cynthia Poon** ID won third place for a platform they designed that can track corporate social responsibility in large corporations.

**Fernando Diaz-Smith** ID and his team took first place for WeFilm, an app designed to collaboratively make videos.

In February **Benjamin Meyers** IA joined the design firm Currier & Associates in Newburyport, MA. The founder and chief designer for Ready Made Goods, an online business designing and building custom coat racks, he was most recently with Robert A.M. Stern Interiors in NYC.

**Xiangjun Shi** FAV, a Brown/RISD Dual Degree grad who lives in Singapore, used her RISD-honed animation skills to explain via video why she loves physics enough to earn a degree in it from Brown. Her *Why Do I Study Physics?* is available at vimeo.com (where it recently earned a Staff Pick) or io9.com.

### Tamara Kwark 13 IL

Last fall Tamara (tamarakwark.com) showed work focusing on the absence of sight and its relationship to touch at the *3rd Fiber Arts Fair* held at the Seoul Art Center in South Korea. With her piece *The Blind Can Feel*, she encouraged viewers to cover their eyes and rely on touch and interaction with the various textures to move through the installation space. Tamara lives in Chappaqua, NY.





## 2014

Apparel Design students **Elisha Jonnes AP**, **Susan Merriam AP**, **Danica Carrol AP** and **Megan Mary Mitchell 15 AP** each won a \$5,000 scholarship from the YMA Fashion Scholarship Fund (FSF), a nonprofit organization dedicated to promoting the study of fashion and arts. Danica was one of a select few to also be awarded a \$30,000 scholarship from the Geoffrey Beene National Foundation to help her launch New State, an innovative lifestyle brand and private label for kids.

**Lizzie Kripke PT** (see page 14)

**So Eun Lee BArch** assisted RISD faculty member **Pari Riahi** in creating *Luminous House*, which took first prize in the *small lot/BIG IDEAS* juried competition in which contestants enhanced building lots in urban neighborhoods throughout the city of Amherst, MA.

Australian musician **Advait Thakur FD** records under the name Slow Violence and recently released *New Teen Angst Pt. 2*, a five-song EP, on the digital label Dream Damage. The magazine *Mess + Noise* describes his sound as “sample-heavy R&B, found-sound atmosphere, jittery beatmaking, melody-steeped ambient, horror-film foreboding and even delicately sung dream-pop.”

## 2016

In March **Rachel Deane PT**, **Krystofer Kimmel PT**, **Chris Mena AD**, **Hans von Schroder IL** and **Carlos Womack IL** exhibited in *Catch*, a group show at Paul Fisher Gallery in West Palm Beach, FL.

## Marianna Williams 12 PT

Last fall Marianna ([mariannawilliams.com](http://mariannawilliams.com)) traveled from Spitsbergen, Norway towards the geographic North Pole, intending to film the colors and compression of sea ice and glaciers. But her expedition unearthed the fate of Pyramiden, Russia, a small coal mining community that was suddenly abandoned in the 1980s. Now an MFA candidate at the University of Pennsylvania, Marianna subsequently made short films, an artist's book and oil paintings based on the experience and exhibited the work this spring at the Gertrude Herbert Institute of Art in Augusta, GA, where she lives.



