

2013

RISD XYZ Fall/Winter 2013/14: Out of Bounds | Full Issue

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Rhode Island School of Design

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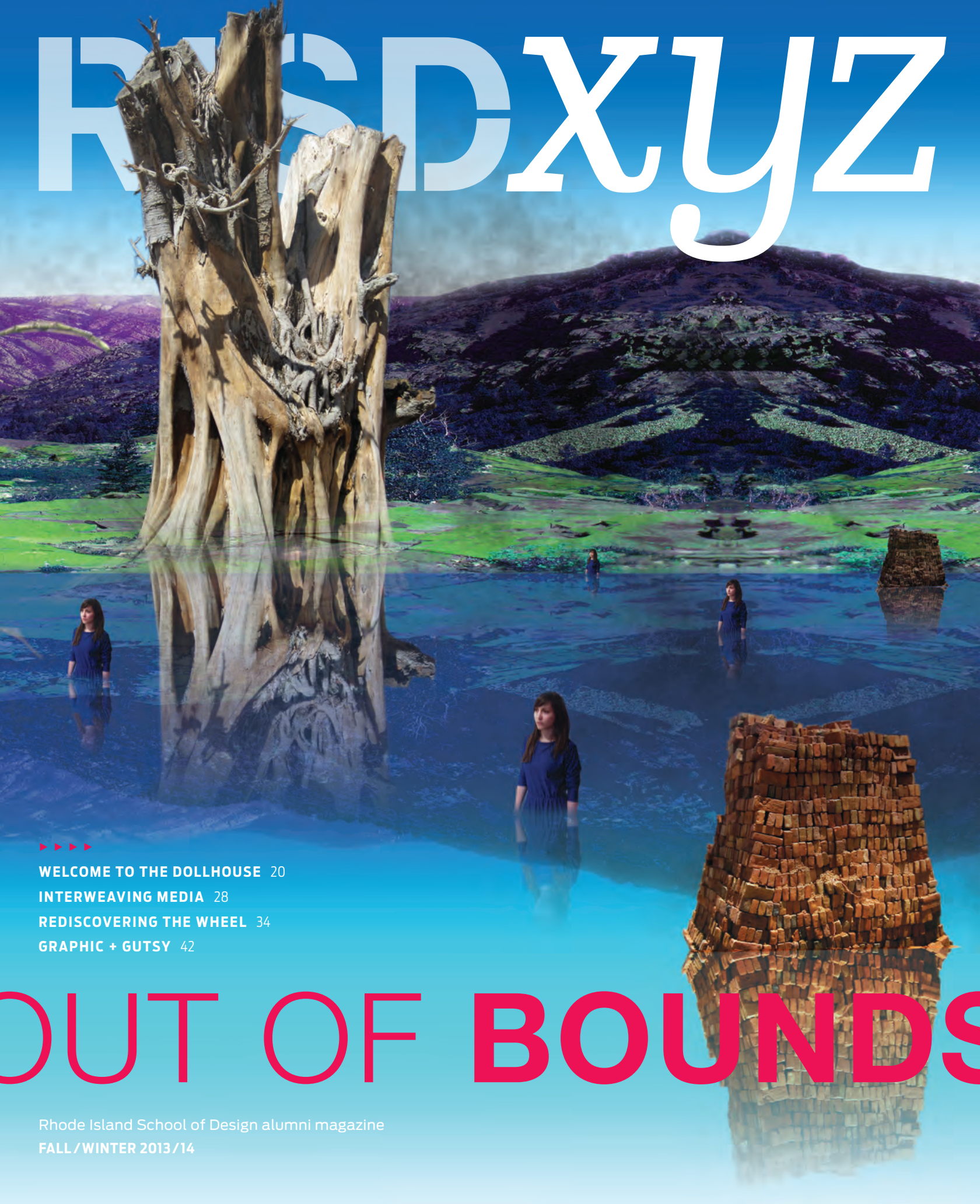
Recommended Citation

Silander, Liisa, "RISD XYZ Fall/Winter 2013/14: Out of Bounds | Full Issue" (2013). *RISD XYZ Fall/Winter 2013: Out of Bounds*. 6.

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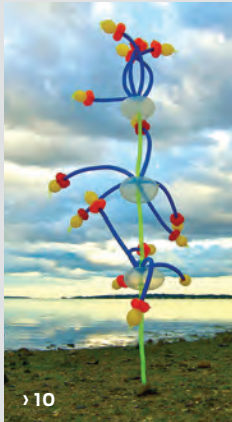
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FALL / WINTER 2013/14

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Out of Bounds

ARTISTS AND DESIGNERS TEND TO QUESTION, PUSH, CHALLENGE, take risks—as part of the pure pleasure of making. These are things you’re expected to do, just as you’re *expected* to think outside the box, color outside the lines, question the rules, defy *expectations*.

The freedom of thought art and design offer may be what has inspired people to make objects of beauty and wonder since well before we began writing and recording our own history. Yet, as liberating as it sounds, that freedom is also a challenge. As alums you know how to probe and ponder, and deliberately work with materials and processes to make your thoughts tangible in ways that others can see, feel and connect with. That urge to push your own expressive powers often leads out of bounds—to working beyond the realm of rules and definitions.

This issue looks at where that type of experimentation leads. Throughout the magazine you’ll find pictures and stories about artists and designers who push well beyond disciplinary boundaries to create mash-ups of meaning through multimedia work. You’ll find alumni who are pushing specific media to new levels, gracefully transitioning into newfound areas and working together across disciplines. You’ll discover bits about alumni doing totally unexpected things (delivering sermons, practicing dentistry, offering legal advice) or doing discipline-specific work but in unexpected ways.

Anyone trying to make a living pushing the boundaries knows it’s not easy. For every great idea, there may be a zillion reasons not to pursue it—or scores of failed attempts once you do. But difficult as it is, that, too, is something alumni seem to take in stride. In RISD’s fascinating new book *The Art of Critical Making* (just out this fall—see page 51), Dean of Architecture + Design **Pradeep Sharma** challenges the axiom

that artists and designers are unafraid to fail. “*We should be afraid to fail,*” he writes. “Fear of failure is an essential part of being human.... *Creative anxiety* is necessary for reflexivity, and is even, I would argue, an expression of freedom. We should be afraid to fail but do it anyway.”

That is what you’ll find in the following pages—stories about alumni who harbor as much fear as most, but who blast through those fears in pursuit of what they want, need and believe in. The alumni who returned for their 50th reunion this fall (*see page 5*) all have very different stories to tell about how they pushed to find their way as creative practitioners—and how that pursuit defined their lives. Most confirm the old axiom that the path to living a life in the arts is anything but direct or smooth.

Collectively, the stories presented here are about you—creative people who push yourselves to defy your own expectations. In so doing, you may end up breaching the boundaries we set in our innate need to make sense of the world. But that probably has a lot to do with why you chose to go to art school in the first place. Ultimately, it comes back to the freedom of expression—and an expression of freedom, as Sharma points out—that drives you to push with everything you’ve got to make the best work you can.

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

■ illustration by **Elizabeth Eddins**
00 GD

Contributors



cover illustration » Trained in weaving and surface design, **Carolyn Janssen** 04 TX creates complex digital images by stitching together thousands of photographs she takes of herself, along with textures, spaces and small sculptures she builds. Once she completes a piece in Photoshop, she prints it on matte fine art paper—often mural-sized—so that the images “read as epic sublime paintings when installed. That tension between their painterly and photographic qualities really motivates me,” she says, adding that she sometimes paints on the prints in order to “alter their surface and add to the ambiguity.”

The detail on the covers is from *Healing CNTR*, one of several works commissioned by the North Carolina Museum of Art for a public art billboard series and now being shown as small prints (see also page 84). Carolyn’s work first took this direction when she was earning an MFA at the University of North Carolina and became fascinated by “the art history of the sublime landscape, religious morality painting and science fiction world-building.” In her search for ways to convey “these historic tropes” in a contemporary manner, she was drawn to the surrealism and tension created when presenting exquisite painterly spaces through a digital platform.

RISDXYZ

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Lane Press
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printed on 70# Sterling Matte

FONTS

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RISD XYZ

Two College Street
Providence, Rhode Island
02903-2784 USA

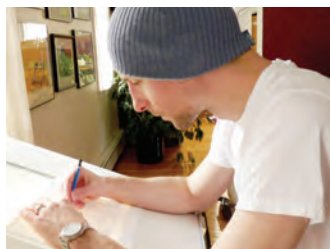
risd.edu/xyz

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

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Listen (8) » **Antoine Revoy** 99 FAV teaches in RISD’s Illustration department and creates editorial illustrations, character designs and concept art for clients worldwide. As a Frenchman, he has long admired the films of his compatriot, Michel Gondry—along with the thinking behind them. Antoine has earned numerous awards for his work, including two gold medals and recognition from the Society of Illustrators, *American Illustration*, *Spectrum Fantastic Art* and *Print* magazine, among others.



Six Degrees (57) » A licensed attorney in the states of New York and Massachusetts, **Greg Kanaan** 02 FAV caters exclusively to artists, specializing in entertainment and intellectual property law. He recently began working with RISD’s Alumni Relations Office to offer webinars on topics of interest to alumni and has been writing for *RISD XYZ* for the last few issues. Greg earned his law degree from Northeastern University School of Law and when not riding his bike, hanging out with his wife at home in Newton, MA or watching movies, he writes interesting legal advice for his blog thelegalartist.com.



Sketchbook » After earning an MFA from Vermont College, **Valerie Hird** 78 PT (valeriehird.com) has lived in Vermont for more than 25 years, where she teaches drawing at St. Michael’s College in Colchester. Throughout this time she has also pursued an ongoing fascination with cultural mythology and semi-nomadic societies, traveling frequently and maintaining strong creative ties with people in the Middle East and Central Asia. The artwork produced as a result of this research and travel has been exhibited widely, with Nohra Haime Gallery in NYC and Lucky Street Gallery in Key West, FL both representing her work.

Syrians Need Our Help



I am president and co-founder of Karam Foundation, a nonprofit organization in Chicago focused on providing humanitarian relief to Syrians—both inside Syria and in neighboring countries.

After I returned from a trip to Syria last year, I co-founded an educational mentorship program with Syrian-American artist Kinda Hibrawi. Called Zeitouna, it provides a space for creativity and innovation for Syrian children who have been traumatized by war.

Last June we implemented our first Zeitouna experience in Atmeh, the largest IDP camp inside Syria (on the Turkish border). Our team ran six arts and sports workshops for more than 500 children and built a playground and soccer field to serve the 10,000 children who live in the camp.

In December we'll travel back to the Turkish border with more than 30 volunteers—including fellow alum **Max Frieder** '12 PT—to hold Zeitouna Winter 2013 in a refugee school with 1,200 students. Our workshops include: digital photography, soccer, calligraphy, storytelling, journaling, journalism, mural painting, architectural sketching, a full dental mission and more.

When I left Syria in 1998 fresh from architecture school in Aleppo, RISD was my first home away from home. Those three years in Providence changed my life. RISD taught me to think like an individual, embrace freedom of expression and believe in the endless possibilities of my creativity. I continued on to MIT and learned so much there, but RISD shaped me.

I never imagined my life would end up revolving around serving people in Syria after leaving it so long ago. Zeitouna aims to give kids living in conflict zones a dose of positive inspiration from adult mentors. We believe this has the power to change the course of a child's life, just like RISD once changed mine.

I hope to be able to connect with RISD people interested in helping Syrian children. We are in need of support, art supplies, volunteers, media, design services, and most of all what RISD has in abundance: creativity.

Syria is the largest humanitarian crisis of our lifetime and we cannot afford to turn away from innocent children who deserve our attention and represent Syria's future. They will return to rebuild the country motivated by the forces that inspire and influence them. The time to shape that future is now.

Lina Sergie Attar MArch 01
(above center)
Lake Forest, IL

Changing Times



When I made my first paintings at RISD in the 1950s, my dorm, Benefit House (now Carr House), was only a few steps from the entrance to the RISD Museum. It has taken many years and many paintings for my work to travel those few steps, but now the Museum has acquired my painting *London Plane Tree* (shown below).

RISD has changed so much since the '50s. Dorms were for women only, we had a curfew (10 pm on weeknights, midnight on weekends) and male visitors weren't allowed beyond the first floor. But my years at RISD were among the freest, happiest times of my life, and having my work in the Museum collection is a great joy!

Merle Temkin 58 TX
New York, NY



London Plane Tree (2011, oil on paper)
by **Merle Temkin** 58 TX



Woods-Gerry is purportedly haunted by **Marshall Woods**, its original owner.



Ghost Stories

A number of alums couldn't resist commenting on RISD's Facebook page after **Emily Neilson 15 FAV** wrote a story on our most renowned ghosts for The All-Nighter. First, a few excerpts from Emily's piece:

The streets we live on are drenched in shadowed history. The hours that traditionally belong to the spirits, the phantoms and the forgotten are also the hours when we are all too awake—drooping over charcoal-caked fingers and dim computer screens. It is little wonder that we might feel a chill in our spines or see a shadow lurch as we walk down creaking basement stairs or wander lamplit streets. Perhaps you don't believe in ghosts? Based on where you are living, you might have reason to.

Woods-Gerry is haunted by its original owner: **Marshall Woods**. Visitors' cameras occasionally lose battery power when they enter the gallery and then recharge after they've left. His ghost has been seen and heard in the galleries, appreciating the artwork. But Marshall Woods is utterly benign compared to the other ghost that haunts the building....

When [Farnum Hall] was standing it was occupied by the ghosts of several children whose whispers and giggles filled the hallways. Students reported seeing figures standing over their beds when they awoke at night. The ghost activity was very severe and [once the building became structurally unsound] it stood empty (but for its ghosts) before being demolished.

Perhaps the ghosts still wander those lonely, flat patches of grass, brooding over this poor substitute for the grand apartment building they once enjoyed.

A few comments from Facebook:

Rain Gregoire Rebis BArch 08: Very short true story: In 2003 a friend was rooming in Barstow. One late night as we were doing self-portraits for Alba's transfer studio, the closet door opened of its own accord, which wasn't too weird, until the closet then closed, then the hall door opened and closed as if something had left the closet and went into the hallway.

Leslie Kahn BArch 84: Five of us spent the night at the Alumni House (when it existed) and we all felt a presence brushing against us. No one slept a wink.

Lauren Bergholm 02 FAV: OMG this has made me so nostalgic! So much love for Dexter House and its creepy basement!

10 WORDS

MORE OR LESS

The exhibit is eerie. It is a really breathtaking show.

from a review of *The Strangest Fruit*, a current show by **Vincent Valdez 00 IL** (see also page 81)

Real art happens inside your mind.

Oded Ezer, 2013 Graphic Designer in Residence at a talk in the RISD Auditorium (10.1.13)

People thought you were crazy for coming to RISD.

President **John Maeda** welcoming new students at Convocation (9.9.13)

Well before my imagination was my vocation, my imagination saved my life.

Jarrett Krosoczka 99 IL, 2013 Mindshare keynote speaker (10.11.13) from his earlier TedX talk

All boundaries can be crossed—as soon as you allow your mind to do so.

Jessie Chen 13 FAV speaking at Commencement 2013 (see also page 49)

Life After 70

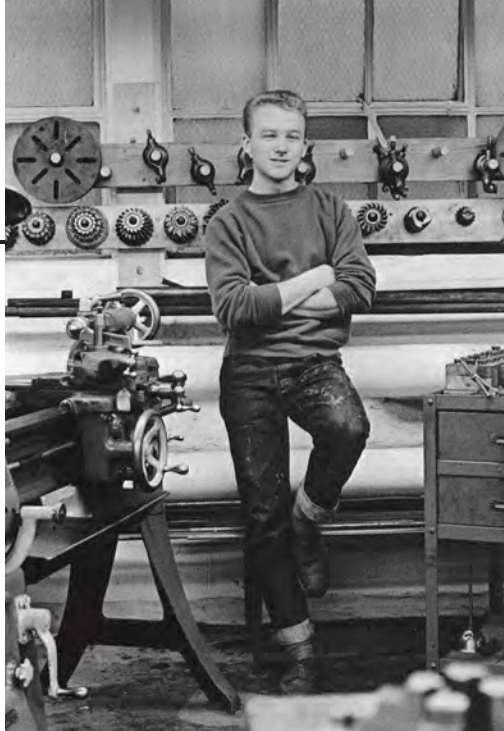
When *Alumni Relations* invited members of the Class of 1963 to let their classmates know what they've been doing for the past half century—in 200 words or less—several dozen contributed thoughts and photographs for a 50th reunion booklet distributed at RISD by Design weekend (see also pages 60-61). Here are a few excerpts.



For more than 40 years I sourced and designed consumer products for the home in ceramics, metals, plastics and glass. I worked on-site with factories in Europe and Asia, with particular focus in China during the last 20 years. My degree in Illustration proved invaluable as I found myself working with hundreds of talented people who spoke no English. Our common ground was my being able to draw for the production engineers and designers at factory levels....

We now love life in Tucson, where I finally retired.

Curtis Blanchard 63 IL
(above with wife Betsy)
Tucson, AZ



What I have been “up to” in the last half century? How to put a “career” in that? Here is a try (I’m over résumés).

PRESIDENTIAL ERAS *Kennedy/Johnson*—Boston: Various drafting/design jobs—exhibits packaging. Active in civil rights issues—SNCC, SCLC, CORE, ACLU *Nixon/Nixon*—Philadelphia/NY—Best job ever! Corporate R&D: Packaging (paid to dream up new concepts). But: MLK assassination, then Bobby. Dropped out! Graduate school: Rochester Inst. of Technology MFA, Furniture Design (Fantasy Furniture) *Ford/Carter/Reagan*—Begin teaching sculpture: Atlanta College of Art; doing lots of “work”: big wood pieces, many regional venues (museums, universities, etc.) *Carter/Reagan*—Enchanted with southern landscape. Begin site-specific work. New materials: military surplus aluminum within tensile systems. *Bush/Clinton*—More electronics and solar power, robotics. Collaboration with composers, physicist, industrial engineer....

[Now]—Retired—sailing Gulf Coast in a 19th-century Gaff Cutter.

Scott W. Gilliam 63 ID (above)
Pensacola, FL

Just before I left Europe at the end of RISD “Italian” Honors Program in 1963, a girl in a Paris café pushed me to go to Greece for the “betterment of the soul.” Spring 1964, a Yugoslav boat took me to Spain and I made my way to Paros, Greece—and I’ve returned every summer to this favorite place in the world (except for 10 years in Deya Majorca when I married and raised a son).... Greece proved to be great for my soul and life. I’m very happy.

Alice Meyer Wallace 63 IL
Havertown, PA



I ignored the advice given during sophomore review to “do what you love, not what you think will be practical” and majored in illustration (to be practical) rather than painting (my love).... I worked at a variety of jobs, eventually settling down with McGraw-Hill, where I worked for 36 years before retiring in January

2013.... Now, for enjoyment, I sing at a nearby piano bar and go to cabaret shows. Although I’ve lost interest in painting, I sketch as a kind of visual diary...

Barbara Begg 63 PT
New York, NY

After leaving RISD I spent one year in Italy, where my son Kim was born, and another in Spain, returning to the US to build my home in Big Sur, CA.... During the years since 1970 I also traveled extensively, mostly solo, in the Andes, Mexico, Central America and Polynesian Islands, fueled by my passion for pre-Columbian art and archaeological sights as well as contemporary indigenous crafts and art.... No feathers in my bonnet... too little time for show and competitions and living too isolated to be in that lifestyle.

Alexandra P. Connell 63 SC
Trinidad, CA



After working in Guatemala for the American Friends Service Committee (a prototype for the Peace Corps), I went to UNC Chapel Hill for an MAT in art.... I moved to a farm in Vermont, where I have lived for the past 43 years. During that time I have always painted and after 1980 began showing work in Vermont.

I taught art but my main work was as a dairy farmer for 25 years (with my second husband).... I also am the mother of three great sons and have eight wonderful (of course) grandchildren.