## Deaths

**Ruth Patton Keyes 34 JM** of Harwich, MA on 10.1.13

**Ruth Whalen Herter 39 AE\*** of Wilbraham, MA on 2.8.14

**Elizabeth Bourne Ramsden 39 AE DIP** of Providence, RI on 11.11.13

**Clara Long Gustafson 42 AE\*** of Braintree, MA on 10.10.13

**Ira Rakatansky 42 Arch** of Providence, RI on 3.4.14

**Suzanne Cassels Wells 43 AP** of Sterling, VA on 4.4.14

**Norma Ondis Gaskill 44 AP\*** of Wakefield, RI on 11.4.13

**Mildred Landry Shusman 44 PT\*** of Stafford, VA on 10.29.13

**Barbara Brainard Robbins 45 ID** of Mansfield, OH on 3.31.14

**Sally Brine Broderick 47 AP** of Plymouth, MA on 10.11.13

**Lorraine Palmer Coffin 47 TX\*** of Plymouth, MA on 10.31.13

**Robert Keane 47 GD** of Wakefield, RI on 11.28.13

**Genevieve Lynd Marron 47 TX** of Littleton, CO on 2.3.14

**Barbara Farr Soussloff 47 GD** of Wyomissing, PA on 6.7.13

**Peter Hesse 48 IL** of Denver, CO on 11.21.13

**Ann Joyce 48 TX\*** of Virginia Beach, VA on 12.17.13

**Clara Szubzda Kremski 48 AP** of New Britain, CT on 12.14.13

**Stephen Anthony 49 GD** of Warwick, RI on 1.25.14

**James Corrigan 49 IL** of Warwick, RI on 11.3.13

**Janet Richan Elwood 49 AP\*** of Glen Mills, PA on 11.11.13

**Rita Kleniewski 49 IL** of Pawtucket, RI on 1.26.14

**Elizabeth Cushman Whitman 49 IA** of Summit, WA on 6.27.13

**R. James (Jim) Aber 50 IL** of Glen Rock, NJ on 12.25.13

**Antonio Meoni 50 TX\*** of Edison, NJ on 4.16.14

**J. Kansas 51 IL** of Princeton, NJ on 1.31.14

**Robert O'Leary 51 GD** of Philadelphia, PA on 2.26.14

**Mary Maughan Patton 51 TX\*** of Snowmass Village, CO on 1.14.14

**Thomas Sluiter BArch 51** of Portsmouth, RI on 9.4.13

**Joseph Cattafe 52 MD** of Norwood, MA on 12.13.13

**Jarvis Ewing 52 IL** of Berlin, MA on 11.25.13

**Alfred Sisson 52 MD** of East Greenwich, RI on 1.9.14

**Paul Giannini 53 IL** of Bristol, RI on 11.14.13

**Margaret Fogarty Marrigan 53 AP** of Londonderry, NH on 2.5.14

**Charles Koulbanis BArch 55** of Westerly, RI on 2.16.14

**Betty Biggs Layton 55 PT** of Reno, NV on 10.10.13

**Carol Huntley McKeon 55 GD\*** of Hampden, ME on 11.24.13

**Dee Dee Wardall Rainbow 56 CR\*** of Seattle, WA on 11.12.13

**Jane Hill Burns 57 IA** of North Chelmsford, MA on 11.25.13

**Arlene Wilson 57 AE** of Newcastle, ME on 3.4.14

**Herbert Hickey 59 MD** of Somerset, NJ on 12.30.13

**Leslie Moore 59 Arch** of Essex, MA on 9.30.13

**Robert Tougas 59 MD** of Vero Beach, FL on 3.15.14

**Frederick Charves 60 IL** of Rumford, RI on 3.4.14

**Robert Cipriani 60 GD** of Wellesley, MA on 1.17.14

**Raymond Lavin MFA 62 SC** of Wellesley, MA on 12.27.13

**Roger Roche 62 GD** of W. Southport, ME on 1.20.14

**Victoria Kilbourn Munson 63 IL** of Hartford, CT on 2.12.14

**Michael Sand 63 ID** of Cambridge, MA on 11.18.13

**Martha Hill South 64 AE\*** of Longmont, CO on 11.28.13

**Margaret Crowell Licastro 66 GD** of Riverhead, NY on 2.1.14

**Gayle Fargotstein 67 IL** of Memphis, TN on 10.8.13

**Douglas Sandhage 69 GD** of Pearl River, NY on 4.11.14

**Peter Daniels 71 Arch\*** of Lake Oswego, OR on 12.1.13

**Marsha Tebbetts Holden 71 PT\*** of Hardwick, VT on 10.25.13

**Patricia Caine Rosoff 71 PT** of West Hartford, CT on 3.25.14

**A.J. Loeffler BArch 76** of New York, NY on 3.24.14

**Dorothy Woodbridge 76 IL\*** of Watertown, MA on 3.27.14

**Virginia Davis MAE 78** of Lowell, MA on 10.17.13

**Patrick Deprey 88 GD** of Prospect, KY on 10.26.13

**Joseph Buzzell 06 PR** of Providence, RI on 12.4.13





## 1968

In March **Charles A. Hindes** MFA CR, who taught ceramics at the University of Iowa for 20 years, gave a talk on firing techniques at the UI School of Art and Art History in Iowa City. The professor emeritus lives in Coupeville, WA.

## 1973

In February **Jacqueline Ott** MFA SC participated in *fractured/captured*, a two-person show at The Chazan Gallery in Providence, where she lives. She showed 2D work from three series focused on her primary concerns—order, process, the evolution of systems and the evidence of the hand.

## 1974

Last fall **Arno Rafael Minkinen** MFA PH ([arno-rafael-minkinen.com](http://arno-rafael-minkinen.com))

accepted a 2013 Lucie Award for Achievement in Fine Art at a ceremony at Carnegie Hall in NYC. The annual prize celebrates master photographers and their contributions to the field. A professor of art at UMass/Lowell, Arno is exhibiting this year in Moscow, Toulouse, Oxford, Helsinki, Beijing and Barcelona.

## Dann De Witt MFA 79 SC

In the April show *Dann De Witt ReFramed*, Dann's design work was decontextualized—stripped of the signifiers of its original design purpose—and presented at Whitespace Gallery in Bangkok as the first in a series of exhibitions seeking to reframe the conversation about design versus art. Dann is based in Holyoke, MA and has worked as an artist and designer for 30 years.