Elizabeth Nelson 63 AE
West Glover, VT



Victorian-era Graffiti

Illustrator **Joe McKendry** 94 IL (see also page 79), a longtime adjunct faculty member in Illustration, shared the photo above of the wall outside his classroom—ISB room 305, where the ongoing renovation of the Illustration Studies Building has exposed a sweet bit of graffiti, painted in oil in 1878.

RISD didn't own the ISB at the time, so it's unlikely the tagger was a student. The five-story building had been built as a chemical and dye plant 30 years earlier—in 1848—and apparently someone who worked there or had access to the space was moved to paint an indelible mark for posterity (probably not the first and definitely not the last in a building that has been well loved in so many ways).

Construction of the addition on the parking lot side of ISB is moving along this year even as classes continue in the rest of the building.

Calling All 90+

Your spring/summer issue arrived this week. I must admit it is the first time I have had the time to read it. Very impressive! But where are my classmates? The Class of 1945?

Ruth Adler Schnee 45 IA (see also page 67)
Southfield, MI

Shocked

I was shocked to see in the spring/summer class notes section that you referred to **Robert Barry** 53 GD as just dead, period. This is a man who served two years in the army, studied and taught in Switzerland and was on your staff for two years. I would think that you certainly have more to say about him other than he died. He even went to Puerto Rico to work for his classmate's art business. His hometown newspaper, *The Newport Daily News*, ran a six-inch column about him.

Dorothy J. Chase 53 GD
Waltham, MA

Editor's note: Regrettably, our policy is to announce deaths but not run obituaries on alumni. Given that we generally report dozens of deaths in each issue, the magazine would easily get overwhelmed with memorial content if we were to run proper obits on each member of the community who has passed on.

Devil in the Details

In the piece about Studio Sucre and the Nike store designs in Brazil [*Found in Translation*, Spring/Summer 2013], the photo of the store interior [on page 23] shows a burned-out light in one of the ceiling fixtures! If this was an image of my work in an international publication, I would be appalled that a detail as simple as that was overlooked.

I once heard someone say that if, in my profession, I do my job flawlessly, no one notices. It's when some element is overlooked that people take notice.

Lynette Martin 02 PT
Rogue Elk, OR

10 WORDS

MORE OR LESS

I made a whole knit bodysuit out of fishing line.

indie knitwear designer **Lindsay Degen** 10 TX in a *Cosmopolitan* story on her designs for the next Victoria's Secret fashion show (airing December 10 on CBS)

Writing about music is like dancing about architecture.

attributed to actor/painter/comedian **Martin Mull** 65 PT/MFA 67 in *Wired UK* (August 2013)

Objects are silent, but typography...give[s] them a voice.

newly named ADC Young Gun **Wael Morcos** MFA 13 GD in his talk at Design Indaba in South Africa (video posted 9.25.13)

This experience loosened up my uptight intellectual mindset like nothing else.

Ellen Lupton, MICA professor, speaking about a *How to Make Mistakes on Purpose* workshop led by **Laurie Rosenwald** 77 PT

I went to RISD, so you know I've got steady hands.

dentist-to-be **Vilija Palkaniskis** 07 PR drumming up new patients on Facebook (see also page 76)



MAKE RISD YOURS THIS SUMMER

SUMMER PROGRAMS 2014:

SUMMER STUDIES ART + DESIGN COURSES

TEXTILES SUMMER INSTITUTE

SUMMER INSTITUTE FOR GRAPHIC DESIGN STUDIES

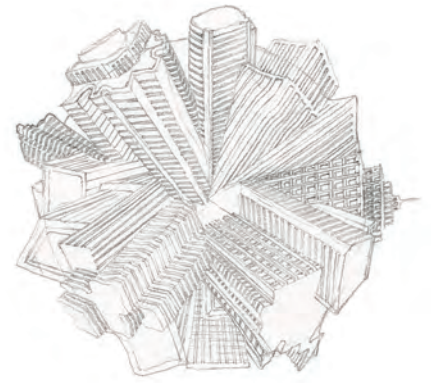
● RISD ALUMNI: Save \$725 off regular tuition for all credit bearing programs.

OTHER SUMMER PROGRAMS:

PRE-COLLEGE PROGRAM

CONTINUING EDUCATION SUMMER TERM

CE.RISD.EDU/SUMMER



“I began to draw... in an unreasonable attempt to capture the essence of the innumerable ideas that surfaced...”

Moved by Michel Gondry

WHEN FRENCH DIRECTOR MICHEL GONDRY VISITED RISD* for a screening and talk on a warm October evening, I was reminded of why I'm perpetually so moved and amazed by his work. In fact, I was so inspired by my fellow countryman's visit that a few days later I began to draw in response—in an unreasonable attempt to capture the essence of the innumerable ideas that surfaced within those four hours in the RISD Auditorium.

Gondry spoke of symbols, black dogs, stairways, rock and roll, drums—elements as likely to spontaneously evoke thoughts of Led Zeppelin's fourth album as his own remarkable body of work. Not surprisingly for a man who has been 12 years old forever (sic), he appears youthful and speaks with a gentle voice, which belies the strong will and exceptional artistry evident in such memorable films as *Eternal Sunshine of the Spotless Mind* and *The Science of Sleep*, along with music videos for Björk, Daft Punk and The Chemical Brothers, among others.

Though Gondry's English may seem hesitant, it is clear that he plays with words and embraces misinterpretation at will, bending language and allowing it to amuse, defuse or enlighten. In his exchanges with students, this ability enables him to offer precise answers to convoluted questions—utilizing what might appear to be a limitation as a means of achieving clarity.

After screening four of his seminal music videos for the crowd of RISD admirers, Gondry casually shared a conviction that I believe resonates with all artists. Halfway through the clip for The White Stripes' single *The Hardest Button to Button*, the music is reduced to a monotonous bass drum beat, with sparse and occasional guitar notes. Gondry revealed that, in his mind, this breakdown was “the most boring” part of the song and that he had asked the band if they would consider editing out the sequence for the sake of the video. When they refused, he took it as a heightened challenge and ultimately decided to use his very best idea for this section—to compensate for the weakness of the original material.



“When the ‘black dog’ of an idea is too quickly dismissed..., Gondry likes to return to the garbage bin to retrieve it.”

For 21 captivating seconds, Gondry has the band members traveling in crossing sinusoidal paths in and out of a train and adjoining platform, in a *pas de deux* defying time and space. At his RISD presentation, he highlighted this problematic sequence as an example of a “black dog”—an unexpected and amusing malapropism for the idiom “black sheep,” made all the more stimulating to the imagination since the French equivalent, *mouton noir*, is a sheep metaphor as well. When the “black dog” of an idea is too quickly dismissed and impulsively discarded, Gondry likes to return to the garbage bin to retrieve it. He believes that with additional care—like that given to a troubled child—such ideas eventually lead to the best creative solutions. This resolve to use inventiveness, refinement and persistence to transcend apparent limitations and sublimate problems is a defining feature of the creative spirit.

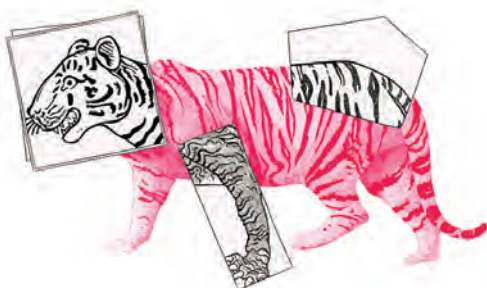


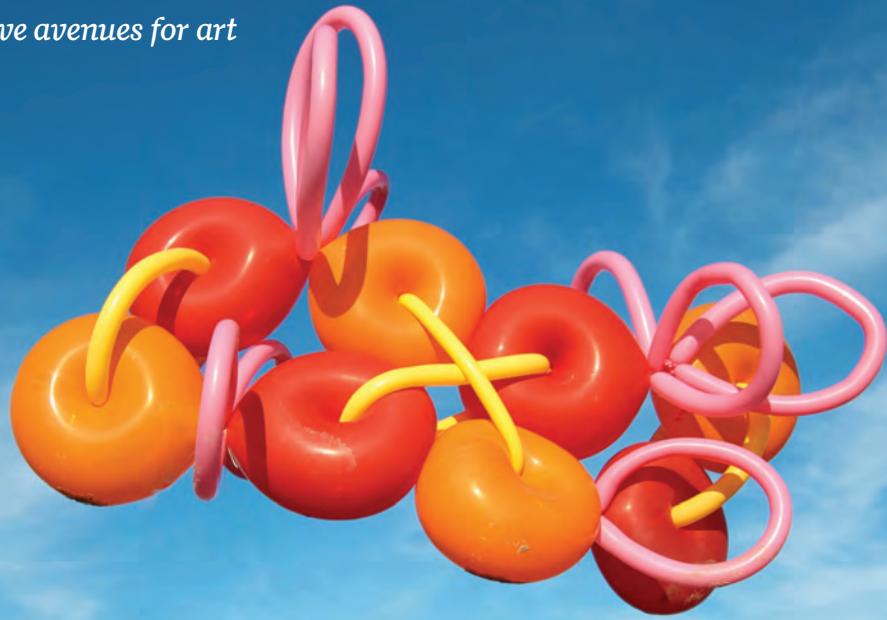
As part of his presentation at RISD, lights dimmed for the second-ever screening of his latest film *Is The Man Who Is Tall Happy?*, a hand-drawn animated documentary of a series of conversations with Noam Chomsky—recorded over a two-year period between 2010 and 2012—focused on linguistics, science, religion and life. Gondry’s flowing line drawings and cycle animations complement the spoken words as Chomsky jumps from theme to theme and hits notes at times edifying, contemplative or poignant.

By design Gondry modestly allows his own use of English to insert moments of humor or misunderstanding, adding his personal touch and contributing to Chomsky’s stories. The moment of truth in the film—and the theory that motivated Gondry to make it—is a sequence in which Chomsky speaks of a leap forward—a mysterious event, possibly 100,000 years ago, which the erudite man marks as an evolutionary turning point. An unidentified phenomenon—presumably, an individual’s sudden discovery and mastery of language—both accelerated the development of civilization and forever altered our common destiny, introducing the ability of humans to communicate complex thoughts and ideas with one another, and thereby to plan and further develop.

Given its sophisticated modalities and strong appeal to all the senses, Gondry and Chomsky’s meandering conversation—so imaginatively documented in this new film—is the direct descendent of this phenomenon. Continuing in the long evolutionary line of language and communication, it is a poetic embodiment of human expression. Tall or short, every witness of this exchange must have left the auditorium happy. ■

■ text and illustrations by **Antoine Revoy** 99 FAV





Floating High

Architect, photographer and entrepreneur **Janice Lee Kelly** BArch 75 first got inspired by balloons through Kelly + Gillis/Signs of Intelligent Life, her aptly named retail business in Newport, RI. As she began creating gravity-defying sculptures on the shores of Narragansett Bay, she became serious about developing the medium as her primary—and very personal—form of art. Kelly now runs FLOAT as a means of bringing her buoyant sculpture to celebrations and special events ranging from private parties (like the RISD Artists' Ball) to large installations (like the one she did in 2012 for the Big Apple Circus at Lincoln Center).

janiceleekelly.com

Janice Lee Kelly
BArch 75

Mark Shunney
MFA 97 SC

Weed Abides

After catching the gallery bug when he ran BrooklynFront a decade ago, **Mark Shunney** MFA 97 SC couldn't resist co-founding Art Research Office (ARO) in Santa Cruz to feed his passion for finding and showing provocative new art. The collective's debut exhibition *Live Nude Eggs*—a show focused on “the human ovum trade”—spawned an equally compelling follow-up last summer. Called *Weed Museum*, it featured the work of Artists for Weed Reform, presenting a complex commentary on contemporary marijuana culture. Shunney says it helped break stereotypes and “defy expectations of what stoner art is.”

artresearchoffice.com



Back to Basics in Bali

In an attempt to reconnect with how things are made, **Benjamin Harrison Bryant** 08 ID recently spent the summer working with an active community of makers in Bali, Indonesia to develop “an inquiry-based collection of artifacts and souvenirs.” Called Field Experiments, the project Bryant launched with fellow design pals from Montreal and Melbourne, Australia is the culmination of four years of research and relationship-building with local craftspeople. “Our collective ambition is to foster a new craft pride within Balinese communities and create a new appreciation and economy for their crafts,” he says. field-experiments.com

Benjamin Harrison Bryant
08 ID



Newfangled CSA

Jill Allyn Peterson
MID 09



As a co-founder of CSA+D Brooklyn, **Jill Allyn Peterson** MID 09 is using the Community Supported Agriculture (CSA) model

to connect artists and designers to collectors—suggesting that the A stand for Art instead of Agriculture. Brooklyn's new Community Supported Art + Design effort offers a beautifully basic way to bring art and design talent—such as **Julia Gualtieri** MA 09, whose screenprint is shown above—together with a built-in fan base of art, design and culture lovers eager to collect original art and design but not so keen to pay gallery-esque prices.

csa-d.org



Will Gurley
04 PT

Danish Daredevils

After earning an MID at Central Saint Martins College of Art and Design in London, **Will Gurley** 04 PT followed his heart to Denmark, where he landed one of the best jobs in Copenhagen—as a designer at Tivoli Gardens, the classic giant of an amusement park established in 1843. He recently designed the theming and other features and details for a new thrill ride called *Aquila*, along with a couple of other new rides that are part of the park's *Merry Corner*. “Designing for Tivoli is a great honor since it's the heart of Danish culture,” Gurley says.

willgurley.com





(Graphic) Designing Housing

What's a graphic designer doing conceiving of *Oyster House*, a winning proposal for affordable housing on Cape Cod? Since leaving her position as art director at *Metropolis* in June, **Dungjai Pungauthaikan** MFA 04 GD has been eager to re-engage with architecture, the field she studied as an undergrad. This year her three-person design collaborative CxMxD won first prize in the Add-on '13 competition for a three-unit cluster house proposal. The jury praised the design solution for its "aesthetics, livability, buildability, site strategy and the communal qualities of the cluster proposal."
oyster-house.com

Dungjai Pungauthaikan
MFA 04 GD

William Jacobs
Arch/MID 80

Alternate IPO

William (Jake) Jacobs Arch/MID 80 spent 28 years designing exhibitions for the Smithsonian before moving to the Library of Congress in 2009, where he now holds the enviable title of Interpretive Programs Officer. "Creating exhibitions here is a matter of choosing the objects that tell your story rather than building the story around what you've got," he says. "You can go into any collection, open a drawer and see the most phenomenal stuff. So the question is not 'what have we got?' but 'what do we want to use from this incredible archive to tell the story?'"
loc.gov





Colby Bird
MFA 04 PH



Seeing the Light

As a photographer, **Colby Bird** MFA 04 PH has a highly developed feel for—and fascination with—light and its infinite manifestations. Earlier this year that fascination led the Austin-based photographer to sand, saw and stain mundane materials into a series of “fetishistic” functional lamps that were shown last spring in *Rose Shoulder*, his first solo exhibition at Halsey McKay Gallery in East Hampton, NY. “Rough and sometimes crude but socially and historically engaged, Bird’s project demonstrates a disposition for both youthful insouciance and unabashed earnestness,” the gallery gushed.

colbybird.com

Scott Mednick
78 GD



David Chaim Smith
86 PT

Entertainment Unlimited

Scott Mednick 78 GD may have majored in Graphic Design, but he has long since moved beyond running advertising juggernauts like The Mednick Group in favor of wheeling and dealing in the entertainment world. He’s also a prolific producer of movies, commercials, TV shows and videos. This year alone Mednick’s producer credits include *Jamesy Boy* and *Teenage Mutant Ninja Turtles* (due out in 2014). He’s also executive producer of *Dr. Cabbie* and *Delivery Man*, the new comedy starring Vince Vaughn. Shot by fellow alum **Eric Edwards** 75 FAV, the film is about a sperm donor who learns that he has fathered more than 500 children.

twitter.com/ScottMednick

Contemporary Alchemy

Words and images intersect in a complex maze of meaning in *The Blazing Dew of Stars* (Fulgur Press), an esoteric book by **David Chaim Smith** 86 PT released in late October. In the beautifully produced, 138-page publication, he intertwines linguistic and graphic modes of communication to introduce the practice of “cabalistic contemplative alchemy.” Smith took a 10-year hiatus from his visual art practice “in favor of practical mysticism” and through intense research and spiritual practice, has produced two similar books combining drawing with ecstatic mysticism.

davidchaimsmith.com

fulgur.co.uk

Reaching Out

As a designer **Jenny Lai** 10 AP is forging a strong career by working with laser-cut fabrics and other experimental processes, and cross-pollinating with other creative types in the course of designing for musicians, dancers and other performers. This year she also began volunteering as a fashion design instructor at a prison for women and says the experience is transformative. “Working in the very exclusive high fashion industry can sometimes make you forget that fashion is a form of expression that is personal and powerful to everyone,” she says. notaligne.com

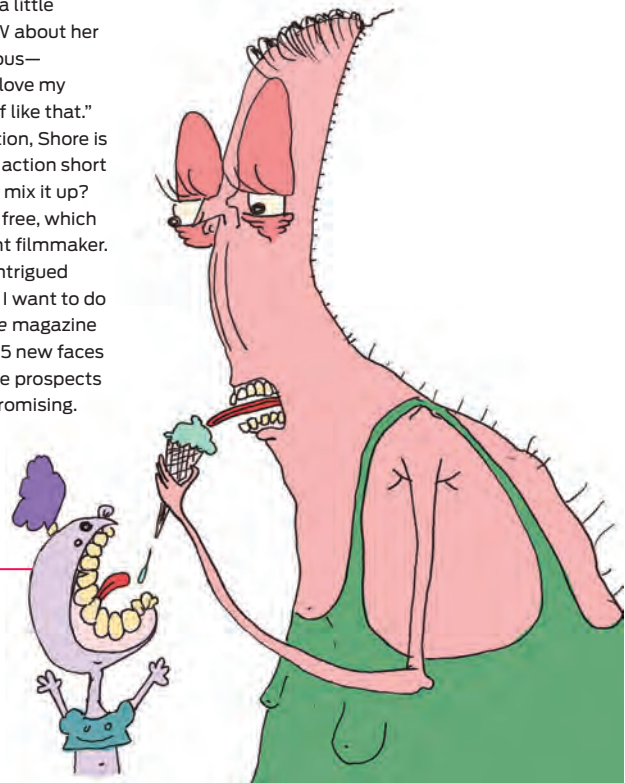


Jenny Lai
10 AP

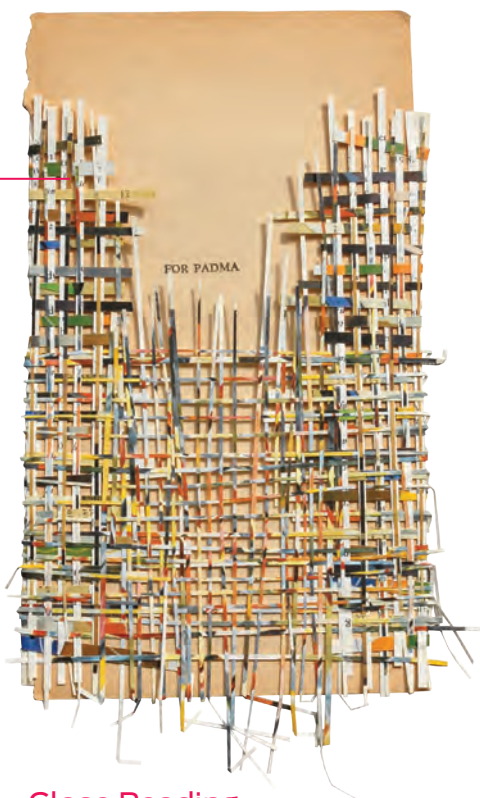
Uneasy Relationship

“I like to make an audience feel a little uneasy,” says **Leah Shore** 09 FAV about her outrageous—and often humorous—animated work. “People either love my films or hate them, and I kind of like that.” Despite her own love of animation, Shore is working on a mixed-media live action short called *I Love You So Much*. Why mix it up? “Animation is great because it’s free, which is invaluable for an independent filmmaker. But I also love live-action. I’m intrigued by it, and I want to make more. I want to do everything.” Now that *Indie Wire* magazine has named Shore “one of the 25 new faces in independent filmmaking,” the prospects of that are looking especially promising. leahshore.com

Leah Shore
09 FAV



Larissa Nowicki
93 GD



Close Reading

Taking the typical graphic designer's love of the printed word to new heights, **Larissa Nowicki** 93 GD creates intricately woven works rich with multilayered meaning. She pushed her research and ongoing fascination with duplication, multiplying, doubling, pairing and editing during a recent residency at the Josef and Anni Albers Foundation in Connecticut. Though photos fail to fully capture the detail and fragility in the work, Nowicki wowed those able to visit *A Series from Within*, her fall solo show at Man & Eve in London.

manandeve.co.uk/artists/larissa-nowicki

Speechless

Since *Mr. Wuffles* started shipping in October, the latest wordless wonder from three-time Caldecott Medal-winner **David Wiesner** 78 IL has left reviewers reaching for the right words to praise his feat. "Expertly imagined, composed, drawn and colored, this is Wiesner at his best," claims *Kirkus Booklist* says: "Once again Wiesner dips into his irrepressible imagination to deliver a mostly wordless conceptual picture book where the mundane and the magical collide." Art director **Carol Goldenberg** 73 IL ensures that all his books look this good, leaving *School Library Journal* to sum it up with: "visual storytelling at its best." That's precisely what Wiesner set out to do in figuring out how to write *wordless* books that say it all.

davidwiesner.com



David Wiesner
78 IL

Alissia Melka-Teichroew
MID 04



Playful + Prolific

As the founder and creative director of byAMT in Brooklyn, **Alissia Melka-Teichroew** MID 04 is on a roll, producing a plethora of surprising new products this year alone—from a quilt made of chocolate and a colorful expanding trivet for Areaware to various versions of this leather strap basket (now sold at the MoMA Design Store). This fall she showed new jewelry, cut carafes and straps in NYC, along with porcelain pieces at Inside Design Amsterdam. To top it off, her *Jointed Jewels* jewelry line is on view through July 2014 at the Museum of Arts and Design in NYC.

byamt.com



Inimitable

Once the *Venice Biennale* opened in early summer, **Ryan Trecartin** 04 FAV resurfaced with a splash. “There is nothing else in today’s art world even remotely like Ryan Trecartin’s videos,” *Art in America* proclaimed. His *Not Yet Titled* installation signals the beginning of a new body of work and fills a room in the Arsenale introducing *The Encyclopedic Palace*, curator Massimiliano Gioni’s awesome roundup for the biennale. “The only thing that matters to me... is making things for the present—and the future,” Trecartin says. “Timelessness is a romantic throwaway.”

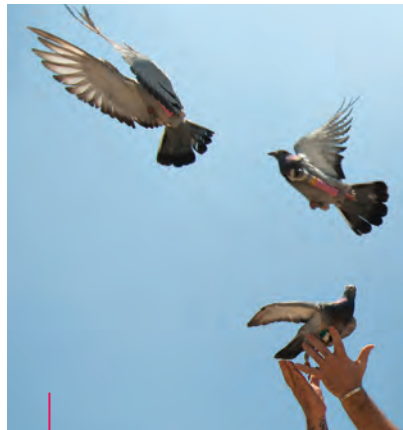
vimeo.com/trecartin

Ryan Trecartin
04 FAV

Mission: Implausible

Never one to shy away from the outrageous, longtime bird-lover **Duke Riley** 95 PT (who kept pigeons in his apartment at RISD) spent the good part of a year training 50 homing pigeons to fly from Havana to the Florida Keys—carrying highly coveted Cuban cigars strapped to their legs. Half of the birds flew home with tiny video cameras in place of cigars, recording the dizzying journey. Called *Trading with the Enemy*, the project challenges the politics of protectionism and surveillance, and is on view as part of *See You at the Finish Line*, a solo show continuing through January 11 at Magnan Metz Gallery in NYC.

dukeriley.info



Duke Riley
95 PT





Andrea Zittel
MFA 90 SC

Sick Prof

Master experimenter **Andrea Zittel** MFA 90 SC has been appointed the 2013–14 William and Stephanie Sick Distinguished Professor at the School of the Art Institute of Chicago (SAIC), where she's leading workshops with students enrolled in Thing Lab, a course highlighting SAIC's Art/Design Nexus curricular initiative. That means she's spending most of the year away from A–Z West, her desert compound in Joshua Tree, CA, where she questions the basics of human nature and social needs—experimenting with food, clothing, shelter and home furnishings. zittel.org

Reworking Refuse

Now that he has won a 2013 Guggenheim, San Francisco-based teacher and performance artist **Chris Sollars** 98 SC suddenly has time to focus on new work—mostly centering on issues of water and the coastline (with found objects picked up on the beach inevitably making their way into his sculptures). Sollars started doing street performances and documenting them because he “wanted a direct and immediate encounter with the public”—through such absurdist works as *Street Clean*, for instance, in which he roams a city with a bucket of soapy water, picks up trash and washes it, and then carefully puts it back where he found it. “The refuse of society is always something I can work with,” Sollars says.

667shotwell.com



Chris Sollars
98 SC



Janine Antoni
MFA 89 SC

Gnarly Nature of Being

Janine Antoni MFA 98 SC has done some amazing things in the name of art—from mopping gallery floors with her hair-dye-drenched hair to gnawing away at chocolate and lard to sculpt life-sized busts to casting her own body in rawhide (*Saddle*, 2000) to delicately licking an eyeball. But that was then and this is now. In *Within*, a solo show continuing through March 30 at the Mattress Factory in Philadelphia, she again emphasizes the meaning inherent in making—this time through a provocative installation of gnarly severed trees, cast rib cages and dangling body parts. mattress.org

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What does it mean to push the bounds of a discipline, reinvent a medium, reimagine yourself? What happens when artists and designers cross disciplines or ignore disciplinary “boundaries” altogether? The alumni covered on the following pages are playing out of bounds, experimenting freely to keep their work moving forward.



From the Barbie dresses he made as a boy to his first splash in the New York art world, Martín Gutierrez is working to perfect what he has always done naturally.



by Francie Latour

ONCE HE WAS DONE STAGING HIS MOTHER'S SUBURBAN KITCHEN, removing the large center island and curating the racks of an open dishwasher; once he had the lighting down, casting painterly blocks of glare and shadow that echoed the beveled cabinets; once the strawberry wig was fastened and the foil-colored dress slipped on; once, after setting and resetting his self-timer for countless discarded iterations, he had figured out how to arch his back and angle his elbows, **Martín Gutierrez** 12 PR still had this dilemma: how to mimic the molded hands and perfectly vacant stare of a sex doll.



“It was definitely uncomfortable shooting them—in many senses of the word.”



“It was definitely uncomfortable shooting them—in many senses of the word,” Gutierrez says of *Real Doll*, *Raquel 4*, one of 16 photographs from his series *Real Dolls*, which pays playful and poignant homage to the mail-order partners of the same name. The fictionalized world of four blow-up personae—Raquel, Ebony, Mimi and Luxx—reveals Gutierrez in the flesh, posing for the camera and perfected to a high, synthetic sheen.

“The eyes especially were so challenging, trying to exude something that’s lifelike but isn’t at the same time,” he says. “I had to be totally aware of what my body was doing, but then kind of go to this blank place and forget about my face.”

At age 24 and just one year removed from RISD, Gutierrez is making an early, eerie and explicitly gender-bending mark on the art world. Starting in a junior Film/Animation/Video studio and continuing after graduation from his childhood home in Vermont, he has created a body of work that is obsessive in its production, hallucinatory in effect and incredibly fluid in its command of multimedia—from photography

to performance to video to fashion to music. This past summer, Gutierrez landed his first solo exhibition, *Martine(e)*, at the Ryan Lee Gallery in New York. In addition to *Real Dolls*, the show featured the video series *Martine Pt. 1–3*, in which he turns himself and the streets of Providence into a gauzy, hypnotic dream.

In many ways, Gutierrez’s life still looks, feels and sounds like that of a freshly minted college grad: He’s had a prolonged period of living not-quite at his mother’s house and not-quite on the couches and spare beds of friends’ New York apartments. When Ryan Lee Gallery first called the summer after graduation, he was naïve enough to bring a polished résumé, hoping for some kind of position after a professor had passed along his work. “It was very unclear what that meeting was about,” Gutierrez says of the interview. “They kind of looked at my résumé and then just put it aside... I remember calling my mom afterward being like, ‘I didn’t get the job. I guess I’ll come back home.’”

Raquel 4 (previous page) and *Mimi 3* (above) are among the archival inkjet prints from the *Real Doll* series shown in *Martine(e)*. Gutierrez’s summer solo show at Ryan Lee Gallery in Chelsea. The gallery also ran a video loop from his series *Martine Pt. 1–3*.

Now, with a solo show behind him and his first EP out this fall—not to mention collaborations with Paris fashion houses Dior, Acne and Saint Laurent, which have featured his music singles in editorial campaigns—it’s clear that Gutierrez is an artist and musician very much on the rise, with a highly developed vision rooted in the rich make-believe of his childhood.

Drawn to dress-up play from a young age and left to stage his own homespun theater in the woods of central Vermont, Gutierrez naturally evolved into a one-man production team at RISD, writing, directing, styling, shooting, editing and scoring all of his work, while also starring in it.

Through the RISD crit experience, he has developed a process that is exacting and exhaustive. “What’s rewarding but also sad about any project I do is that I have this criteria for what the image should look like,” Gutierrez says. “If the image doesn’t live up to that... then it’s just out. No one is going to see it.”

The result of that ruthless self-editing has been a steady stream of exposure and acclaim by critics, who recognize Gutierrez as an emerging artist whose blurring of boundaries simultaneously disturbs, entices and needles the viewer. “With Mr. Gutierrez, as with many young artists now . . . mashing up race, class and gender is second nature, the basics, what they start with,” wrote *New York Times* art critic Holland Carter of the artist’s debut show. “It’s where they go with it that counts, and Mr. Gutierrez is going in several directions.”

EMBRACING AMBIGUITY

Gutierrez was born to an American mother and Guatemalan father. His childhood unfolded on two coasts, in two distinct phases. The first phase was in the Fruitvale section of Oakland, CA, in a neighborhood that was mostly Latino and African-American; the second phase, starting in the sixth grade, was in Warren, VT, a town with a nearby ski resort and a population under 2,000.

In both those environments—one multiracial and heavily machismo, the other traditional New England and lily-white—there was a constant. As a boy, Gutierrez was drawn to objects and pursuits associated with girls: butterfly clips, plastic chokers, My Little Pony, wigs, costumes and dolls.

“I was really into making Barbie clothes for a while, so at a certain point my father’s handkerchief collection disappeared within a few days,” Gutierrez says. “And I remember the first skirt I ever got. I’d wear it to school with the skirt part tucked into the shorts. And then at school I would take the skirt part out and go, ‘Yeah, I look good!’”

It sounds like the kind of childhood that would invite traumatic bullying. But Gutierrez says he was nurtured and largely shielded from any pressure to conform—cocooned by an accepting family, a progressive Bay Area school and an early, strong sense of self.

“I was pretty oblivious to the fact that I wasn’t following gender norms,” he says. “And I don’t entirely know how that was possible, but I guess I had a strong enough imagination. I wasn’t performing as a girl, or wanting to be seen as a girl. I honestly just liked it. And I wasn’t going to stop doing it because it made other people uncomfortable.”

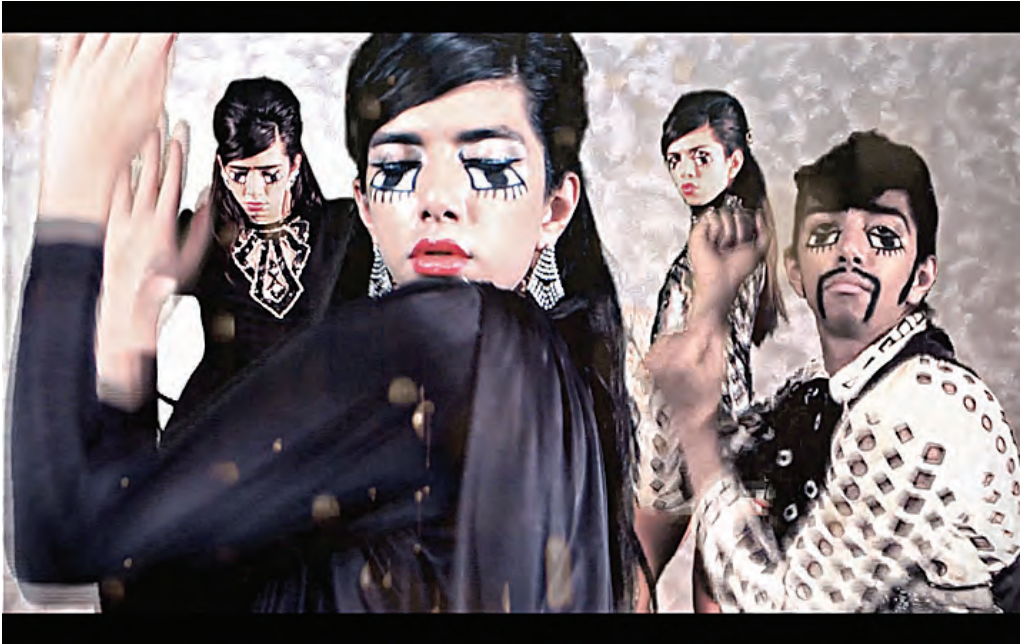
“My name created this duality that I wasn’t aware of at first, but that it turned out I also didn’t really mind at all.”





Part of what makes the work especially compelling is that Gutierrez puts himself at the center of it all, questioning conventions about race, gender, class and sexuality. He also does all the styling and photography himself and writes, directs, produces and creates music for his videos.

“Before, patience wasn’t really in my vocabulary in terms of making something. Printmaking gave me this level of discipline, which, when I got to video, forced me to think more about the initial decisions I had to make before I started filming.”



In Vermont it wasn’t quite so easy. Gutierrez made people uncomfortable enough that, for a while, he couldn’t summon the courage to correct those who mistook him for a girl. But over time, as he made friends and connected with a community of artistic teenagers—at a summer art institute in Vermont, then later at RISD’s and MICA’s pre-college programs—he began to relish living in a place of gender ambiguity. That included embracing the ambiguity embedded in his own name.

“Martín, in Spanish, is a boy’s name, but it has this elongated sound, like Mar-teen,” Gutierrez explains. “It wasn’t until I got a little older that I realized the confusion people had about it, because it sounds like the French pronunciation of the girl name Martine. My name created this duality that I wasn’t aware of at first, but that it turned out I also didn’t really mind at all.”

Given the encouragement of his parents, a growing circle of artistic friends and a relentless drive to experiment with every possible medium, art school was a given. After being accepted by every school he’d applied to, Gutierrez says he chose RISD based on a bottom-line criterion: which school offered the opportunity to do the most making with the least amount of distraction.

“I wasn’t going to school to have a good time,” Gutierrez says. “Right off the bat from RISD Pre-College, I knew the work I’d made there was my strongest at that time. And then later, when I visited RISD, I ended up staying with a friend and for

some reason we couldn’t find any parties. We kind of walked around and wherever we went, everyone was making work.”

Gutierrez chose to major in Printmaking based on somewhat similar criteria, wanting to make his home in a major where his skills were the weakest, and where he would be allowed maximum freedom to dabble in other majors. As he took a deep, immersive dive into performance-based video and photography during junior year, printmaking became a grounding influence, with its intense emphasis on detail and technical execution.

“With printmaking, it’s so much more about your technique and what it is that makes a good print, regardless of the imagery you’re using,” Gutierrez says. “Before, patience wasn’t really in my vocabulary in terms of making something. Printmaking gave me this level of discipline, which, when I got to video, forced me to think more about the initial decisions I had to make before I started filming.”

“The *Times* review of Martín’s show had an interesting comment that the work had nothing to do with printmaking—and I thought, wait a minute,” says Senior Critic Brian Shure, one of his RISD Printmaking teachers. “He would do an incredible amount of reworking to get his plates the way he wanted them. And with his videos it was the same, with constant editing and critiquing of the sequences, pushing his own understanding...and with such a clear vision of what he wanted to do.”

ACTS OF TRANSFORMATION

On the surface, it's easy to read Gutierrez's work as primarily about gender. Not surprisingly, throughout the *Martine* exhibition, much of the response from visitors mirrored what he had encountered in rural Vermont: Is that a boy or a girl? "Friends of mine at the show would overhear people standing there deliberating what gender I was for the entire video," he says of his *Martine* series. The videos feature a hyper-stylized Gutierrez—in billowing white cotton, pink lips, heavy eye makeup, a drawn mustache and waves of flowing back hair—floating through scenes shot everywhere from the glass display cases of RISD's Nature Lab to the glistening ocean of a Rhode Island beach to neo-classical façades of College Hill.

"A lot of times the conversation had to do with my chest, as in, 'It's definitely a girl, she's just really flat-chested,'" Gutierrez says. "I just think it's funny people care *that much*. What I've learned from being someone who grew up being mistaken as a gender they weren't is that being feminine or being masculine—they're very blurred categories to me. You can't just put breasts on something and it's a woman,

or put a penis on something and it's a man. To me, you're born a certain sex, and then the rest is kind of up to you."

If Gutierrez's alter egos revolve around blurred gender distinctions, they also suggest a deeper, more basic sense of metamorphosis. His performances hover between the mundane and the surreal, between playful humor and quiet melancholy, between the intimately familiar and the strangely exotic. He's not interested in gender-blending for its own sake, Gutierrez says. At its heart, the work is about the act of transformation itself, and what that process reveals about being vulnerably human. "He's working across gender, but beyond that he's interested much more broadly in coding, how things in our culture get coded and read," Shure says.

That is clear in the case of *Real Dolls*, where his pristine interiors and mannequin-like poses create a palpable poignancy. As the fetish dolls come out of their bubble wrap and into imagined lives of domesticity, the pull of the images lies in the tension between human intimacy and the strange comfort offered by a figure in medical-grade silicone.

Luxx 1, another *Real Doll* with a different persona but an equally controlled look.



“What I’ve learned from being someone who grew up being mistaken as a gender they weren’t is that being feminine or being masculine—they’re very blurred categories to me.”



“Maybe it’s somewhat about romance,” says Gutierrez, who researched the phenomenon of sex dolls extensively for the project. “I think part of what was so intriguing with the dolls was that you could select any combination of features—skin color, hair color, eye color, body type, body size, different shaped faces—and make a doll to look like your ideal partner.... Even though I knew what their purpose was, for me they were infused with this non-sexualized presence. In my mind I started to think of each girl in a narrative, and try to play out what a real Real Doll would look like or what she would be doing in a house if she were owned by someone else.”

In the vortex of New York’s art and fashion scene, Gutierrez’s emerging body of work may come off as deliberately self-conscious and self-referential. But to him, there’s a direct link between the obsessive making that grounded his childhood and his artistic concerns in the here and now. He may be overjoyed by the success of his debut work, but he’s not always comfortable with the way in which it’s interpreted.

“That’s been the hardest part of entering an art community,” he says—not only in “learning to talk about what you’re making, but implying that all your ideas are coming from this place that’s completely thought out in advance. That’s not how I grew up making things. Even coming from RISD’s crit environment, a lot of my work is very heart-to-hand.”

By way of example, Gutierrez describes one of his earliest influences in creative making, which resonates with him deeply to this day: mermaids.