## Dale Chihuly MFA 68 CR + Seaver Leslie 69 PT

In November visitors to the Museum of Glass in Tacoma, WA watched Dale, Seaver and Dale's team create glass pieces inspired by James Joyce's novel *Ulysses*, a project they first began in 1975. Called the *Ulysses Cylinders*, the vessels bear Seaver's interpretive drawings and will be on view with his watercolors from June 19–August 23 at Dublin Castle, Ireland. Dale's work will also be shown at Solomon Fine Art in Dublin from June 19–July 31.

## 1975

Between making pots, teaching, traveling and running workshops, **Steven Branfman** MAT found time to develop an old mill building in Needham, MA into the Gorse Mill Studios ([gorsemillstudios.com](http://gorsemillstudios.com)) for artists. In February the raku specialist exhibited new work in a solo show at Victoria [TX] College, where he had recently lectured, taught a master throwing class and hosted workshops on contemporary and raku-fired ceramics.

**Mark Taylor** MFA PH has retired after more than 40 years working as an artist, educator, curator, editor, publisher, musician, pilot, yachtsman, roofer, house painter and long-haul trucker. During his career, he chaired photo

programs at Cleveland [OH] State University, Florida Institute of Technology and Lynn University in Boca Raton, FL. *Life on the Rim*, his recent portfolio published by *Black and White* magazine, offers photos taken around the Lake Okeechobee region of Florida.

**Joseph Wheelwright** MFA SC (see page 11)

## 1977

**Pat Dingle** MAT chairs the art department at the Robert Goddard French Immersion K–8 school in Seabrook, MD and produces local television shows for the Bowie [MD] Community Media Corporation. Among her recent productions are *An Educational Moment*, *Meditation*, *In His Service* and her newest show: *Teacher's Forum*, a program designed to provide information for teachers and to advocate on behalf of the teaching profession.

In December **Kenneth Sedberry** MFA CR visited Western Piedmont Community College in Morganton, NC to demonstrate wheel-throwing and clay sculpture techniques. While he has taught, exhibited and conducted workshops in a number of places, Kenneth is most at home working with his wood kiln in Bakersville,

the mountain community in western North Carolina where he has lived for the past 27 years.

## 1978

**Rebecca Kamen** MFA SC (see page 11)

## 1979

This year **Michael McPherson** MFA GD is celebrating his 25th year as a partner and creative director at Corey McPherson Nash ([corey.com](http://corey.com)), a national brand strategy and design firm in the Boston area. As a side project, he worked with the poet Gary Snyder to develop a new edition of *Cold Mountain Poems*, his translation of 24 poems in Chinese by Han-shan (Counterpoint Press). This was a complete redesign of an edition that Michael calligraphed, designed and published in the early 1970s.

## 1980

*Delicate Armor: Works on Paper*, a solo show of arboreal drawings by **Deborah Coolidge** MFA CR, was on view earlier this spring at the Newport [RI] Art Museum, where she gave a gallery talk on the ongoing inspiration she draws from nature and how she works to capture the essence of each tree. Deborah is a Foundation Studies faculty member at RISD.





## 1981

**Maryjean Viano Crowe** MFA PH (mjvianocrowe.net) recently helped organize a two-year battle against a 23-million-gallon liquified petroleum gas (LPG) tank that DCP Midstream/Conoco-Phillips proposed building in the coastal area near her home in Belfast, ME. In addition to organizing local resistance that was covered in *The New York Times*, she has made artwork and videos in the ongoing effort to push for alternative energy development. You can find her video *I Bear Witness Searsport, Argentina, Egypt* on YouTube.

## 1982

Last fall Sydney University Press published *Ecologies of Invention*, a collection of essays co-edited by **Brad Buckley** MFA SC. The book (purl.library.usyd.edu.au) examines assumptions underlying

notions of inventiveness and explores whether artists, designers and musicians are “inventors.” Brad is based in Sydney, New South Wales.

*STADIA*, a solo show of work by **Anne Sherwood Pundyk** MFA PT, was on view in November and December at Susan Eley Fine Art in NYC, where she lives. The paintings were reviewed and celebrated by poet and critic Barry Schwabsky, *The Brooklyn Rail* and *ARTslant*, among others.

## 1983

“Make art, eat well, taste wine and watch the sky.” So say New Yorkers **Dale Emmart** MFA PT and **Karen Bell** MFA PH, who are offering an artist retreat and workshop this summer in northern Portugal’s wine country. This is the second year they’ve organized Plein Air Portugal (pleinairportugal.com).

## Jim Kociuba MA 84

left: *Wetlands Beyond Alewife Station* (acrylic, 30 x 40") is one of 15 works Jim exhibited in *Recent Water Studies*, a February solo show at the Touch Arts and Crafts Gallery in Cambridge, MA, where he lives.

## 1984

2x4, the NYC-based global design consultancy headed by **Michael Rock** MFA GD and **Georgianna Stout** 89 GD, recently completed projects such as the AT&T Experience Wall at the AT&T Performing Arts Center in Dallas, a redesign of the Yale University Art Gallery website and the Origins of Luxury App, designed by the studio’s team in Beijing. Each issue of the app focuses on a specific region and craft, inspiring readers to learn about the heritage and provenance of artisanal goods.

## 1987

**Kenton Hall** MFA FD (see next page)

## Linda DiFrenna MA 83

Last summer Linda showed *White Mask* (24 x 36") and another photograph at the Bristol [RI] Museum, winning Best in Show for *Piazza Narvona*. Two of her mixed media works are on view at the museum’s 50th anniversary exhibition through July 6. Linda teaches studio art at the Community College of Rhode Island.

## Stephen Petegorsky MFA 80 PH

In April Stephen spoke as part of the Photographers’ Lecture Series at the Williston Northampton School in Easthampton, MA. In addition to black and white landscape images, he makes pieces that involve transferring Polaroid emulsions onto boards covered with gold leaf. Last fall Stephen’s solo show *The Meadows* was featured at Amherst [MA] College. He lives in Florence, MA.

## 1988

**Rebecca Clark** MFA PH (see page 93)

## 1989

Experimental visual artist **Janine Antoni** MFA SC has been collaborating with choreographer Stephen Petronio on a number of pieces, with the latest, *Stripped*, premiering in April at the Joyce Theater in New York City. Set to composer Philip Glass’ forlornly beautiful *Etude No. 5*, the piece relies on Janine’s “costumed intervention” in the form of a collection of men’s neckties sewn together as a kind of headpiece for Petronio. Last year the two artists collaborated on

*Like Lazarus Did*, a dance in which Antoni lay suspended above the audience’s heads as a “living set.”

**Spencer Finch** MFA SC (see page 10)

## 1990

**Andrea Zittel** MFA SC (see page 16)

## 1992

**Maureen O’Neill** MFA PT has accepted a new position as director of exhibitions and educational programming for the Barton Art Galleries at Barton College in Wilson, NC.

In *Digital Art: (R)evolution*, an exhibition on view last fall at the Dedee Shattuck Gallery in Westport, MA, works by **Anne Morgan Spalter** MFA PT and Brown professor Leslie Thornton were featured along with seminal works from the Spalter Digital Art Collection (owned by Anne and Board Chair **Michael Spalter**). The exhibition offered an encyclopedic overview of the development and progression of computer-based art along with vibrant contemporary works that clarify many of its connecting ideas and continuities.





## 1993

Although Italy's economy is still suffering, the northern Italian design firm **Experientia**—headed by founding partner

### **Jan-Christophe Zoels**

MID—has been working on a number of exciting projects, including a healthcare services project for Intel and a user-friendly ATM for Italy's largest bank, UniCredit. It's also collaborating with the architectural firm UNStudio on the massive *Giant Observation Wheel* or *Nippon Moon* project, giving the Ferris wheel its first major makeover since it was introduced in 1893. Fusing architecture and digital media, the wild ride for future users in a yet-to-be-named Japanese city will enable riders to board large, oblong, glass-enclosed pods enhanced with “augmented reality” technology.

## 1994

The Harrison [NY] Council for the Arts selected landscape architect **Tina Link** MLA as its February resident at the Harrison Public Library, where she showed *Tina Link: A Collection of Photographs*.

RISD faculty member **Jocelyne Prince** MFA GL spent the month of January in residence at the Alberta College of Art + Design (ACAD) in Canada, creating site-specific sculpture in metal and glass. Her residency included an exhibition at

ACAD's Illingworth Kerr Modular Gallery, with video and large-scale photographic documentation of her on-site work in the hot shop.

## 1995

When **Marguerite Kahrl** MFA SC and her husband **Jan-Christophe Zoels** MID 93 moved to their home near Turin, Italy, the former residents greeted them with a *corredo* (traditional dowry chest) filled with hand-woven textiles made from linen and locally grown hemp. The gift inspired her to create a series of fabulous 3D sculptural busts based on 18th-century etchings and aqua prints by Francesco Goya. She calls the potent, earthy sculptures *Noble Savages* and thanks to a recent Kickstarter campaign, has created a limited-edition catalogue to document the work.

## 1998

**Hannah Schechter** MARCH (Denver) made the painting *Rescue in Cleveland 2013* in response to the dramatic escape of the three young kidnapping victims who had been held captive for a decade in Cleveland, OH. Inspired by the image of blankets sheltering the women as they were led from the house, the painting “is a tribute to the traditional women's art of quilting,” she says. The painting has been shown at the



### **Kenton Hall** MFA 87 FD

Juror **Wendy Maruyama** selected *Kenton's Heirloom chairs* for inclusion in the *Fearless Furniture* exhibition running through the end of May at the Indiana State Museum in Indianapolis. The furniture maker is based in Muncie, IN.

Denver [CO] Art Museum and was subsequently incorporated into a quilt that will be part of DAM's permanent collection.

## 1999

In December ceramics by **Eunjung Park** MFA CR were on view at the city library in Montvale, NJ, where she lives.