“I was obsessed with mermaids growing up. I’m pretty sure I drove everyone around me crazy, I was so obsessed,” he says. “Part of it was that I grew up around water, and I loved the ocean. But it was also this idea that you have a certain amount of time to transform into something else, before you return to your original ‘you’ state—which is such a big part of how I feel about what I do.

“It’s just the idea of putting on something and altering yourself, and how much that can change the way people perceive you,” Gutierrez says. “In a lot of ways I think I’m still doing that, not in a half-human, half-fish way, but more in just a human way.” ■



INTER-WEAVING MEDIA





Five artists working in wood, glass, clay, metal and fiber collaborate with Pollack's design team to create a new line of fabrics.

by Chris Quirk

THERE'S AN OLD ITALIAN SAYING: "TRADUTTORE, TRADITORE."

The translator is a traitor. Poets are often the most aggrieved—mostly because in verse the sound, rhythm and resonances of words vie vainly for the translator's favor against the more workaday aspects of meaning.

Every once in while, though, a translation can add instead of subtract—something is created that didn't exist before and couldn't have been foreseen.

This happened recently when Pollack, the NYC textile design firm founded by **Mark Pollack** 76 TX, embarked on a two-year project to collaborate with five artists and designers working in different media. The goal? To create a line of newly released fabrics—called simply *The Makers Collection*.

The project grew from a brainstorming session between Mark Pollack, who has since moved on from the firm and is serving as a guest critic for a graduate Textiles studio at RISD this fall, and **Rachel Doriss** 99 TX, who has been with the company since 2000 and now heads the studio as vice president and design director. She and fellow Pollack designers Lauren Kidwell and Jenia Myagkov then took it from there.

"We are expert weavers, we know our craft inside and out—all the intricacies of fibers, yarns, dyeing, spinning and weaving," Doriss explains. "But with this project we wanted to tap into the minds of people working with totally different materials. We wanted them to express their unique perspective on making, but translate that into our medium, bringing the way they approach their particular material to fabric."

It was not a risk-free experiment. Each of the 13 fabrics inspired by the invited artists had to be plausible for production runs. "We have definitely done wild things in the past, but maybe not this density of wild all at the same time," Doriss admits. "Sometimes if we're developing a line and a design isn't working or production is delayed, we'll can it and go on to something else. But we didn't have that option here. Since we had committed to this as our Fall 2013 line, we had to deal not only with the timing and logistics, we had to make something great."



“There’s something about the RISD brain that we knew would be crucial to the success of this project.” Rachel Doriss 99 TX

The studio began by identifying the expressive media they wanted to explore: woodworking, metals, glass, ceramics and knitwear. The team then turned to the RISD network to find artists whose work they love and with whom they felt they could collaborate productively. “We weren’t limiting ourselves to the RISD community, but it was the perfect place to make connections,” Doriss says. “There’s something about the RISD brain that we knew would be crucial to the success of this project; we’re really trained to push ourselves. It’s a way of persisting with a problem—of fleshing out ideas.”

In the end, Pollack selected knit designer **Liz Collins** 91 TX/ MFA 99 TX in Brooklyn, ceramicist **Nathan Craven** MFA 08 CR in Roswell, NM, glass artist **Katherine Gray** MFA 91 GL in Los Angeles, furniture designer **Matthias Pliessnig** 03 FD in Providence and jewelry artist and former RISD faculty member **Klaus Bürgel**, who divides his time between New York City and Massachusetts. Each artist was chosen based on clear evidence of individual expertise in his or her preferred medium.

WIDE OPEN PROCESS

The process began by asking artists essentially unfamiliar with textile design to “bring their perspective to a different way of looking at fabric,” says Doriss, who grew up learning about fabric and textiles from her grandmother, but didn’t actually realize that a pastime would become her passion until she transferred to RISD—“and everything became so clear.”

Based on location and medium, each of the artists interacted with Pollack in a slightly different way. “They invited me in and told me I could do anything I wanted,” says Collins, the only collaborating artist with a textiles background. “It was wide open, with basically no parameters. But I knew that when you take an idea from one medium you don’t translate it directly into another,” she points out. “You have to go through all these different iterations. That was a good—but hard—part of the process.”

Bürgel approached the challenge by returning to the visual source for much of his jewelry. “I do these drawings—five or six a day—kind of like a diary,” he says in explaining how he explores ideas and generates designs for his work. “At one point, I ran into the trap of thinking ‘I am now a fabric designer.’” But when the jewelry maker started proposing things smaller in scale, the Pollack team cautioned him against predetermining the outcome. “Do what you would do in your studio!” they urged. “Don’t work on the computer. Make your drawings and we’ll go from there.”



The large gestural drawings jewelry artist Klaus Bürgel makes to inform his own work proved to be perfect inspiration for the *Bling* design Pollack developed as a result.

Steam-bent wooden furniture by **Matthias Pliessnig** 03 FD inspired an undulating, ribbed fabric called *Odalisque*.



Once he heard that, Bürgel says it “opened things up tremendously. I had never worked with fabric and was blown away by how complex it is and what the possibilities are. I wanted very much to capture this movement that is a bit dizzying, like a tiger pacing around a cage—powerful and strong but bundled up.” Translating this core idea into reality is where the Pollack team stepped in to provide expertise in producing repeat patterns that would work on the looms.

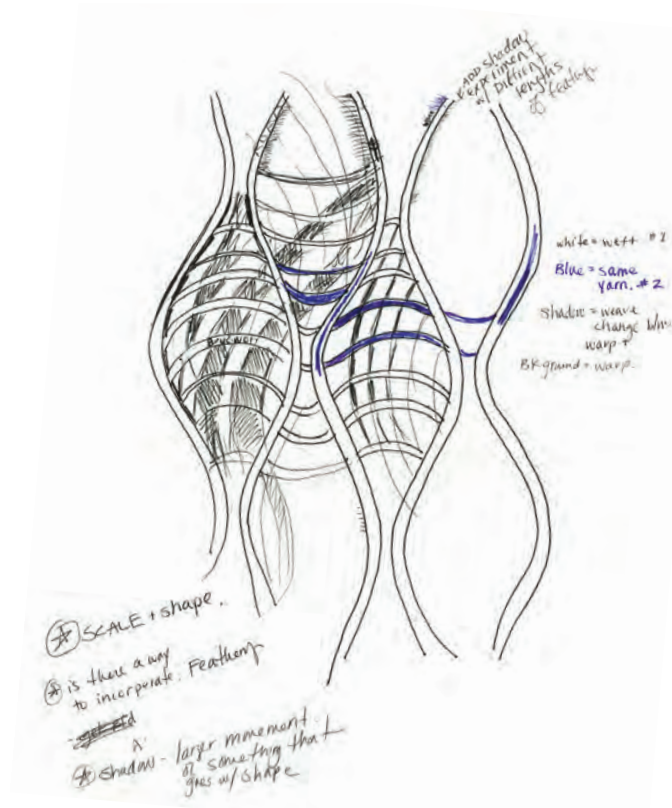
3D THINKING, 2D OUTPUT

Now teaching in the Furniture Design department at RISD, Matthias Pliessnig works primarily with a technique called steam bending, often used for shipbuilding. It was in building his own small sailboat—complete with a translucent, varnished Dacron hull and Tyvek sail—that he mastered the process, which involves heating wood to around 300 degrees in a tubular oven he built himself. “Matthias is like the mad scientist of wood,” says Doriss. Once he removes the wood from the oven, he has about 30 seconds to clamp rubbery slats into place on a skeletal frame before they become rigid again.

Pliessnig’s design for the fabric called *Interplay* mirrors his process. “Just as the ribs look perfectly spaced in his work but aren’t formulaic (the wood dictates what needs to happen and he splits the difference), we did the same thing with the fabric, which is not perfectly geometric,” Doriss explains. “It’s hand-drawn and he could see that right away.”

For a fabric called *Odalisque*, the Pollack team emulated a slender, boat-like model in his studio that had actually been created years earlier when Pliessnig took a textiles class at RISD. Ogee-shaped ribs are created by using a special yarn on the back of the fabric that shrinks when heated, causing the surface to pucker.

Working from his New Mexico studio, ceramist Nathan Craven created fabric designs that incorporate the idiosyncratic forms of his ceramic murals. Using an extrusion process, he creates forms he dubs “bricks” and assembles them into works that cover



“I had never worked with fabric and was blown away by how complex it is and what the possibilities are.”

jewelry artist **Klaus Bürgel**





a wall or floor. “My only goal in creating each individual form is to make it approachable but unrecognizable,” he says. “Once someone can identify a form, the mystery is gone and interest takes a plunge from there.”

To get him thinking about this project, Pollack sent him endless samples of fabrics they’ve produced in the past. “Because Nathan does these extruded pieces that are lifted off the wall or floor, he was drawn to the relief of voided velvet,” Doriss says. “It seemed appropriate,” Craven adds. “I wanted to focus on two main things for the fabric: porosity and dimensionality. It had to feel thick and brick-like, but also seem to allow light and air to pass through” — much like the hollow sections of his installations. “The question was how to translate that into a fabric one-eighth of an inch thick.”

In *Odyssey*, the combination of pinstripes in the underlying weave and the raised velvet create depth, which is further heightened by a shadow-like halo around each shape. Some of the shapes have openings that expose the pinstripe base, which allows the pattern to breathe. In addition to their dimensionality, Craven’s designs are among the most colorful in the line. Speaking of the fabric they ultimately called *Wacky*, Doriss says, “We must have woven a hundred different color trials. We did several beautiful, refined versions but realized it just didn’t want to be in soft gray.” One variation, for instance, uses a palette of pea green, plum and persimmon. Another combines crimson, cornsilk and ocher.



The porosity and dimensionality of Nathan Craven’s ceramics led to two related fabrics, including *Wacky* (below left).





“It opened a whole new world for me. The experience shifted things at a time of great transition in my professional life.” Liz Collins 91 TX/MFA 99 TX

INSPIRING EXPERIMENT

Contributing from the West Coast, Gray started the design translation exercise by creating a blown glass piece as a model for her fabric, called *Beam*. “It was actually a little easier for me to make a piece instead of a bunch of sketches,” she laughed. “I was making some glass forms with translucent white patterns with a technique called caning, using little rods of colored glass on the outside. *Beam* came out of having a pattern on one side and a kind of ghostly pattern you can see through the glass on the other side.”

To capture the perceptual qualities of the glass model in the fabric, the Pollack team created a sheer drapery fabric that incorporates both real and implied translucence. In the pattern, vessel shapes are overlapped to simulate the ghosting effect. As the folds of sheer fabric gather in front of the natural light of a window, the rhythmic layering of the vessels becomes clear, emphasized by a lustrous yarn that echoes the shimmer of glass. “I was pretty confident it would work, but I really love it,” Gray admits. “It’s quite beautiful.”

Collins, the only collaborating artist of the bunch who studied textiles as both an undergraduate and graduate student at RISD, says she drew inspiration for the project from abstract phenomena. “Explosions—but almost Lichtenstein, cartoon explosions—sharp lines, vibrations; it’s hard to articulate,” she says. “This was the perfect opportunity for me to develop the artwork I had in mind as a pure exploration and see how it fits into a design.”

As an avid machine knitter and knitwear designer, Collins loves playing with texture. Her designs for *The Makers Collection* involve weft floats—threads hanging off the face of the fabric to create a fringe—or in the case of *Aphrodite*, cascading, gossamer waves of white strands. “We actually developed one design that looked like a crazy lady wearing a feather boa,” Collins says, adding: “We had to trim that down a bit.”

Once the fabric samples for the new line started arriving at Pollack’s studio, Collins—a fellow New Yorker—says she would get text messages from Doriss saying: “You’ve got to come over here. These are incredible!”

For the artists involved, the collaboration was equally incredible. “It makes me look at my work from another perspective—from the outside,” Bürgel says. “I find that very helpful. And I have to give Rachel and the designers at Pollack a lot of credit. They put a lot of time and research into fulfilling the technical needs and maintaining the integrity of my idea.”

Collins echoes his experience. “It opened up a whole new world for me,” she says. “The experience shifted things at a time of great transition in my professional life.”

“It never ceases to amaze me,” Gray adds. “I graduated from RISD 20 years ago, so it’s pretty distant now. But it’s interesting that stuff like this still pops up.” As for Craven, he simply says: “This was my first really big collaboration and from my end it’s been a total joy.” ■



“This was my first really big collaboration and from my end it’s been a total joy.”

Nathan Craven MFA 08 CR

Rachel Doriss 99 TX loved checking the samples as each new fabric came to fruition, such as this one inspired by drawings (above) and glasswork by Katherine Gray MFA 91 GL. Liz Collins’ highly textured knitwear designs inspired shaggy fabrics like *Aphrodite*, which features cascading strands of white gossamer.

Re-discovering
the
Whym



What does architecture have to do with pottery? For Adam Silverman, these two seemingly disparate creative practices are inextricably intertwined.

by Brooke Hodge

ADAM SILVERMAN BARCH 88 IS DEEPLY DEVOTED—one might even say driven—to make things with his hands. Working with clay is something he has done since he was 15 years old, but for many years it was a hobby, a respite from whatever his primary activity was at the time. Just over a decade ago, he decided to devote himself to making a full-time career of pottery and is now one of the most successful potters in America. How he got from A to C is an interesting story that reveals the special relationship between buildings and pots.

When Silverman started college at the University of Colorado in Boulder, he began taking ceramics classes in earnest. “It was the only thing that I knew I was really interested in,” he recalls. “I didn’t have any kind of developed aesthetic sensibility as far as pottery was concerned, but I enjoyed the physicality of it.”

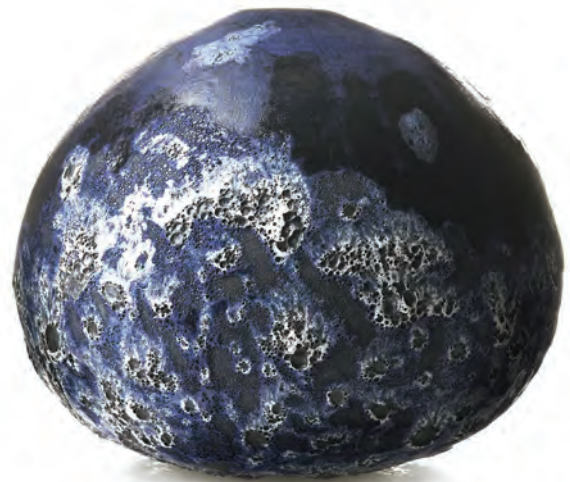




After three semesters at Boulder, he transferred to Columbia University in New York, where an introductory course in architecture sparked his interest. An academic year spent at the Institute for Architecture and Urban Studies (IAUS), the architect Peter Eisenman's hyper-intellectual Manhattan think tank, confirmed that architecture was what he wanted to pursue academically, so he pulled up stakes again to come to RISD.

RISD's focus on making appealed to Silverman. He also loved the fact that studying architecture was creative and that it combined art history and academic study alongside the pragmatic, technical side of designing buildings. "I found it very much like ceramics because you're involved in a process of making except that there's a bigger intellectual component. It was very exciting. I felt as if the world opened up for me."

At RISD, Silverman was especially drawn to the work of Le Corbusier, Louis Kahn and Tadao Ando, all of whom made (or make) buildings that are strong and powerful, formally sculptural and object-like, as well as somewhat minimal and unadorned. "In retrospect, the work of these architects is an interesting influence to someone who makes small things with his hands," Silverman pointed out recently. "Corb's Ronchamp is a very important building for me. It's one of the best examples of how an amazingly beautiful interior space can be made in a building that is an object itself. It's really about making the inside and the outside simultaneously, just like a pot is made."



“I found [architecture] very much like ceramics because you’re involved in a process of making except that there’s a bigger intellectual component. It was very exciting. I felt as if the world opened up for me.”



By studying architecture in an environment that’s equally focused on art and creativity, Silverman began to develop his own aesthetic sensibility. “At RISD, I started making things in clay that I liked and kept for the first time. They were things that I thought had a bit of intellectual content or relevance or connection.”

After graduation, Silverman headed to Los Angeles to break into the architecture field. After several years of “drafting for dollars,” as he puts it, the reality of being a working architect was setting in. He was working for Charles Allen, a Beverly Hills interior designer, when he and **Eli Bonerz** BArch 89, a native Angeleno, hatched the idea of opening a retail business in the city’s east side where they “could draft, be architects part-time, hang out, drink coffee and enhance the neighborhood at the same time.”

In late 1991 Silverman and Bonerz rented a storefront on Vermont Avenue—on the border of Los Feliz and Silver Lake—and opened a workwear store they called X-Large. With Mike Diamond (Mike D of the Beastie Boys) as one of the original investors and collaborators, X-Large took off as soon as the Beastie Boys released an album that spring. But as the business grew, Silverman found himself forced to focus more on running the business than on designing and making, which left him dissatisfied and in need of another creative outlet.

For a recent gallery show, Silverman made monolithic sculptures that combine crudely cast cylindrical concrete aggregate bases—painted in the colors Le Corbusier used—topped with sculptural ceramic forms in earthy tones, with an occasional splash of color.

“At RISD, I started making things in clay that I liked and kept for the first time. They were things that I thought had a bit of intellectual content or relevance or connection.”

Silverman favors physical, intuitive processes that allow him to create work that is sensual, gritty and beautiful. He often adds various chemicals to his glazes, causing them to bubble and foam, and then, once a vessel is fired, grinds down its surface to reveal the pitted, corroded texture below. He frequently layers glazing and firing techniques over each other to create the surface of a single pot: burning, crushing, grinding, dipping, multi-firing.





CLARITY OF FOCUS

In 2002, to address the questions that still plagued him about his interest in pottery, Silverman enrolled in a summer ceramics program at Alfred [NY] University to determine if he should actually consider pottery as a career. His work that summer was simple and clean—bowls, with only two glazes: a beautiful yellow and a blue. But he experimented with different processes, including salt firing and wood firing, and sold his first pot at the end of the summer.

Finally, the art form that he had turned to as a hobby started to seem like something he could devote himself to professionally. All the ingredients were there—working with his hands, the physicality of a process he could control himself, and the lineage he recognized between modern architecture and modern pottery. Most importantly, he felt a visceral connection to pottery that he hadn't gotten from architecture, at least professionally.

Ambitious and focused, Silverman set the goal of making enough work for an exhibition less than a year after finishing the Alfred program and beginning to work as a potter full-time. He named his studio practice Atwater Pottery after its

location on Glendale Boulevard in LA's east side Atwater Village neighborhood. In the early 2000s, there weren't many people doing ceramics in LA and it would be a number of years before the DIY craft revival would take root. But Atwater Pottery immediately took off after his first small exhibition and a favorable review in the *Los Angeles Times*.

Adam Silverman is an intense, contained man. Even though he is engaged in messy work, there's little that's actually messy about him as a person. Lean and wiry, alert and nimble, he has a vast reserve of energy that he taps expressly for his pottery. When he's throwing a pot, he's relaxed and at ease, yet physically active, shaping wet clay with his hands, spinning the potter's wheel, constructing his pots.

The tattoos covering his arms are his only extraneous "decoration." Each of them marks an important event in his life, including the births of each of his four children. His tattoo of Le Corbusier's well-known *Open Hand* motif is an acknowledgement of his deep admiration for the architect and his work, perhaps reminding him of the importance of the hand to both architecture and pottery.





Highly articulate, with a quick (and at times cynical) wit and a keen visual sensibility, Silverman continually looks at the world beyond his pottery studio. Cards, photographs and clippings of what inspires him—from the work of Donald Judd to Louise Bourgeois to Comme des Garçons to Viktor and Rolf and Alexander McQueen—are arranged on a floor-to-ceiling magnetic wall in his studio. Photographs of Ronchamp and Angkor Wat are nestled among dozens of postcards of pots he’s collected on his travels or received from friends.

AS THE WHEEL SPINS

In many ways, Silverman sees making a pot as like making a building, just at a smaller scale. As the wheel spins, he forms both the inside space and the exterior shape of a pot or a bowl. Recently, he has been seeking a more explicit connection between pottery and architecture in his work and as a result, some pieces have been getting much bigger as he reaches for more of an architectural scale.