Late last year California-based artist **Kana Tanaka** MFA GL completed a major public art project for Washington State University in Spokane. Called *Cascade*, the glass installation is made of thousands of hand-formed glass “water droplets” suspended on stainless steel cables and meant to symbolically connect to the Spokane River outside. The Washington State Arts Commission invited Kana to create the piece for the university's Pharmaceutical Biomedical Sciences Building.

## 2000

Estudiohacedor, the architecture firm **José Fernando Vázquez-Pérez** MID heads in San Juan, PR, earned the Puerto Rico chapter of the American Institute of Architects' Honor Award in the

Unbuilt Projects category for the Mariposas del Tanamá Ecolodge. The firm's master plan for the Karst National Park also earned an award in the 13th *Bienmale of the Colegio de Arquitectos y Arquitectos Paisajistas de Puerto Rico*.

## 2002

**Trevor C. Lee** MLA (see page 15)

## 2003

In February and March new wood and metal sculptural works by **Joshua Enck** MFA FD (joshuaenck.com) were on view in a solo exhibition at Simon Gallery in Morristown, NJ. The artist lives in Williamstown, MA.

## 2004

**Colby Bird** MFA PH (Austin) and **Gibb Slife** 97 PR (Brooklyn) showed work at Art Los Angeles Contemporary, the winter international art fair held at the Barker Hangar in Santa Monica, CA. Both artists are represented by the Fitzroy Gallery in NYC, where Colby had a solo show entitled *Clyde Glenn Burns* from December to February.

If you're passing through Providence's T.F. Green Airport this year, keep an eye out for work by **Ben Blanc** MFA FD, **Masha Ryskin** 95 PR and **Ida Schmulowitz** 74 PT, who are among the local artists selected to show at the airport's Green Space Gallery (where the skywalk meets the main building). The RI State Council on the Arts works with the RI Airport Corporation so that people traveling through one of the state's primary transportation portals can see some of the great art produced in the Ocean State.

**Victor De La Rosa** MFA TX (vicdelarosa.com) had some surprise collaborators on his digital mural *Future Flags of America: Study for 2050 U.S. Flag*, which he created for Galería de la Raza's billboard on 24th and Bryant in San Francisco, where he lives. He and neighborhood taggers got into a visual dialogue until the mural was taken down in parts, tagged and numbered, and given to the public last fall.

In the November article *Heirlooms of Tomorrow: Ten Contemporary Designers to Collect Today*, *Vogue* identified 10 designers who are “reviving and maintaining centuries-old crafts with an irreplaceable savoir faire.” That list included business partners **Jonathan**

### **Nathaniel Katz** MFA 08 DM

In a series of performances called *Just what is it that makes today's performances so... intimately public?* Nathaniel and Valentina Curandi—together known as Curandi Katz—invited visitors to put themselves in artists' shoes by sharing an intimate discussion “in the form of a (psycho)-therapy session.” The performances took place over the winter at a variety of venues in Germany, including B-Art-Kollektiv and Kunstraum Museum in Munich, and at Veda Popovici in Bucharest, Romania.





## Rebecca Clark MFA 88 PH

Over the winter, Rebecca's work ([rebeccaclarkphoto.com](http://rebeccaclarkphoto.com)) was shown in *New Construction: Six Photographers at the Windsor [CT] Art Center*. She lives in Storrs, CT.



## Todd Elliott MFA 00 PT/PR

A fine artist and now designer, Todd ([elliottand.com](http://elliottand.com)) began creating small business graphics inspired, in part, by his involvement in the Providence Rugby Football Club. After doing team branding and league graphics, he connected with other youth teams and two developing leagues in need of a shot of good design. Todd is based in Mansfield, MA.

*Open Call for Project Ideas 2013 Exhibition* at Hiroshima [Japan] City Museum of Contemporary Art. She won for her work *Sweet Vessels*—a series of colorful “glassware” made of isomalt, flavors and food coloring that change shape over time.

**Emily Rothschild** MID and **Tom Weis** MID, run a design studio known as Hello. We Are \_\_\_\_\_ ([helloweare.com](http://helloweare.com)), which recently moved its prototyping shop. Tom is based in Rockland, ME, while Emily lives in Brooklyn.



## Heather Watkins MFA 00 GD

*Score*, Heather's wall-mounted sculptural drawing, was on view in January at Portland [OR] State University's Lincoln Performance Hall. Created from molded cotton cord as part of the Oregon Arts Commission's Percent for Art program, the public artwork is inspired by the movement and flow of performance. In February *Heather Watkins—Recurrent Work*, a selection of drawings and sculptures, was on view at The Art Gym at Marylhurst [OR] University. Heather is based in Portland.

celebrated the 10th anniversary of the Tacoma [WA] Wayzgoose, a letterpress and book arts extravaganza.