In 2008 Silverman collaborated with another RISD friend, architect **Nader Tehrani** BArch 86, on an installation called *Boolean Valley*. For each of the three museum sites where it has been installed, they developed a specific configuration derived from Boolean logic to create a topography of 400 cut clay objects placed in each gallery as an undulating, striated landscape.

Boolean Valley was the first time Silverman had worked collaboratively on a large-scale project composed of individual objects, yet the installation shows how he thinks about his work in a larger, more theoretical field or landscape. While he was in Texas installing the work in the Nasher Sculpture Center’s Garden, he made a pilgrimage to the Kimbell Art Museum in Fort Worth, which was about to embark on an expansion designed by the architect Renzo Piano. The Kimbell, Louis Kahn’s iconic and much revered art museum, is located very near the Modern Art Museum of Fort Worth by Tadao Ando.

In collaboration with architect **Nader Tehrani** BArch 86, Silverman has shown *Boolean Valley* (above), an installation that makes use of Boolean logic to create an undulating, striated landscape using 400 clay objects.

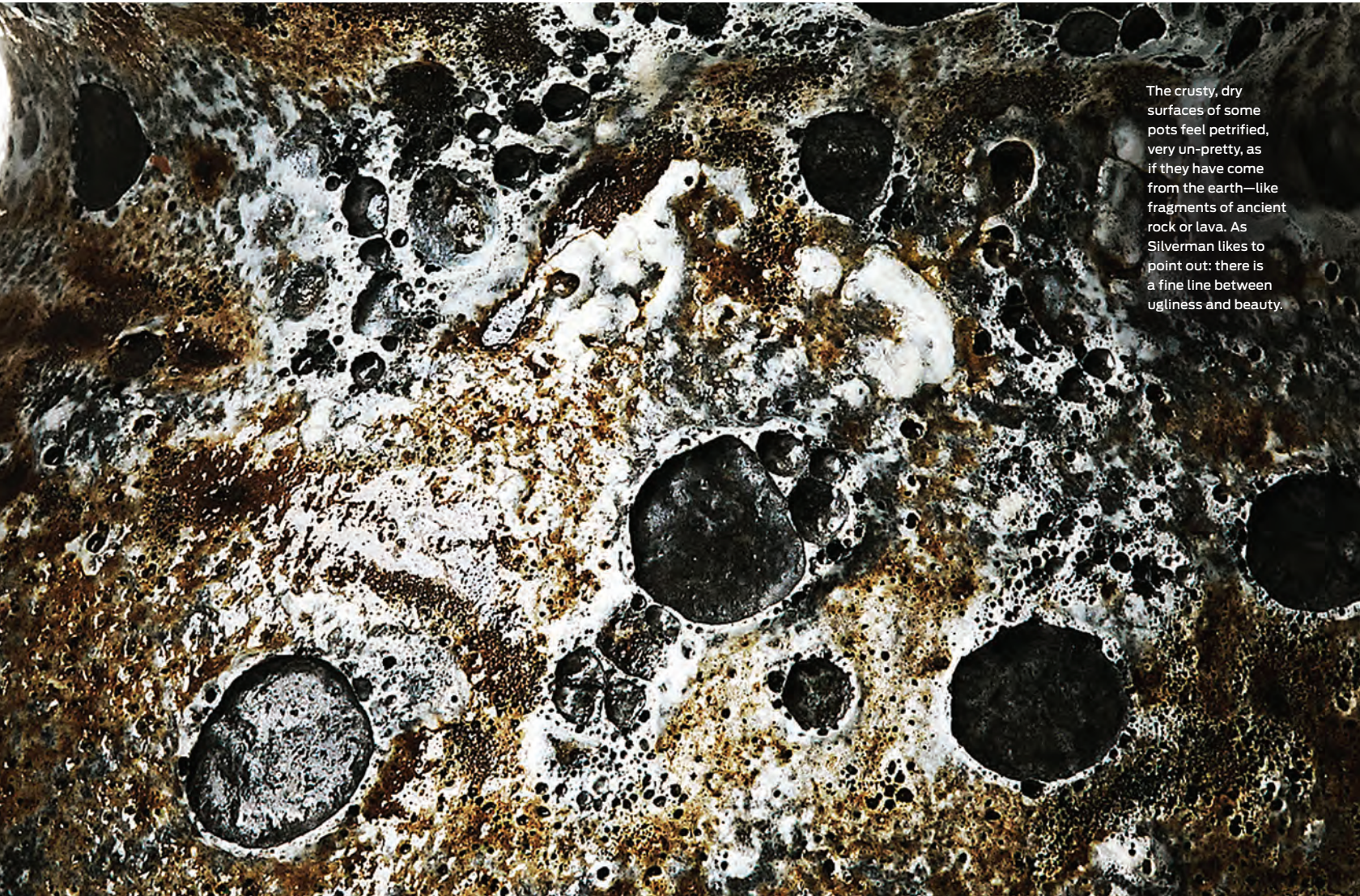




The convergence of buildings by a triumvirate of his personal heroes was an architectural perfect storm that gave Silverman the idea of harvesting the materials from the Kimbell construction site. In *Reverse Archaeology*, a two-year-long project, he gathered an amazing range of materials from the site, including five distinct types of clay; bits of oak, elm and cedar (he burnt the wood for ash to use in glazes); water, rust, rocks and acorns. Ultimately, he harvested thousands of pounds of clay from various stages of the museum's excavation process and worked with each of the five types to find out how they would perform when wheel-thrown, slip-cast or hand-built.

Building on the experience of *Boolean Valley* and *Reverse Archaeology*, Silverman has been inspired to make larger work in his studio—work that is bigger and taller and can be displayed outdoors but that isn't conceived as part of a specific installation or project. Ultimately, pushing the limits of ceramics (and himself) is what he enjoys most. Just 12 years after committing to a career in ceramics, Adam Silverman is a potter with an impressive body of work that challenges the fundamental notion of what ceramics can be and reinforces the connection between architecture and pottery that is at its very heart. ■

Brooke Hodge, director of exhibitions and publications at the Hammer Museum in Los Angeles, writes frequently about architecture and design for major publications. This text is excerpted from a longer essay in the new book Adam Silverman Ceramics, published this fall by Skira/Rizzoli.



The crusty, dry surfaces of some pots feel petrified, very un-pretty, as if they have come from the earth—like fragments of ancient rock or lava. As Silverman likes to point out: there is a fine line between ugliness and beauty.

GRAPHIC & GUTSY

SOME PEOPLE JUST CAN'T HELP THEMSELVES. THEY'VE got an indefinable restlessness—a drive to do things most people don't. When **Jessica Walsh** 08 GD was 11 years old, she taught herself HTML and CSS, learning enough that she was able to make her own websites. Within a year, one of those sites started getting as many as 15,000 unique visitors a day, preordaining a career that would take off with a vengeance a decade later.

By the time she was 26, Walsh had pushed the proverbial envelope enough that esteemed designer Stefan Sagmeister (who had been in the business since before she was born) invited her to become a partner in his NYC-based firm. To launch the partnership, Sagmeister & Walsh sent out an announcement few could ignore—of the two of them photographed side by side, standing tall, buck naked. She stood on a stack of books so that her head reached just a bit taller than his.

Still, as Walsh sees it, she's just doing what any creatively motivated 20-something with a broad range of interests would do. After interning at Pentagram right after graduation, she moved on to *Print* magazine while “working her ass off” taking on as much freelance work as possible—for AIGA, *I.D.* magazine, RISD, *Technology Review* and *The New York Times*, among many others. Her work racked up awards from the Type Directors Club, the Society of Publication Designers, *Print*, *Graphis* and others. *Computer Arts* named her a Top Rising Star in Design, while the Art Directors Club selected her as a Young Gun in its annual roundup of promising new talent.

by Liisa Silander





To top it off, Walsh got the break of her life when Sagmeister invited her to join his firm. Here, she talks about why she likes pushing expectations, straddling disciplines and making her own art through design.

You seem to push the notion of what a graphic designer typically does, Jessica. How do you describe your work?

Well, it covers a really wide range—branding, typography design, website design, photographic illustrations, exhibitions and art installations. In the last few years I've started designing and art directing animations, film and 3D work as well. It's all a mixture of passion, play, concept and form.

How did you first get interested in design?

I started with a very digital background. When I was 11 years old I taught myself HTML and CSS and was publishing websites. About a year into that, I created a tutorial site that also offered free website templates for many of the blogging platforms that were popular at the time. The website took off, getting about 15,000 unique visitors a day—and people began emailing me to say how much it inspired them to go into design. This was right around the time that Google Ads first launched, so I put one of the ads on my site and couldn't believe that I started making a lot of money off of it—that I was getting paid to do what I considered to be a hobby. Since then I've felt pretty lucky to have found something that is not only financially feasible, but that I love and that actually allows me to help other people.



“I’ve felt pretty lucky to have found something that is not only financially feasible, but that I love and that actually allows me to help other people.”

How did you end up at RISD?

When I was graduating from high school, I was a little unsure whether to go into the coding or the design side of making websites. I was deciding among NYU, Carnegie Mellon and RISD, but I've always been a gut-instinct person and my gut told me to go to RISD.

How did that decision affect the direction of your work?

As everyone who's been there knows, RISD puts a lot of focus on working with your hands, so that was a shock for me coming from a digital background where I was glued to my computer 24/7. But during Foundation Studies, I absolutely fell in love with the variety—learning to play with woodworking, painting, drawing, photography, sculpture. Once I got back into graphic design sophomore year, I started incorporating a lot of what I had learned the previous year into my graphic design work. I started combining these things I made by hand back into the computer and making it digital. This merging of craft with a digital background still plays a big role in my work today.

What were your options right out of RISD?

When I graduated, I had a pretty tough decision to make because I was offered a really good job at Apple. At first I thought I should just take the money and move out to California. My other option was to move to New York and intern at Pentagram, which was a modestly paid position in comparison. But again, in my gut, New York was calling, so that's where I ended up.

How did you end up as Stefan Sagmeister's creative partner?

I started working with Stefan about three years ago. I was working at *Print* and at the time, the magazine had a lot of budget cuts, which meant I got to create and photograph many of the covers and interior illustrations and photographs myself. I got very familiar with photography and lighting, which now plays a big role in my work. However, after a year and a half working there, I was ready for a change and I knew I'd be happier in a studio environment. I emailed Stefan, sent him some of my work and asked to meet with him to get his feedback on my portfolio and career. To my surprise, he said yes. I met with him, he looked through my portfolio and after five minutes of flipping through my book he said, "When do you want to come work for me?" I was shocked. I quit my job the next day and I've been working with him ever since.

How have you and your work changed as a result?

I feel eternally grateful to Stefan for giving me so much creative freedom and putting so much trust in me over the years. It's definitely an honor to be his business partner now. He has really shaped my philosophy on how to run a design studio. I respect that despite numerous opportunities to grow over the past 20 years, he has always managed to keep it small. I think that allows us to be much more selective with the work we take on; we pick clients that we really like and want to do work for. We also only show one option to our clients versus showing a plethora of mediocre options. I was surprised by that strategy at first, but it really seems to work. The work ends up being better and the clients are less confused.

Sagmeister & Walsh's work for the Middle Eastern luxury department store Aizone (*opening spread and left*) stands out on billboards and in magazines in Lebanon and beyond. Their *Take it On* poster series for the School of Visual Arts in NYC (where both principals teach) are bold enough to conquer the visual noise in the NYC subway system.



"This merging of craft with a digital background still plays a big role in my work today."



l-r from top:
 From the new fall/
 winter 2013 Aizone
 campaign, a still
 from Walsh's recent
40 Days of Dating
 project, posters for
 RISD's 2012 *Shared
 Voices* lecture series
 and the entrance to
 the studio's exhibition
The Happy Show.



Why do you think you've ended up working beyond the traditional confines of graphic design?

Well, as I said, I loved the exposure to working with my hands and making things in all sorts of media during Foundation Studies. So I still incorporate a lot of woodworking, painting, drawing and photography into my work. In the editorial illustration work I've done—like for the *Shared Voices* posters I did for RISD a couple of years ago—I create these set design-like installations that I then photograph. A lot of them are a combination of making things out of wood and paper, painting objects and taking pictures of them, and then bringing them into Photoshop and manipulating them. So it's a diverse combination, using different tools. Working this way now just feels very natural. It's what I do.

How did the recent *Six Things* show happen and what did you learn—about happiness or anything else—in doing it?

Six Things is a spin-off of *The Happy Show*, an exhibition we created several years ago for the Institute of Contemporary Art in Philadelphia. Stefan and I have collaborated on a number of film projects based on maxims from his diary entries and his exploration on happiness. The show touched people and has taught me the power of bringing human and personal elements into graphic design work.

With your *40 Days of Dating* project last spring, you again exposed a very intimate part of your life. Where does a project like this fit in with your creative practice?

40 Days of Dating was a social experiment I did with my close friend Timothy Goodman. We had opposite relationship problems: he couldn't commit to a girl, and I was investing too much in relationships that kept failing. We found ourselves single at the same time and decided to date each other for 40 days and journal about it as a way to better understand ourselves and work through our fears and insecurities about relationships.





“Graphic designers tend to shy away from the personal or using design for expressive purposes, but they have the skills and tools to communicate with a wide audience.”



Again, the reason I wanted to try this is that the project touched so many people. We had more than four million people visit the site and have received thousands of emails from people of all ages and nationalities. Some told us the project inspired them to improve their own relationships, helped them move past their ex or encouraged them to finally seek therapy. Some said it gave them the courage to date the friend they’ve always been curious about, or gave them solace that they weren’t the only ones struggling in dating. These messages are inspiring. I want to create more work that touches people in a meaningful way.

Also, it’s not unusual for creative people to bring their lives into their work. Songwriters, filmmakers and artists have been doing that regularly for a very long time. Graphic designers tend to shy away from the personal or using design for expressive purposes, but they have the skills and tools to communicate with a wide audience. I’m most attracted to work that has a personal angle and clearly comes from someone’s heart.

Do you have any thoughts about where this is all headed? Or are you just letting things unfold and seeing what happens?

I love the studio and the work we do. I’m so grateful for the opportunities I’ve been given, but there’s always a part of me that’s really hungry for new work and challenges. I think that a lot of the work I’m doing can be pushed to be better. Most creatives are probably discontented with what they’re doing; that’s what drives us to create better work. If I felt completely satisfied, I’d be more likely to recycle the same ideas and styles into my work. And to me content creation and expression through design is just as important (if not more important) than designing other people’s content. I want to continue to spend at least 25% of my time on my own personal projects. ■



Divergent Thinking

by
John Maeda
RISD's President

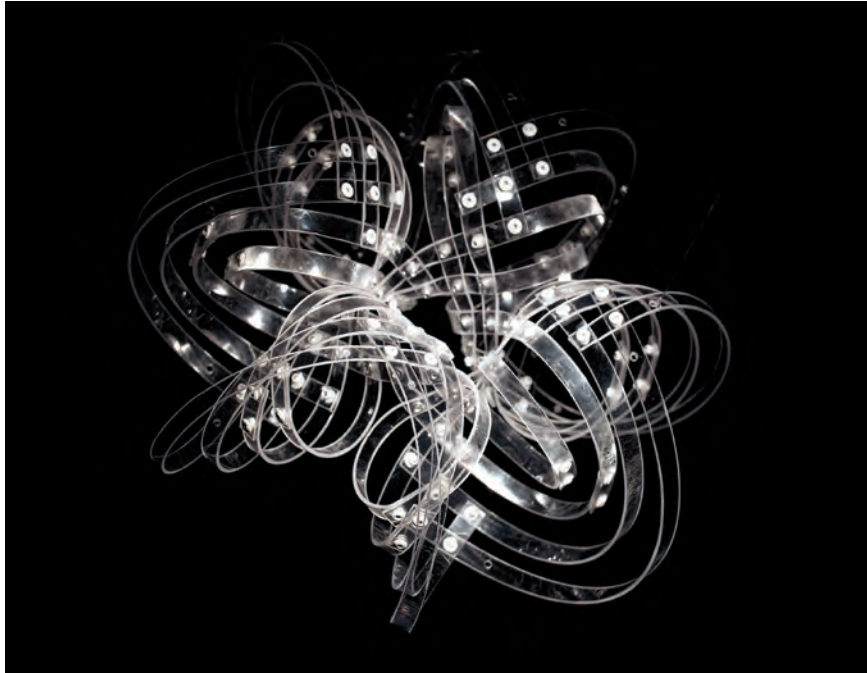
INNOVATION HAPPENS WHEN convergent thinkers—people who march straight ahead towards a clearly defined goal—combine forces with divergent thinkers, those who may wander professionally but who are comfortable being uncomfortable and who look for what is real. RISD harbors a lot of divergent, agile thinkers.

Artists and designers often wander in pursuit of answers to questions they've posed for themselves—naturally crossing boundaries without even thinking of them in that way. It's what creative people do in the course of following a particular tangent or tackling a difficult challenge.

When artists and designers make things, almost inadvertently they end up probing the purpose and meaning of what they're doing. The creative journey sometimes takes them backwards and sideways before revealing the way forward. The questions they pose may be enigmatic—and may lead to new, more challenging questions. But that's what the studio process and the thinking it engenders are about.

As you all know so well, at RISD there is no greater goal than to articulately express an idea by making something well with your hands. On campus we call this constant dialogue between the eye, mind and hand “critical making”—a way of creating that involves deep critical thinking. This fall we're excited that the well-known publishing house Wiley has

In *The Art of Critical Making*, Provost Somerson points to *Medusa* (acrylic and aluminum rivets, 5 x 12 x 12") by **Laura Kishimoto** 13 FD as a beautiful object symbolic of the type of thinking a RISD education supports—agile, divergent and able to “navigate circuitous complexity.”



brought to market an important new book about this process—appropriately produced via an amazing collaborative effort among our academic leaders. Called *The Art of Critical Making* (see page 51), the new book has been masterfully edited by Provost **Rosanne Somerson** 76 ID in conjunction with **Mara Hermano**. With input from faculty and deans across campus, it brings RISD to life in a way that allows us to share our intellectual signature with the world.

“With the virtual, physical and social modes of design increasingly converging, we can expect the definition of design and how it is practiced to morph dramatically.”

This fall I have also been speaking at various forums—like the *Gigaom Roadmap 2013* conference in San Francisco and the *Techonomy 13* conference in Tucson—about Moore's Law and how the days

of always wanting more technology are receding. Unlike a few years ago, we no longer need or want the increases in processing power Moore's law guarantees. Instead, we want a better experience and have begun to ask just what that means and where to find it.

As consumers, we are now choosing based upon something else: design. Designers are able to make products that not only work, but that people want to use.

But good design—like divergent thinking—is often subjective, unpredictable and even harder to define in the digital age. The timeless “design classics”—the ones enconced at the Museum of Modern Art and the Cooper-Hewitt, for instance—have always been rooted in the physical world and informed by our five senses. With design for the screen, the effect on the user is not just physical but deeply cognitive. And with the virtual, physical and social modes of design increasingly converging, we can expect the definition of design and how it is practiced to morph dramatically.

It's precisely that kind of seismic shift that will leave RISD's divergent thinkers in a better position than ever to help bend and shape those new definitions—and raise new questions about what we value most.

“Go forth with knowing and having no idea – and knowing that having no idea is *completely* acceptable and real.”

2013 Honorary Degree recipient **Maira Kalman**



Commencing with Confidence

On Saturday, June 1, as 197 graduate and 462 undergraduate students waited restlessly in line for the start of RISD's 2013 Commencement ceremony, individuals paused to reflect on the years of hard work behind them – and the many unknowns ahead.

“This is such a hectic, emotional and wonderful day,” noted **Paul Savovici** 13 ID, who reported he'd be moving to Houston to start a new design job at NASA. “This day represents years of friendship and hard work. It's tough for all of us to leave this magical place, but I'm more than ready to explore the next phase of my life.”

Keeping with tradition, the ceremony was buoyant and colorful, with the Extraordinary Rendition Band providing its own unique take on *Pomp and Circumstance* as students danced and pranced into the Rhode Island Convention Center hall.

Swiss designer **Karl Gerstner**, environmental activist **Bill McKibben** and artist/illustrator **Maira Kalman** accepted honorary degrees, while longtime faculty members **Jocelyne Prince** MFA 94 GL, an assistant professor of Glass, and **Fred Lynch** 86 IL, a senior critic in Illustration, earned the 2013 Frazier Award for Excellence in Teaching. **Sarah Pease** 13 FD, an active member of the Student Alliance, the Government Relations student work team and a founder of the RISD STEAM Club, was recognized with the Stephen T. Mendelson Award for Community Service.

In delivering the keynote address, Kalman closed with this admonition: “Go forth with kindness, meanness, courage, fear, compassion. Go forth with knowing and having no idea – and knowing that having no idea is *completely* acceptable and real. Commence with confusion. Commence with a sense of humor. Walk, breathe, retreat. Commence with an idea... It'll be amazing to see what you do.”



Representing the senior class, **Jessie Chen** 13 FAV spoke passionately about creating a better world, while the Extraordinary Rendition Band set a suitably fun tone.



Pelosi Sees Innovation at RISD

In June US House Democratic Leader **Nancy Pelosi** and Rhode Island Congressmen **David Cicilline** and **Jim Langevin** toured RISD studios and took part in a roundtable discussion about how design and critical making can reinvigorate Rhode Island's economy. Congressman Cicilline, President **John Maeda** and RISD's Board Chair **Michael Spalter** hosted the discussion, which included deans, local educators, entrepreneurs, business leaders and economic development specialists.



Patti Smith read, sang and touched the crowd who came to see her at RISD.

“Like the best American artists, Patti continually pushes boundaries and opens new frontiers.”

RISD Museum Director **John Smith**

Patti Smith Has the Power

In a rare public appearance, **Patti Smith** visited RISD on October 2 to deliver the RISD Museum’s 2013 Gail Silver Memorial Lecture—in this case, presented as an informal compilation of readings from her books, peppered with a few songs. “Like the best American artists, Patti continually pushes boundaries and opens new frontiers,” Museum Director **John Smith** noted in welcoming her on stage. “Her work can feel improvisational, yet it is carefully and purposefully crafted. I can’t think of any American artist who contains more multitudes.”

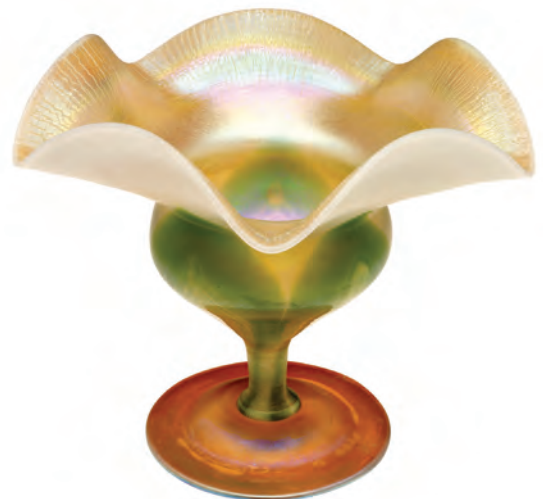
Speaking to an overflow crowd at the RISD Auditorium, the “godmother of punk” read several

passages from *Just Kids*, her National Book Award-winning memoir chronicling her years with photographer **Robert Mapplethorpe** as the two of them were just starting out. In one of the most charged moments of the night, Smith recited the lyrics to her famous song *People Have the Power*, driving home the beauty and urgency of the message through the rhythm of her poetry. She also sang a few songs and shared the story behind *Because the Night*, a chart-topping hit she co-wrote with **Bruce Springsteen** in 1978.

At the end of the evening—after allowing herself a few minutes to make good on her threat to lecture about dental hygiene—Smith took a moment to expound on the importance of nonviolent civil disobedience. “We need to do as Ghandi told us,” she said. “If we don’t unite as a people—and take things into our own hands—the government, corporations, pharmaceutical companies and the defense [department] will just keep running our world. It’s up to us.”

Making American Identity

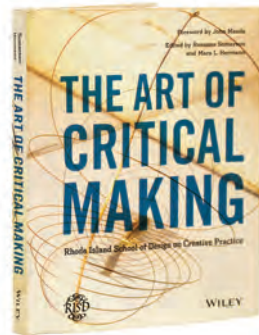
Making It in America, a major RISD Museum exhibition continuing through February 9, presents more than 100 works from the permanent collection in a new light, with an emphasis on the craftsmanship and making central to RISD’s own creative culture. The double entendre in the title refers to both the process that went into creating the painting, sculpture and decorative arts in the exhibition and the people who were financially successful enough to own and invest in it. Overall, by focusing on selected work created between the early 1700s and the early 1900s, the show sheds light on the role artists and designers played in shaping American identity.



left: photo courtesy of the RISD Museum, Providence, RI | top: photos by David O'Connor



The Museum's Goddard desk and bookcase (1760–85)—shown open, as it would have been used—anchors the *Making It in America* show, which also includes works of Tiffany glass like the *Favrile* cup (shown below left) and significant paintings such as *Rain on the River* (1908) by George Bellows.



RISD Explores the Magic of Making

The provost, faculty and other members of the RISD community contributed to this new book designed by **Julie Fry** MFA 98 GD*.

practitioner; Furniture Design Department Head **John Dunnigan** MFA 80 ID, who explains the power of the symbiotic relationship between thinking and making; Director of the Nature Lab **Neal Overstrom**, who writes about the essential connections between art, design and nature; and Dean of Architecture + Design **Pradeep Sharma**, who illuminates some of the contradictions involved in creative practice, from uncertainty and paradox to guessing, fear and anxiety.

Other chapters are presented as a series of conversations—with one on drawing led by Dean of Graduate Studies + Research **Patti Phillips**, another on critique led by Photography Department Head **Eva Sutton** and a third exploring the relationship of artists to materials led by Digital + Media Department Head **Kelly Dobson**. Dean of Liberal Arts **Dan Cavicchi** contributes a piece on the importance of context in art and design, Professor of Graphic Design **Lucy Hitchcock** looks at how RISD prepares designers to contribute to contemporary visual culture by “making meaning,” the RISD Museum’s Director of Education **Sarah Ganz Blythe** writes about the value of learning from historic objects, and neurologist **Frank R. Wilson**, the only non-RISD contributor to the book, offers a preface about the biological connection between the brain and the hand.

“Rather than presenting a full retrospective, we chose to tell a great story—a RISD story,” notes **Elizabeth Williams**, co-curator of the exhibition. The recently hired curator of Decorative Arts and Design partnered with longtime Curator of Painting and Sculpture **Maureen O’Brien** to conceive of unconventional groupings of objects selected to help tell that story.

In a desire to create historically accurate backdrops that really make the art “sing,” Williams and O’Brien collaborated with **Thomas Jayne**, a decorative arts historian and author of the book *The Finest Rooms in America*. He used his finely trained eye to incorporate historic—and often unexpected—patterns and colors into the otherwise spare Chace Center gallery spaces. Using specially made reproductions of early American wallpaper, he creates interesting backdrops that reveal the evolution of color and pattern in American design and effectively enhance the artwork without overwhelming it.

RISD’s culture forms the focus of *The Art of Critical Making: Rhode Island School of Design on Creative Practice* (Wiley), a new book released this fall. Co-edited by Provost **Rosanne Somerson** 76 ID and **Mara Hermano**, the 272-page hardcover presents a series of essays by faculty and other academic leaders on RISD’s approach to critical making, which involves the hand and mind working to create objects and experiences with real meaning and value. In teasing out how RISD nurtures creative practice from initial spark to finished outcome, it makes a case for the value of critical making within and beyond the realms of art and design, suggesting approaches to navigating complex problems that may be relevant to people in a wide range of fields and situations.

“Art schools are lively places,” Somerson notes in the introduction, “but few outside their walls have the opportunity to experience the kind of environment where the new is manifest every day, where paradigms are continually stretched and challenged, and where shock and beauty flourish side by side. What is the ‘magic’ in the art and design school learning model? ... And how might the creativity and expertise that result from this form of education be accessible to others?”

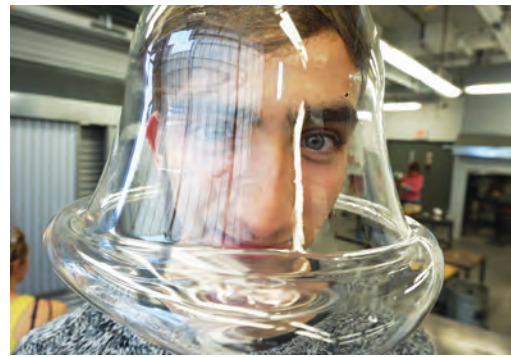
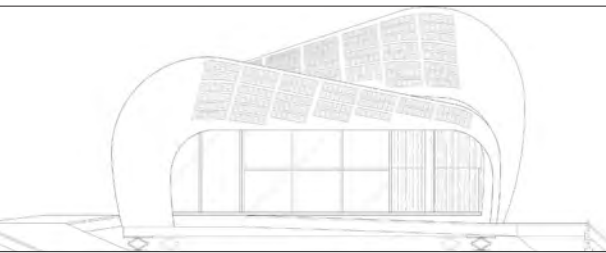
While a single book can’t fully explain that “magic,” *The Art of Critical Making* offers a dozen compelling chapters by contributors such as Associate Professor of Foundation Studies **Leslie Hirst**, who writes about the transformative process of becoming a creative



Two College Street

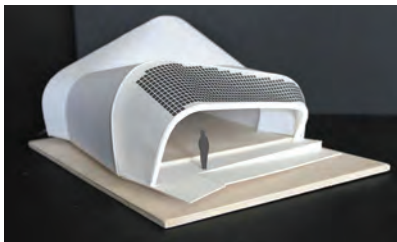


With an exterior made of textiles and a sloping roofline, the *Techstyle Haus* being built to compete in next summer's Solar Decathlon Europe will ultimately fit in well at its permanent home in an apple orchard in France.



Glass students are creating glass globes destined to become aquatic habitats in a new installation by visiting artist **Natalie Jeremijenko**.

Weaving Solar Solutions



This fall students in five RISD studios have been honing all aspects of the design for *Techstyle Haus*, a collaborative project in which a team from RISD, Brown and Germany's University of Applied Sciences Erfurt (FHE) is creating a prototype home

to compete in the 2014 Solar Decathlon Europe. The international competition, which takes place in Versailles, France in July, challenges 20 teams of college students to design and build cost-effective sustainable homes powered solely by solar energy. The challenge involves not only designing a viable home and building a usable prototype, but also raising the \$700,000 needed to pull that off and ship the structure to the "solar village" competition site in Versailles.

Last year the multidisciplinary, cross-continental team determined that their Solar Decathlon entry will be built with a multilayered enclosure made using textiles. This will offer exterior walls that insulate while also capturing solar energy, with interior spaces designed to allow for ultimate flexibility and customization.

This fall project leader and Associate Professor of Architecture **Jonathan Knowles** has been presenting work in progress to prospective supporters—including at the US Embassy in Paris—as well as teaching or co-teaching three of the related classes: a Landscape Architecture seminar to review septic and other technical requirements, an advanced studio in preparation for the competition itself and a seminar focused on completing the required technical drawings. In addition, students in a course taught by Associate Professor of Interior Architecture **Peter Yeadon** are devising a lighting system for the house using photo-luminescent materials, and Assistant Professor of Furniture Design **Peter Dean** is leading a studio in which students are creating custom furniture for the house.

“This place is full of the wildest hutzpah and most valuable experimentation I’ve ever seen.”

artist, engineer and biophysicist **Natalie Jeremijenko**

Blowing Biospheres

This fall Glass students have been working with visiting artist, engineer and biophysicist **Natalie Jeremijenko** on *Speedbumps 4 Eels and Other Intelligent Creatures*. “We’re making aquatic habitats that will attract marine animals indigenous to local rivers,” explains **Cydney Ferguson-Brey** MFA 14 GL. “The glass biospheres will float close to the water’s surface so people can see wildlife in its natural habitat.”

The project is the latest in Jeremijenko’s ongoing series of site-specific installations designed to encourage environmental awareness through whimsical, slightly off-kilter interactions between humans and “non-humans.”

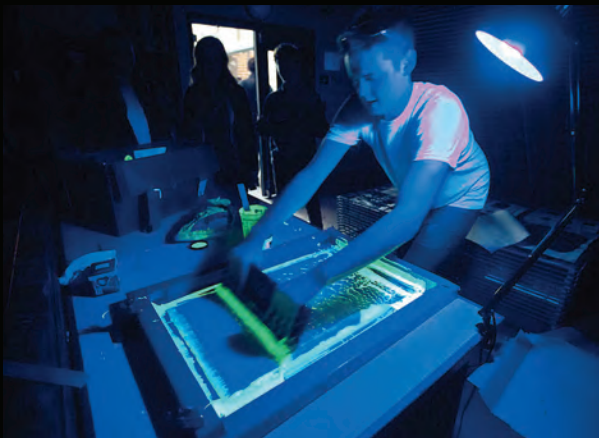
“I’m really excited that students got the chance to see the way Natalie works,” notes Glass Department Head **Rachel Berwick** 84 GL. “She’s a really ambitious artist who knows how to effectively execute an idea—even when there are a million infinitesimal decisions that have to be made before a vision becomes reality.”

In the spring, Jeremijenko will return to RISD to spark more eco-friendly installations and see how they fare in the waters of downtown Providence. And she’s excited to continue her work with RISD students. “This place is full of the wildest hutzpah and most valuable experimentation I’ve ever seen,” Jeremijenko notes. “I’ve had more rewarding technical conversations with RISD artists than with most of my science and engineering students. As they figure out wondrous and meaningful things to do with these incredible materials, their knowledge is both deeply technical and deeply engaged with cultural questions.”



Nights of Wonder— in the Studio + Beyond

On November 8 seniors shared what they're up to at the fall Open Studios night, an opportunity for students to move outside their own departments and get a better sense of what's happening in other majors. Just a week before that, they let loose for the annual Artists' Ball at Bank of America City Center downtown. Partygoers danced under pulsating neon lights, impersonating Nicki Minaj, bloody brides, living sculpture—and even Amish adolescents crazed with Rumspringa fever. In its post-Ball wrap-up, the staff of the student web pub *The All Nighter* rated some of the most memorable costumes of the night, dubbing two sets of *The Shining* twins wearing light blue dresses and deadpan expressions the “most terrifying.”



“What drives me is design. My work is a melting pot of these three energies: performance, architecture and design.”

Associate Professor of Apparel Design **Antonio Ciutto**

Faculty Newsbits

Ori Gersht: History Repeating, an exhibition catalogue Professor of Graphic Design **Lucy Hitchcock** created for the Museum of Fine Arts, Boston, won Best in Show in the 2013 Museum Publications Design Competition run by the American Alliance of Museums.

Nathan King, assistant professor of Architecture and Foundation Studies, joined the faculty this fall after teaching at Harvard's Graduate School of Design, where he earned his DDes this year (focusing on *Integration of Additive Construction Technologies in Building Design*).

Lace Sick Bag, the latest collection of short stories by Assistant Professor of Literary Arts + Studies **Joon Oluchi Lee**, was released earlier this fall. He's also working on a book on feminist theory tentatively titled *Artificial Menstruation*.

David Ross, principal of the exploratory architectural design studio Code-A, has joined the faculty as an assistant professor of Architecture. He has taught at Southern California Institute of Architecture, UC Berkeley and California College of the Arts.

A retrospective of work by Professor **Nancy Skolos**, head of Graphic Design, and Senior Critic **Thomas Wedell** was on view earlier this fall in Torun, Poland. *Skolos and Wedell: A Poster Retrospective* continues through January 3 at Pennsylvania College of Art & Design in Lancaster.

New Vice Provost



In late August **Carol Strohecker**, an award-winning designer of learning environments

with a specialty in interactive media, arrived on campus to assume the newly created position of vice provost for Academic Affairs. Coming from the University of North Carolina system, she had served as director of the multi-campus Center for Design Innovation in Winston-Salem since 2006. After getting her undergraduate degree in journalism, Strohecker went on to earn both an MA and PhD at MIT. She served as the principal investigator of the Everyday Learning group at the MIT-affiliated Media Lab Europe (MLE) and earlier in her career worked in the Human Interface Group at Sun Microsystems and became one of the first researchers at Mitsubishi Electric Research Laboratories.

“Visiting RISD felt like coming home,” Strohecker says of her new appointment. “I am delighted to be returning to my own roots in the arts by joining this remarkable creative environment and participating in the ongoing evolution of its processes for talent development.”

A Melting Pot of Energies

“I’m always shocked by egotism in the fashion world,” notes Associate Professor of Apparel Design **Antonio Ciutto**, who joined RISD’s faculty this fall. “The reason I’m teaching is to communicate to students that there are other ways of thinking.”

A well-traveled native of South Africa, Ciutto is always looking for new ways of thinking himself. He came to RISD from Berlin, where he taught apparel design at such institutions as Kunsthochschule Weissenhof, HTW University of Applied Sciences and AMD Akademie Mode & Design, while traveling back and forth to the US to teach at the School of the Art Institute of Chicago. After starting his career as a dancer, he studied architecture before earning his master’s degree in fashion design from Central Saint Martins College of Art and Design in London.

“Fashion has always been my underlying interest but not my sole interest,” Ciutto explains. “What drives me is design. My work is a melting pot of these three energies: performance, architecture and design.”

Since collaboration is at the core of Ciutto’s approach to teaching, he’s especially looking forward to organizing the Collection 2014 runway show in the spring. “RISD students seem to have advanced tastes and skill sets,” he says. “They are inspired and have strong vision and a strong work ethic.”



Associate Professor **Antonio Ciutto** has pioneered new methods of digital printing in fabrics for his womenswear.



“[RISD] allows you to use your proficiency with materials as a way to think through the project – to work at the speed of thought.”

Assistant Professor of Sculpture **Taylor Baldwin** 05 SC

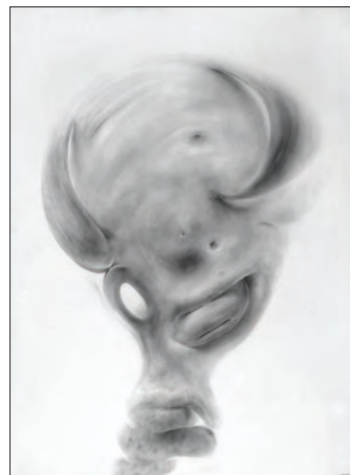
Surreal but Inspiring



Now that **Taylor Baldwin** 05 SC is teaching at RISD as a term appointee in Sculpture, he says that it’s “surreal” to be back on campus working with professors he learned from as an undergraduate. “I’ve needed to create clear borders in my mind in order to be an effective teacher, but the fundamentals that I learned here are all still relevant today,” says the assistant professor and new graduate program director in Sculpture. “They’ve been the bedrock of my practice and I’m still using them as a teacher.”

While working in the art world and teaching at the University of Richmond and Virginia Commonwealth University, where he earned his MFA, Baldwin discovered that RISD’s Sculpture program is unique. “It gives you a concrete grounding in technique and materials that I haven’t seen in other programs,” he explains. “It allows you to use your proficiency with materials as a way to think through the project – to work at the speed of thought.”

Ultimately, Baldwin hopes that his own teaching style and skills will enhance the program. “What sets RISD apart is that we teach students the specifics of the core sculpture materials and also how to teach themselves how to work with other materials and in other disciplines. It’s incredibly useful to be able to do that when you get out of school.”



A detail from **Taylor Baldwin**’s piece *Motherfucker/ Redeemer* (top left) and a recently exhibited painting and a powdered graphite on mylar drawing by Assistant Professor **Deborah Zlotsky**.