Landscape architect **Cortney Kirk** MLA has been named to *Building Design + Construction* magazine's Class of 2014 list of 40 Under 40 designers, who were featured in the April issue. She's being recognized for her outstanding work as a project manager at the Coply Wolff Design Group in Boston and for her distinctive vision as an educator. Using her background in film production, Cortney created several unique landscape architecture courses at Boston Architectural College that explore the role of film in the design process.

As the Orvis Artist-in-Residence at the Honolulu [HI] Museum of Art, **Sean Michael Gallagher** MFA CR did some heavy conceptual and literal lifting, installing *Borrowed Time*, a “not-just-Zen rock garden,” using an estimated 50,000 pounds of rocks and clay in the outdoor Surface Gallery. The winter installation challenged viewers by upending the usual process, using unfired wet clay sculpture and fired rocks. Sean moved to Honolulu in 2009.

**Gretchen Hooker** MID (see page 17)

NYC-based artist **Yuka Otani** MFA GL earned the Oriental Hotel Hiroshima Award in the

**Glatt** MFA JM and **Sara Ossana** MIA 05 of O&G Studio in Warren, RI, along with **Asher Dunn** 08 ID of Providence.

## 2006

In April **Frederick Bartolovic** MFA CR, head of the Ceramics department at Marshall University in Huntington, WV, led the effort to throw 1,200 bowls for the annual Empty Bowls fundraiser for the local food bank. Proceeds from bowls sold are expected to provide more than 100,000 meals in the coming year. In February Fred participated in an exhibition at the Clay Center in Charleston, WV pitting work by West Virginia University and Marshall University artists against each

other, with visitors voting on the strongest work and a \$1K scholarship going to the winning university.

## 2007

**Benjamin Edwards** MFA PT (see page 8)

In December **Brian Hutcheson** MAT, an art teacher at Charles Wright Academy (CWA) in Tacoma, WA, made a piece called *The Wall*—inspired by the Wailing Wall in Jerusalem. Made from plywood panels laser-cut with a honeycomb-like design, the piece invited members of the community to leave messages—like prayers, wishes or worries—in its pigeonholes. This spring Brian and **Chandler O'Leary** 03 IL

Works by Grain, the design company founded by **Chelsea (Green) Minola** MID and **James Minola** ID, was included in *New West Coast Design*, a winter exhibition at the Museum of Craft and Design in San Francisco. The couple is based in Bainbridge Island, WA.

## 2008

In December RISD artists unleashed an eruption of sound at *Soundscape 006*, held at the venue Machines with Magnets in Pawtucket, RI. **Mark Cetilia** MFA DM debuted *Titans of Jazz*, his latest electro-music project, and the lineup also included **Timothy O'Keefe** MFA 12 DM and **Irene Su** 12 FAV, along with Brian House, who teaches in RISD's Digital + Media department.

## Della Reams MFA 05 TX

In February and March, the installation *Dressing Up, Going Out, Eating In* was featured at Katara Art Center Concept Space in Doha, Qatar, where Della ([dellareams.com](http://dellareams.com)) works as an assistant professor of fashion at Virginia Commonwealth University Qatar. Focused on the ritual of dining, the installation featured Arabic calligraphy, fashion, furniture, textiles, tableware and lighting—all of which were produced using a relay method among the four artists who collaborated on the piece.







## Michael Radyk MFA 08 TX

Last fall three pieces by Michael ([michaelradyk.com](http://michaelradyk.com)) were included in *Northeastern Biennial Twenty Thirteen*, a juried exhibition on view at ArtWorks Gallery & Studio, one of the four venues in Lackawanna County, PA that hosted the cooperative event. The textiles artist is based in Kutztown, PA.

## 2009

**Shirin Adhami** MFA PH captured the political symbolism of a post 9-11 landscape with *Fireworks*, a photography show on view last fall at the Forman School's Risley Gallery in Litchfield, CT. Based in Dedham, MA, Shirin teaches at UMass/Amherst and works as a staff photographer/digital technician at Brown University.

**Mary Banas** MFA GD (see page 58)

While earning her master's degree in architecture at Harvard, **Judy Sue Fulton** MIA (Cambridge, MA) developed the concept for Musey, an app that allows users to locate art and cultural events in their

vicinity. The geo-located app allows users to discover new projects and collect the work of featured artists in their neighborhood. This summer Judy and her team are developing the app further thanks to a \$50,000 grant from Matter, the highly selective startup-accelerator in San Francisco that's also providing workspace and support services.

Dear Human, a design studio in Vancouver, BC run by **Noel O'Connell** MFA CR and Jasna Sokolovic, recently completed *Patchworked in Canada*, a two-stage project funded by the Canada Council for the Arts. First exhibited at the Toronto Design Offsite Festival's hub in January, it began as

a mural made from 1,200 reworked vintage Portuguese tiles. Once the tiles were tagged as individual installations tucked in public places, they were meant to be discovered and taken home by the first person to find them. The public art piece was also shown in Montreal and Vancouver.

**Stefanie Pender** MFA GL exhibited work in *Cloudy is the stuff of stones*, a winter solo show at Yashar Gallery in Brooklyn. An assistant professor at RISD, she moves easily between contemporary and traditional media, with her latest body of work reflecting the scientific formulas of 16th-century Italian glassmaker/alchemist Antonio Neri.

Last fall Brooklyn-based artist **Gabriela Salazar** MFA PT made a site-specific installation utilizing the leftover and auxiliary components of her studio practice for Sgorbati Projects' inaugural show in NYC. She also participated in *Building Materials* at Real Art Ways in Hartford, CT in the same time period.

## 2010

In November **Michelle Cheng** MA accepted a new position as manager of professional development at the Cooper-Hewitt, National Design Museum in NYC. In her new role she runs the Smithsonian Design Institute and A City of Neighborhoods professional development programs and oversees teacher design curricula for K-12 educators nationwide. She also serves as the technology advisor for the Arts Achieve US Department of Education Investing in Innovations (i3) grant, which looks to innovate student assessment in the arts utilizing web technology in NYC's public schools.

**Jan Mun** MFA DM (see page 15)

**Heather Phillips** MFA GD (see page 58)

In addition to a busy year exhibiting, lecturing and curating shows as the glass studio manager and programming director at the Chrysler Museum of Art's Glass Studio in Norfolk, VA,

**Charlotte Potter** MFA GL won the 2014 Glass Art Society Emerging Artist Award and an Award of Excellence from the 2013 Peninsula Glass Guild in Hampton, VA.

## 2011

The wayfinding system **Ben Shaykin** MFA GD and fellow members of The Design Office created for last year's much-touted *Locally Made* exhibition at the RISD Museum earned recognition in the Environmental category of *Communication Arts' Typography Annual 2014*. In December *The New Yorker* blog referenced his hand-sewn *Google Hands* book and over the winter his RISD course *VoteLab: Designing for Democracy* attracted media attention from local newspapers, along with radio and TV stations. Ben teaches in RISD's Graphic Design department.

**Rose Simpson** MFA CR ([rosebsimpson.com](http://rosebsimpson.com)) is one of three leading Native American artists with work in *Sovereign: Independent Voices*, an exhibition continuing through mid-August at the Denver [CO] Art Museum. "Our society honors the superficial, the one-liner. It honors the stereotypes," Rose points out in a video accompanying the exhibition. As a counterbalance, the sculptor creates work to "honor the part inside every-

body that knows how to listen with another sense." Rose lives in Espanola, NM.

## 2012

With 19 acres of waterfront property freed up in downtown Providence due to the re-routing of major highways, city officials approved six temporary public art proposals, four of which are by alumni **Adam Anderson** MLA, **Topher Gent** FD, **Aarti Kathuria** MIA and **Sophia Sobers** MFA 13 DM (see also pages 22-26). Aarti's welded-steel *Panoply* features moveable panels that showcase moments in the city's history, while Sophia is breathing new life into the otherwise vacant space via plants placed in a collection of plywood and Plexiglass containers. Topher offers a sculpture of stacked geometric figures designed to look like amethyst, and Adam's triangular garden sculptures use mirrored aluminum balls to reflect passersby as well as the rising and setting sun. Installed this spring, the works will remain on view for approximately a year.

After graduation **Maria Joana Santos** MA returned home to Portugal, where she now works as head of education at the Carpe Diem Arte e Pesquisa (CDAP), a contemporary art center in Lisbon housed in the 16th-century Palácio Pombal.

## Courtney M. Leonard MFA 08 CR

A member of the Shinnecock Nation, Courtney ([courtneymleonard.com](http://courtneymleonard.com)) was invited by the Maori community of New Zealand to participate in an International Indigenous Artist Gathering and Exchange held in Wellington in January. She followed up that trip with an artist residency this spring at the Museum of Contemporary Native Art in Santa Fe, where she lives. There she showed and continued to work on a new body of work—including scrimshaw studies, paintings and micaceous clay pieces—based on the word *breach*.



## Allen Reed Phillips March 10\*

Over the winter Allen exhibited work representing Archfern, his multifaceted design studio in DeKalb, TX, at the Texarkana [TX] Regional Arts and Humanities Council. His work focuses on sustainable design practices, largely using wood.



Last fall she collaborated with RISD Assistant Professor of Interior Architecture Eduardo Benamor Duarte (benamorduarte.com) on *Layered Worlds*, a project in which RISD students created site-specific installations for Palácio Pombal, followed by a residency and installation period at CDAP.

New media artist **Catherine Siller** MFA DM (Fairfax, VT) started off the year with a series of projects investigating the effects of evolving technologies on our psyches. During a residency at the Banff Centre in

Canada, she developed *In(ter)ventions: Literary Practice at the Edge*, a performance piece that emphasizes experimentation and innovative writing practices, and took part in Connecticut College's 14th Biennial Arts and Technology Symposium.