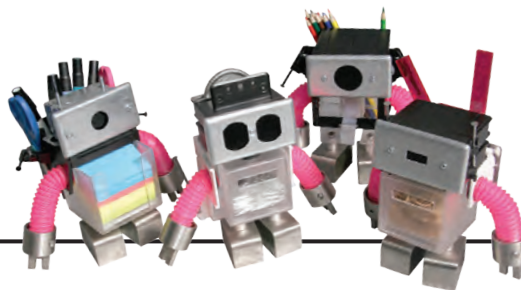
Natural Process

Artist **Deborah Zlotsky**, a newly appointed assistant professor in Foundation Studies, makes paintings and drawings that blur the line between intention and coincidence. “I draw and paint for the same reason I read a good novel,” she says – “to find out what happens.”

Now teaching Foundation Drawing studios at RISD, Zlotsky taught for 17 years as an associate professor of art at The College of Saint Rose in Albany, NY. Last year she served as the MFA Artist-Teacher at Vermont College of Fine Arts and prior to 1996 she held longer-term positions at the University of Northern Iowa in Cedar Falls.

“In both my drawings and paintings, I work responsively, constantly altering relationships in a process of accumulating, assembling and revising,” Zlotsky says in describing her process, likening it to nature. “As I adjust one relationship, another slips out of balance. Although abstract, the work comes out of a personal awareness of the complexity, subtleties and coincidences of being in the world.”

Rivera Reaches Islanders



“RISD people are really special, really solid. They understand the level of work that’s possible.”

SINCE LEAVING RISD THE SECOND time in 2005, industrial designer **Melissa Rivera** 01 ID/MAT 05 has been living almost half a world away from College Hill—in the heart of island escapism in Honolulu, Hawaii. As a native of Mexico, she loves the climate and the recreational opportunities the island affords—including skateboarding, BMX cycling and shark conservation. But as a RISD grad, she finds the ultra laid-back attitude of tropical island life to be challenging when it comes to work.

“Here in Hawaii, it’s tough design-wise,” says Rivera. “People’s standards are different, so you really have to educate them about what design is.”

After unleashing Unleash Studio in 2009, Rivera didn’t really feel connected to like-minded design advocates on the island. But in 2011 she organized the RISD/Hawaii alumni club—in part to interact on a regular basis with people with the same rigorous work ethic and high aesthetic standards upheld on campus. “RISD people are really special, really solid,” she says. “They understand the level of work that’s possible, and they—we—really learn from each other.”

In addition to teaching design at Hawaii Pacific University and the Honolulu Museum of Arts,



Melissa Rivera 01 ID/MAT 05 (above and far left in the photo to the right) recently designed a new retail space for the Hawaiian Fire Surf Shop on Oahu. Her clever little *Deskbots* hold office supplies in their bellies and paperclips in their magnetic hands.

Rivera creates toys, furniture and home accessories that reflect her quirky, eco-conscious perspective. In recent months, she designed a retail space infused with primary colors for the Hawaiian Fire Surf Shop on Oahu and a cool, industrial catwalk for the very first Hawaii Fashion Month, held in October.

Rivera admits that it can be tricky to find time to meet with other RISD/Hawaii club members, in part because not all of them live on Oahu. With that in mind, she created a Facebook page to keep the widely dispersed members in touch and is happy when five or six of them get together for each event.

“They’re really talented people,” Rivera says, “and it’s fun to compare RISD memories—the Met, sliding down the hill in winter on cafeteria trays. We all shared that experience and have so much in common, even though we were there at different times.”



A typical gathering of the fledgling RISD/Hawaii club involves dinner out or a meet-up at Art After Dark—a monthly event at the Honolulu Museum of Arts. “We’re making good connections and finding our place in Hawaii,” Rivera says. “Once you get the word out about your work, everything starts linking together. Connecting with other artists and designers helps you put your work out there so people can see it.”

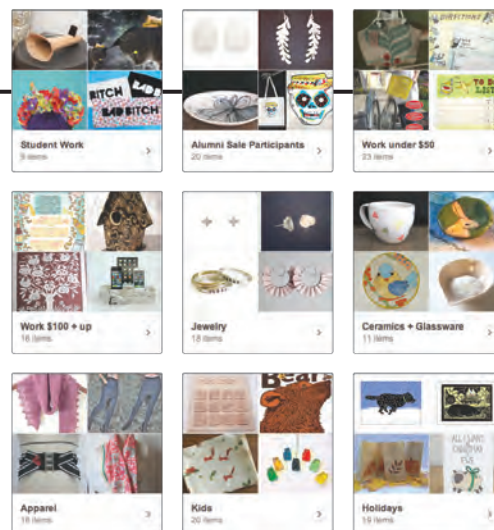
Etsy Launches RISD Page



Since RISD began working with Etsy in 2010, the RISD Etsy Team has grown to include more than 900 artists—mostly alumni, but also students and faculty selling everything from inexpensive silkscreened t-shirts to incredible large-scale paintings.

In September we launched our latest partnership with Etsy: the RISD Page, which allows us to highlight work in a fresh and accessible way. You'll now find curated collections grouped by price and various other categories selected to make it easier to find the perfect holiday gift or item for your home.

RISD was among selected Etsy partners—including West Elm, Apartment Therapy and the Walker Art Center—invited to present curated pages. And who could resist such a great opportunity to present the RISD Team work on an online marketplace that now attracts more than 60 million visitors a month, with transactions in 200 countries around the world?



Freedom to Appropriate

■ by **Greg Kanaan** O2 FAV

RISD grads tend to be some of the best problem solvers around—and that's no coincidence. The school has always encouraged students to break boundaries by pushing the limits of their own work and exploring across creative disciplines and areas of practice. The result is that through experimentation and cross-disciplinary study, you arrive at creative solutions to problems in your own life. It's the ultimate value-added proposition.

But this style of problem-solving synergy doesn't just apply within the arts. It applies across many different disciplines, including law and business. In fact, I'll go you one further. I firmly believe that if artists devote time to learning some aspects of the law, it can actually help them solve artistic problems down the road.

Let's take the fair use doctrine as an example. Many artists incorporate the works of others into their own work, often without permission from the person who created the original. This can be done for a variety of reasons: simple carelessness; lack of consideration, time or financial resources; fear of rejection; or to make a political or social point, to name a few.

Regardless of the merits behind how someone else's work is used, most of the time it is considered copyright infringement. On the other hand, sometimes the usage is legally permissible. Unfortunately, without a proper legal understanding—specifically, knowing when and where you're allowed to use the works of others without needing permission—you can open yourself to a world of costly and painful liability. And the more time you spend being sued for copyright infringement, the less time you spend exploring and creating.

That's why learning a few useful bits of knowledge about how fair use works can make all the difference.

1. Fair use only applies in cases of commentary or criticism, news reporting, parody, teaching and scholarship. If your intended use doesn't fall into any of these categories, you may be liable for copyright infringement.

2. The more of someone else's work you use, the more difficult it is to claim fair use.



In creating his iconic HOPE poster in support of Barack Obama's 2008 bid for the presidency, **Shepard Fairey** 92 IL stirred up endless controversy by purportedly appropriating an AP photo without proper permission (see also page 77).

3. The law doesn't look kindly on using someone else's work in an attempt to gain financially (even if the financial gain isn't for you personally).

Of course, this isn't a comprehensive overview of the fair use doctrine, but knowing these few tidbits can help you plan your work while steering clear of liability.

Ultimately, when you neglect the legal side of your creative practice, you could spend more time and energy fighting your way out of a hole you never needed to be in. By incorporating legal and business-minded concepts into your professional life, you'll feel far freer to roam and explore new avenues for creative expression.



Incroyable. Et Magnifique!

Pierre St. Jacques 92 PT + Leah Oates 91 IL



When **Leah Oates** 91 IL found an index card imprinted with the French word *incroyable* jammed into her dorm room drawer, she impulsively stored the card in a sketchbook. Years later—after they had become an item—**Pierre St. Jacques** 92 PT found it and recognized his own handwriting. As it turns out, he had been living in the same room, sleeping in the same bed, the year before and had made the card as one of many meant to teach his roommate French.

“Our paths crossed quite a bit at RISD, but we didn’t actually meet until we got to [the European Honors Program in] Rome,” Leah says. By then she was a senior in Illustration while Pierre was in his junior year as a Painting major.

Once the New England native and the French Canadian met, however, they were pretty much inseparable. “I don’t know if it was love at first sight, but we really liked each other right away,” says Leah. “I remember having a moment where I felt strongly that he was the man of my life.”

When they first started dating towards the end of their RISD years, **Leah Oates** 91 IL and **Pierre St. Jacques** 92 PT didn’t quite realize that they were starting a life together. They’ve since married and had a son, Max, who’s now 9 and an avid drawer.

After graduation, the two lived together in the Boston area before moving on to Ohio State University, where Pierre earned his master’s in painting. Though Leah had started the printmaking program at Ohio State, she found it too rigid and left when she landed a year in Edinburgh as a Fulbright fellow. She then went on to earn a master’s in printmaking at the School of the Art Institute in Chicago, where she and Pierre lived together for the next few years.

They eventually married in 1997 and had a son, Max, who is now nine and studying at a French-American public school in Brooklyn, where they live. These days Leah makes photographs and art books and exhibits widely, while Pierre creates conceptual videos. She recently launched Station Independent Projects, a new gallery on the Lower East Side that features work by Pierre, among other artists.

“We are big fans of each other’s work,” Leah says. “Our studios are side by side, but there are no unsolicited critiques—we have to invite each other in first!”

And is Max likely to be an artist when he grows up? “He does make really amazing, detailed drawings,” says Leah, “but we’re not pushing him in any direction.” And she adds, “We didn’t know how being parents would impact us as people or as artists, but it has been wonderful!”

Not Alone in Jakarta

■ by **Ramin S. Satyahadi** 99 ID

A notion that had been brooding for over a decade finally came to fruition when a group of a dozen alumni reunited at Anomali Cafe in Jakarta, Indonesia this fall. In spite of a two-generation gap, we decided to forgo the Indonesian way of using titles (Mr., Mrs., Aunt, Uncle, etc.) and instead embrace the American way of addressing each other by our first names.

The first official gathering of the RISD/Indonesia alumni club more than exceeded my humble expectations. Perhaps September 28th wasn’t the ideal date for such an event, but the presence of **Cyrilla Suwarsa**

“To fully comprehend our thrill over the rediscovery of fellow RISD goers, one has to understand the unique role RISD plays in Indonesia.”

95 GD (of NYC) during her two-week visit made it all worthwhile. Much to my astonishment, we were further graced by the presence of a few surprise alums, including **Jason Gifford** 93 ID (of Providence) who, despite having just flown in from China, made this his first pit stop straight from the airport with **Darren Soetantyo** 98 ID. The cherry on top was a fervent and enthusiastic **Karina Cheung** 01 FD, who took time off from her family holiday in Bali to join us through Skype.

At the gathering, many words were strewn around the table in a frenzied, haphazard, yet exhilarating manner. There were the broad brushstroke updates regarding the Campus Master Plan, the STEM to STEAM initiative and a demonstration of how to take full advantage of the online alumni directory. Yet, a common conversational thread was the feeling many of us had when we first got to RISD—namely, “Am I here alone?” Some alums (including yours truly) even went through RISD without any knowledge of the presence of fellow countrymen/women in their respective overlapping years at RISD. The scattered studio locations and intense academic demands didn’t help. Nonetheless, the realization that “I am not alone” is probably one of the reasons that this new club has been welcomed with such open arms.

In order to fully comprehend our thrill over the rediscovery of fellow RISD goers, one has to understand the unique role RISD plays in Indonesia, where



Taking on Tokyo

It all started with a RISD tote bag: that's how **Karin Kunori** '10 GD connected with another RISD alum in Tokyo and subsequently established one of our newest alumni clubs. The group will host regular meet-ups and hopes to expand from its current smallish size. So far they've already gone gallery hopping and hosted a late summer fireworks viewing. Karin also plans to invite current students to events when on break and is already connected to the student community in Tokyo through her work with the Career Center, helping RISD students in setting up internships in Japan and navigating both the linguistic and cultural challenges involved.



Exhilarated at the first official gathering of the RISD/Indonesia club, alumni are looking forward to seeing how the group evolves.

I've only managed to locate about 50 RISD alumni out of 238 million people. That may be because RISD is in a double-edged predicament: considered a specialty elite country-club kind of institution in a society that does not recognize and acknowledge the value of art and design. Realizing this, we are considering various possibilities towards establishing RISD's presence and influence in the art and design scene in Indonesia. This would, in turn, help raise that excruciatingly small statistic of Indonesians who go to RISD.

All in all, nothing is yet set in stone as to the future and nature of this club. It was overwhelming enough to be blessed with this platform to associate with other RISD goers. Time and the promise of the future will steer us towards a sea of possibilities.

For more on alumni club contacts around the world, go to alumni.risd.edu.



Doing It in Durango

RISD's newest alumni club-let in remote Durango, CO, may be small, but the group has a big commitment to making it work. Living seven hours from Denver and four from Santa Fe, **Meredith Rose** '01 PT (*above right*) felt she was left with little choice but to form a new club once she decided she wanted to be part of a group of artists and designers who share a common bond with RISD. Other alumni attending the first get-together include (*l-r*) **Amy Wendland** '90 IL, **Jennifer Bayer** '96 ID, **Sara Adelaide Hewitt** '09 PT and **Ruth Bloom** '76 PT.

RISD Soul in Seoul

For the first time ever, representatives from RISD Admissions ventured to Seoul in September for KAEPa Portfolio Day at Sejong University. Assistant Director of Admissions **Becky Fong** '05 GD worked with RISD/Korea President **SooYoun Shim** '87 AP in recruiting Korean alumni to help review portfolios of interested applicants.

Since many Korean students are already familiar with RISD, they were excited to have their work reviewed by the RISD team, which considered 120 portfolios over two days. "Alumni offered great insight and encouragement, and were very helpful with translating," Fong says. "The success of the Admissions team is not only due to our great programs, campus and faculty but also to those who take the time to connect with us and share our love of RISD."

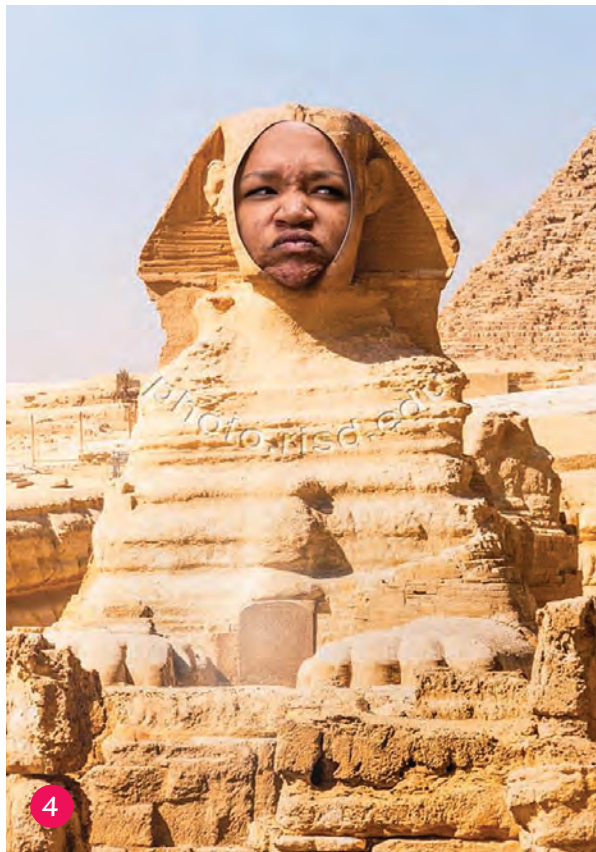


Alumni participating in the portfolio review days in Seoul (*from l-r*): **Chul Jun (CJ) Sung** '13 ID, **Seung Min (Sam) Yoo** '13 ID, **Kyung Eun (Kelly) Lee** BArch '05, **Yoonji Sandy Kim** '99 IL, **Becky Fong** '05 GD and **Songyi Han** '01 GD. In addition, **Hyunsue Kwon** '14 IL also participated.

Six Degrees

Reuniting by Design

In mid-October a tsunami of positive energy swept the RISD campus as more than a thousand alumni and parents surfaced for RISD by Design weekend. Some came for the entertaining talk by accomplished children's book author/illustrator **Jarrett Krosoczka** 99 IL and the multiple book signings the following day, or for the ultra cool but very different art projects by **Breanne Trammell** MFA 08 PR and **Jane Kim** 03 PR. Others got a jump on the holidays at the ever-popular art sale on Benefit Street and pretended it was winter at The Nads ice hockey game Saturday evening. The demos, the dinners, the drawing and most of all, *the people* drew the community together for two concentrated days of connecting.





1. The Advanced Metals class led by Sculpture Critic **Chris Sancomb** 93 SC taking part in the *Exquisite Corpse* project during open studios.
2. **Strongie Chambers** 03 IL (center) helped organize her 10th reunion, which included raising funds for the **Kira Fischer** 03 FAV memorial scholarship fund.
3. Whatever.
4. Lots of people had lots of fun posing in the special photo op props provided courtesy of the Photography department.
5. Alumni and parents listen in during a Foundation Studies drawing class taught by **Clara Lieu** 98 IL.
6. **Gayle Forman** 14 GL, **Mack Budd** 14 GL and **Megan Ulrich** 14 GL sell (guess what?) their glass work at the RBD art sale.
7. The reunion dinners at the Providence Art Club proved to be both intimate and memorable.
8. RISD Admissions staff members **Leslie Grant Walsh** and **Antonio Peters** 04 IL share a laugh during the RISD Multi-Cultural Community reception.



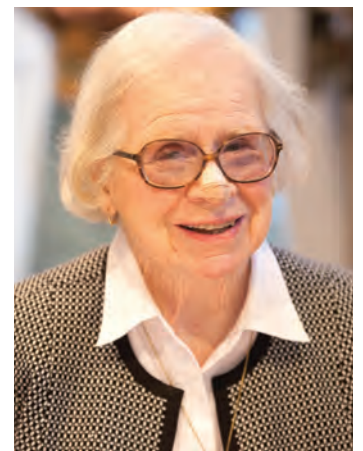
photos by Steven Rosen 81 IL | #6 by John Maeda

The Amazing Elders

A couple dozen smiling alums from the Class of 1963 and earlier years enjoyed the Half-Century Celebration in the Museum's Porcelain Room. But the '63 grads weren't the oldest ones in the crowd by a long shot. **Virginia MacDonald** 43 AE came in from the Cape to celebrate her 70th reunion, accompanied by her daughter and chauffeur **Mary MacDonald** 76 IA. She had catching up to do with **Richard Parker** 47 GD, the second oldest alum in attendance. The two classmates laughed over

memories spurred by the Class of '43 yearbook and recalled shared experiences before Richard got called to serve in WWII, which kept him from graduating until after the war.

Virginia MacDonald 43 AE returned to celebrate her 70th reunion—and found only one other classmate, **Richard Parker** 47 GD, who remembered RISD pre-WWII. 50th reunion celebrants from the Class of 1963 had a great time reconnecting, and enjoyed the special 1963 booklet prepared for the occasion (see also page 5).



Theatrical Investment

ROBERT L. TURNER 74 IL KNOWS ABOUT CROSSING BOUNDARIES, having found success in a variety of creative endeavors—from fashion design to magazine editorial work (at *Vogue* and *Harper's Bazaar*) and now as a residential interior designer with his own firm. Though he majored in Illustration, being at RISD introduced him to a full spectrum of creative options. It also brought the Louisiana native to the East Coast and allowed him to discover the allure of New York City, where he has lived ever since.

One of the great joys in Turner's life in the city is going to the theater, specifically the opera. His love of all things theatrical also extends to behind-the-scenes support—as a managing director of New York's Metropolitan Opera and a board member of both the Santa Fe Opera and the Armitage Gone! Dance Company.