The Design Museum in London has nominated The Bradley Timepiece—a tactile watch for the visually impaired created by a team that includes **David Zacher** MID and **Amanda Sim** MFA 13 GD—in its *Designs of the Year* competition, which



### Anthony Giannini MFA 12 PT

*Imperium Neptuni Regis (Baptism)* (2013, acrylic and toner on canvas, 70 x 90") is among the new large-scale paintings Anthony exhibited in February in *Crossing the Line*, a solo show at Walter Otero Contemporary Art in San Juan, PR. In addition, the Providence-based painter (anthonygiannini.com) has been awarded a 2013 MacColl Johnson Fellowship from the Rhode Island Foundation—a \$25K grant for "emerging and mid-career Rhode Island artists whose work demonstrates exceptional creativity, rigorous dedication, consistent artistic practice and significant artistic merit."



highlights cutting-edge design from around the world. All nominated projects are on exhibit through August 25, with museum visitors voting for their favorites. A Social Vote option enables anyone unable to travel to London to cast their votes via Facebook or Twitter.

### 2013

Providence resident **Alex Diaz** MARCH spent a month organizing a benefit concert for the victims of the massive earthquake and Typhoon Yolanda that ravaged the Philippines. Held in December at (Le) Poisson Rouge in New York, the benefit featured a lineup including Philip Glass, Prefuse 73, Tyondai Braxton and Ben Vida, and others. Proceeds were earmarked for long-term shelter and livelihood projects via the Filipino NGO A Single Drop.

Last fall **Kevin Frances** MFA PR (Providence) partnered with the design firm Find & Form Projects, turning their Boston studio into a popup gallery for the show *Sideways, This Time*. Exhibitors included **Matthew J. Mahoney** MFA 14 SC, **Seojung Min** MFA 14 PR and **Justin Sorensen** MFA PR.

Brooklyn-based designer **Wael Morcos** MFA GD accepted an Art Directors Club (ADC) Young Guns award at a ceremony in early November. His work has been recognized in several international design competitions, winning a Dutch Design Award and a Core77 Award, and earning a finalist placement in the Adobe Achievement Award.

### 2014

In a video promoting Adobe's Creative Cloud software, **Jonathan Hanahan** MFA GD (hana-han.com) talks about his vision and process, along with his *Symbol Language Project*, which uses symbols he developed to embed messages

### Josefina Muñoz Torres MFA 13 GL

Thanks to support from a RISD Graduate Grant, Josefina was able to build on a research project with the Turkana nomads in Kenya by doing three residencies in Kenya and Tanzania. The project is culminating in a May solo show at the Nairobi National Museum.

in graphics and posters. The language apparently works well enough to have conveyed a (successful!) marriage proposal to his girlfriend.

**Diana Wagner** MID (see page 14)

### 2015

The San Antonio Current gave **Michael Menchaca** MFA PR the equivalent of a bear hug in a December 2013 feature. The story cited his intriguing shows at venues in San Antonio and noted that he had earned a RISD Design Lab grant to travel to Sri Lanka (see page 53) to help facilitate social and economic recovery.

After struggling to understand the senseless murder of Trayvon Martin, **Nafis White** SC and **Garcia Sinclair** SC organized the show *It Doesn't Show Signs of Stopping*. They asked artists such as **Doreen Garner** MFA GL and **Quintin Rivera-Toro** MFA 13 SC to create work that reflects their experiences of otherness. Described as "humming with energy" by the *Providence Phoenix*, the exhibition was on view in December at AS220's Project Space in Providence.





## In Love with Curious Creatures

**ANIMALS ARE MY JAM**—and always have been. I spend inordinate amounts of time seeking them out (live or not) to observe, study and draw. My Rhodesian Ridgeback, Oscar (*above and right*, and the muse behind the dog blog *Oscar Ate My Muffin*) accompanies me to the studio every day.

My animal illustrations have appeared in books, magazines, packaging and advertising and I thrive on visual explorations of natural history. For the last six months, I've been working closely with an exhibit design firm on my largest project to date: more than 50 unique natural illustrations for interpretive signage

throughout a newly renovated, 86-acre outdoor meadow exhibit at Longwood Botanical Gardens outside of Philadelphia.

As the primary illustrator, I've been challenged to bring the same loose, organic quality of my sketchbook art to each finished illustration of the meadow's native plants, animals and insects—using traditional media (ink line work and gouache) for the final renderings.

The new Longwood Meadow opens to the public in mid-June and I am excited beyond words to see the exhibit experience come together to enhance what is already a truly beautiful piece of “wild” land.

by  
**Natalya Zahn**  
01 IL





Please submit sample pages from your own sketchbook. Our favorites will appear in *XYZmail* and/or the next issue of the magazine. Questions? Email [risdxyz@risd.edu](mailto:risdxyz@risd.edu).



**RISDxyz**

Rhode Island School of Design  
Two College Street  
Providence, RI 02903 USA

Non-Profit Org.  
U.S. Postage  
**PAID**  
Burlington, VT 05401  
Permit No. 19