"RISD was a wonderful experience for me, so I started giving back financially as soon as I was able to," Turner says. In addition, he recently pledged \$1.16 million to fund the Robert L. Turner Theatrical and Performance Design Project, a new academic initiative set to begin this Wintersession. "I wanted to do something that would reflect my interest in the theatrical arts," he explains. "I'm really hoping that if this new program takes off, other alumni will be inspired to contribute as well."

This winter the new initiative will get off the ground through a Sculpture and Interior Architecture studio in which students will design sets and costumes for the Providence Ballet Theater's premier production of *The Magic Box*. "It's phenomenal how the field has changed," Turner says.



"There are so many possibilities in theatrical design. . . and the field is only going to continue to grow."

"Sets are completely computerized these days and there's much more concentration on projected rather than painted backdrops. Things that were considered new a few years ago are already completely obsolete. I hope that the new RISD curriculum will concentrate on keeping up with new technology without losing the traditions of the past."

Turner also points out that the creative possibilities are endless when it comes to theatrical design. "You've got people working on set design, costume design, audio ... and the field is only going to continue to grow. A Dior show opened a few weeks ago with a \$1-million set!"

"This gift is especially valuable to RISD as we address new interdisciplinary goals set forth in our strategic plan," notes Provost **Rosanne Somerson**

76 ID. "Students are hungering for more opportunities to get involved in all aspects of performance art."

While Turner recognizes that students can find great theater and dance in Providence and Boston these days, he also hopes that through the new Theatrical and Performance Design Project they'll get the opportunity to travel to New York and go backstage at the Met and similar venues. "It's so exciting to see what goes on behind the scenes," he says. "Hopefully, this new theatrical design program will grow into something lasting at RISD."

above: **Robert Turner** 74 IL—shown backstage at the Metropolitan Opera with Met General Manager **Peter Gelb** (right)—is devoted to the theater and eager to give RISD students new opportunities to enter the world of theatrical design.

photo by Ken Howard/Metropolitan Opera

Ongoing Inspiration



Lifelong RISD supporter **Bob Dixon** BArch '71 has been contributing to RISD's Annual Fund for more than 30 years. "When I was a freshman I got a small scholarship that meant a lot to me," he recalls, "so I've

always given back what I can. I've recently joined other alumni in designating my contributions to scholarship funds, too, but I've always found that RISD spends its Annual Fund money wisely."

After earning his degree in Architecture, Dixon spent a few years specializing in adaptive reuse—working on WPA-project buildings from the 1930s. "They had lots of plumbing but no wiring," he explains, meaning he ended up learning a lot about retrofitting buildings for electronics. This led to work in government telecommunications planning and eventually to a career in information technology. In 2003 he co-founded the Advantech Group, a Connecticut firm that advises business and technical managers. "Believe it or not, network design and technology architecture use the same basic principles as designing a building," he says.

Dixon has found that the ability he developed at RISD to think visually has impacted every step of his professional journey. "RISD prepares you by making you live with a visual language," he explains. "That supersedes whatever words are used, and it's something RISD does in a totally unique way."

The honorary trustee and former president of the Alumni Association says he appreciates that RISD has become more geographically diverse in recent years. "The Alumni Association now gets together three or four times a year in various locations around campus," he says. "People come from everywhere and then scatter to the four winds, but that doesn't mean they don't keep RISD in mind."

Dixon particularly enjoys volunteering for National Portfolio Day events where prospective students show their work and try to get a sense of what RISD is like. "The effort these high school juniors and seniors put into it is amazing," he says.

When not working or doing volunteer work for RISD, Dixon continues to make collages for his own enjoyment and keeps up with a fairly tightknit circle of friends from Foundation year. And when he's on campus, he always makes a point of visiting the RISD Museum. "I believe in RISD's dual mission," he says. "And the Museum has always been a good place to go and get inspired."

Renderings of the renovations now underway (see also page 6) to transform the Illustration Studies Building into a suitable home for RISD's largest major—a discipline that continues to change rapidly.



Multigenerational Support



Gretchen Gerlach and **Ian Glover** '12 IL

For RISD parents **Gary and Kelli Glover**, contributing to help renovate the Illustration Studies Building (ISB) is the ideal way to support RISD and provide

for future generations of students. Their son **Ian Glover** '12 IL spent a lot of time working in the building during what ended up being a great experience at RISD—the perfect entrée to the music and video production work he's now pursuing in Boston.

Before she passed away in February 2013, Ian's grandmother **Gretchen Gerlach** also made a generous gift to support the ISB renovation. "My mom was an artist, too," says Kelli, "and she loved the fact that Ian went to RISD."

"Gretchen was such a fan of arts education, so this project was really a perfect fit for our family," notes Gary, a professional artist and illustrator himself.

"My mom was an artist, too, and she loved the fact that Ian went to RISD!"

RISD parent **Kelli Glover**

He and his wife continue to champion RISD in San Diego and frequently help prospective students prepare for the application process by reviewing their portfolios.

"We are happy to spread the news," Gary says. "Ian's grandmother was always telling him to follow his dream, and going to RISD was just the start he needed. We couldn't be happier with the school."

Where We Were

picturing the past



Provocateurs

Leading-edge faculty mentors have long been drawn to this haven for experimentation—from artists **Florence Leif** 34 PT and **Gordon Peers** 33 PT during the Depression, to designers **Ernst Lichtblau** and **Bert Surprenant** 50 AP in the '40s and '50s, to glass pioneer **Dale Chihuly** MFA 68 CR,

jewelry maker **Jack Prip**, furniture designer **Tagge Frid** and photographer **Harry Callahan** in the 1960s—among so many others.

In the '70s, students loved the edginess of Polish filmmaker **Marian Marzynski**—in the fur hat in the main photo above—along with the alternative perspectives they got

from such late faculty stalwarts as **Merlin Szosz** and **Marc Harrison** (shown in the inset above) in 1964—in an image that mystifies the RISD Archivists. The others in the large photo include (l-r) **Ronald Binks** 56 PT, **Peter O'Neill** MFA 74 FAV (still a RISD professor), **Paul Larkin** 50 PT and **Chester Michalik**.

images courtesy of RISD Archives



“Gary Metz was department head in Photography at RISD since the stone ages, as well as a tremendous influence on all who met him— a super smart goofball.”

Stephan Apicella-Hitchcock MFA 96 PH



The Meta Metz

Well-read and deeply engaged in the political, social and intellectual life of RISD, the late Professor Emeritus **Gary Metz** was known for embracing the new. In the 1970s, he “generated a significant body of work that was very much in the spirit of the times,” according to **Stephan Apicella-Hitchcock** MFA 96 PH, one of his former students organizing a show of his mentor’s work. The photographs from Metz’s *Quaking Aspen* series selected for the exhibition challenge the early tradition of landscape photography by moving beyond sublime depictions of nature towards the vernacular approach shown here.

This winter photographs from Metz’s *Quaking Aspen* series will be on view from January 14 through March 20 at Fordham University’s Ildiko Butler Gallery in NYC. Gallery Director **Stephan Apicella-Hitchcock** MFA 96 PH is co-curating the exhibition and fellow alums **Sergio Purtell** 80 PH and **Saul Metnick** 96 PH are assisting. The show will travel to RISD, Paris and elsewhere between 2014 and 2015.

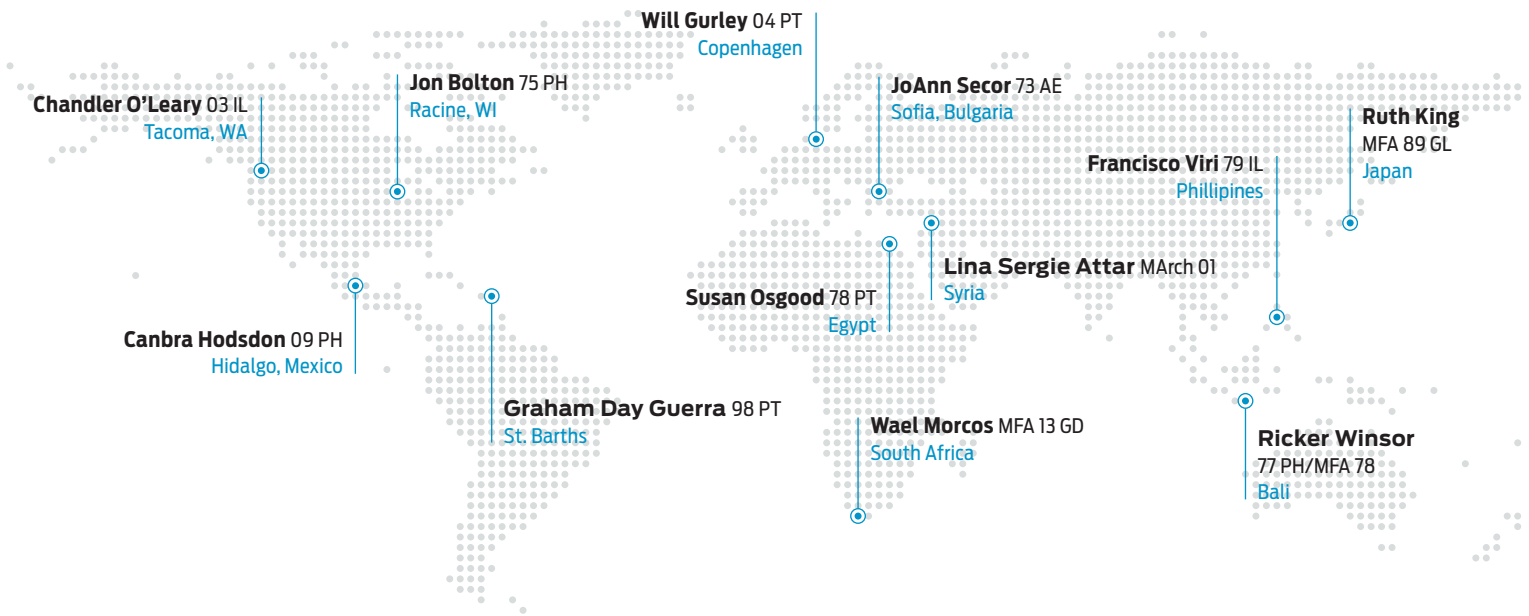


94% dentistry ecstatic mysticism

percentage of surveyed Class of 2012 alums working directly or indirectly in their majors

most unexpected career path (see page 76)

another off-the-beaten-path pursuit (see page 13)



balloons

most refreshing sculptural material mentioned in this issue

2000s

class years announcing the most marriages (+births!)

Levon, Marigold, Forest

new babes announced by the Class of '00

pole dancing

interesting way to use illustration skills (see page 88)

248

RISD students taking classes at Brown (fall 2012)

Indonesia

most distant place mentioned repeatedly in this issue

2031

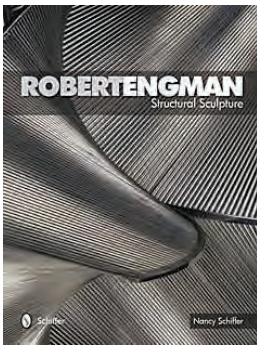
the year baby Emma expects to apply to RISD (see page 80)

72

Brown/RISD dual degree students (as of 2012-13)

prison

among the more unlikely spots to teach design (see page 14)



Robert Engman 52 PT

The work of this influential American sculptor and longtime professor is celebrated in *Robert Engman: Structural Sculpture*, a new 256-page book by Nancy Schiffer that includes more than 600 color photos of his work. Based in Haverford, PA, Robert has made iconic sculptures that now grace cities across the country and beyond.

1945

A new film about the life's work of celebrated painter **Miriam Beerman** PT of Silver Spring, MD is due out later this year. Her work has recently been shown at the Everson Museum of Art in Syracuse, NY, Queensborough Community College in New York and the Mobile [AL] Museum of Art.

The life and work of mid-century modernist **Ruth Adler Schnee** IA (who continues to work as a textile designer and space planner in Michigan) is heralded in the documentary *The Radiant Sun* directed by Terri Sarris and co-produced by **Ronit Eisenbach** BArch 86. In a 2002 interview for the Archives of American Art, the

designer recalled her mother telling her to appreciate mixing classic with new in terms of design. "I think that has sort of been the thread of my life," Ruth said. The 58-minute film is now available from the Beverly Willis Architecture Foundation.

1947

Rhode Island resident **Richard Parker** GD continues to give talks about his recently published tell-all *The Improbable Return of Coco Chanel* [see previous issue, page 67]. You can find a video of him talking about the book at ebookbakery.com/richard-parker.

1956

Rita Derjue Zimmerman GD (see page 68)



Karol B. Wyckoff 58 IL

A solo exhibition of paintings inspired by life on the Cape was on view last August at the Cultural Center of Cape Cod in South Yarmouth, MA, where Karol lives.

A Textural Journey, an exhibition featuring woven pieces, baskets, silk scarves, pastels and watercolors by **Sharon L. Safran** PT/MAE 80, was on view from March through May at the Mason District Governmental Center in Annandale, VA, where she lives.

1958

Ceramic artist **Jackie Melissas** PT recently moved from the Chicago area to Brunswick, ME, where she is already showing work, most recently at the Old Post Office Gallery on nearby Georgetown Island.

1961

Ex-Marine **Whitney Lane** GD* (whitneylane.com) has been volunteering his time to teach photography to war veterans

Grace (Murray) Stergis 47 AD

A signature member of Cape Cod's Pastel Painter Society, Grace designs greeting cards and notes for the Boston Symphony Orchestra and teaches at Cedar Key [FL] Art Center. She's also a member of Concord Art Center and Falmouth Arts, both in Massachusetts. Grace lives in Bedford, MA and "would like to hear from classmates."



Jean Prignano Winslow 60 IL

Earlier this fall Jean organized *Lowell Celebrates Printmaking*, a city-wide exposition in Lowell, MA (where she lives) featuring the work of multiple artists in eight galleries. In addition to her own monotypes, the show included prints by **Deborah Cornell** 69 PT of Lincoln, MA.

in Hudson County, NY. "I've learned a lot over the last 25 years looking through the camera," says Whitney. "One of the most wonderful gifts you can have is vision. The second most wonderful is how you choose to use it."

The RI State Senate recently appointed **Gretchen Dow**

Simpson PT to the board of the Rhode Island State Council on the Arts. She continues to paint in her Pawtucket, RI, studio and earned a Special Distinction Award from the Pawtucket Foundation in 2013. Last spring she married longtime love James Clyde Baird in Manning Chapel at Brown University.



Marcia Gloster Ammeen 64 IL

Last summer Marcia showed paintings like *Rose* (oil, 14 x 14") in *Clothing Optional* at the NAWA Gallery in Manhattan, where she lives. This fall her work was on view at the Sylvia Wald and Po Kim Gallery in NYC and at the Park Avenue Club in Florham Park, NJ.

1962

Creative director and identity designer **Mike Manoogian 6D** (michaelmanoogian.com)

of North Hollywood, CA was recently interviewed by The Student Operated Press (thesop.org). "I want to make

each logo a jewel, a handcrafted, polished, singular gem," Mike told the SOP.

Fragile Acts, the fourth book of poetry by **Allan Peterson PT** of Gulf Breeze, FL, was a finalist for both the 2013 National Book Critics Circle Award and the Oregon Book Award. Last spring he also showed recent artwork at Artel Gallery in Pensacola, FL.

1963

Last spring New Yorker **Deena des Rioux IL** contributed *Headquakes*, "robotic portraits" utilizing photography and inkjet printing, to *Fluxus Time*. The retrospective at the Active Space Gallery in Brooklyn focused on an influential group of conceptual artists who were especially active in the 1970s.

In May award-winning marine artist/historian **William H. Ewen 6D** of Providence spoke about the glory days of steamers and East Coast cruisers at the Marine Museum in nearby Fall River, MA.

1964

50th Reunion
October 10 – 11, 2014

Rediscovered Masters (rediscoveredmasters.com), an online planning resource for museum curators, galleries and art historians, features bronze sculptures of ballerinas by **Sterett-Gittings Kelsey SC** (Roxbury, CT) and calls her "the undisputed master sculptor of dance."

Last spring **Nancy Taplin PT*** (Warren, VT) showed works on linen and paper in a solo show at the Brooks School's Robert Lehman Art Center in North Andover, MA. In a related interview, she noted that: "Art is about working on a piece, looking at things, making decisions, editing, adding, subtracting.... the process. It's not really about the finished product."

1965

In September 2012 photographer **Ken Gaulin ID** (Cambridge, MA) showed his signature photo collages in

Fields of Vision, a solo show at Wallwork in Rockport, ME.

Digital landscape photographs by **Bill Smith PT** (Kalama, WA) were featured in *Scenes on the Lower Columbia River*, a September solo exhibition at The Broadway Gallery in Longview, WA.

A sculpture by New York-based artist **Maggie Wells PT** (formerly Peggy Wells) is on permanent exhibit at De Vera Objects in Soho.

Dans, a new kinetic box art sculpture by **Jerry Williams PT**, is now on display in his home city of Uddevalla, Sweden. Although his work often incorporates sculpture, relief work and lighting, Jerry considers himself "a three-dimensional painter"

1966

As part of an effort to raise money for the Camp Street Community Ministry, **Jill Tyler IL** participated in a summer group show at Barros Gallery in Providence, where she lives.

A Life in Painting

■ **Rita Derjue 56 6D**

EVER EAGER TO STRETCH AND MAKE NEW DISCOVERIES, PAINTER Rita Derjue 56 6D has traveled the world soaking up new perspectives, summited the peaks of Colorado and dealt with two broken wrists—yet she has continued to paint and push her own abilities for longer than most alumni have been alive. Now approaching 80, the lifelong painter and teacher is preparing for her latest exhibition, a solo show called *Hurrah* that will open in January at the Curtis Art Center in Greenwood Village, CO—the state she has called home since the early 1960s.

Since heading to Europe in the late '50s, Derjue has traveled extensively, always eager to take in new influences and techniques. In her early travels to Munich, she studied with **Ernst Geitlinger**, experiencing firsthand the dark energy of German Expressionism. A subsequent visit to Mexico, where she shared a studio with

Canadian artist **Toni Onley** in San Miguel de Allende, had a lasting impact, especially in terms of her approach to line, form and color.

In the midst of raising a son and a daughter and spending plenty of time outdoors—especially in the beloved Rocky Mountains—Derjue has always been willing to forge her own path and take risks artistically. Her painting trips and teaching interludes throughout Europe and various parts of Asia, Australia, Indonesia and South America have helped infuse her work with an energy and vibrancy that reflects her own exhilaration with life. "Not too many folks paint for 60 years," Derjue says. "But RISD graduates do!"



Bar sur Loup, France (left, 11x15") and *Alpen Glow, Vail, Colorado* (22 x 30") are among the vibrant watercolors that capture Rita Derjue's view of the world.





Phyllis Limbacher
Tildes 67 IL

Last spring Phyllis exhibited *Maharah* and other recent oil paintings at The Landings Art Association on Skidaway Island in Savannah, GA, where she lives.

1967

In October painter and sculptor **Enrico (Henry) Pinardi** SC signed copies of *Metaphysical Dreamweaver* (Pucker Art Publications), a new book about his work, at Pucker Gallery in Boston. He's also showing paintings about his home state in *Massachusetts*, a group show that runs through December 5 at Monmouth University in New Jersey.

Helen Webber 63 AE

Earlier this fall Helen exhibited her playful hand-painted furniture, tapestries, paintings and prints in a solo show at Elsewhere Gallery in Fairfax, CA, near where she lives in San Anselmo, CA.



Vermont-based artist **Deidre Scherer** AE (dscherer.com) exhibited her figurative fiber art pieces in three group shows last spring: *The Last Year* was featured at the San Jose [CA] Museum of Quilts & Textiles, *Civil Union* at the Hebrew Union College Jewish Institute of Religion Museum in NYC and *King of Spades* at Visions Art Museum in San Diego.

Deidre's work is on view through November 18 in *Threads of Connection*, a solo show at the United Theological Seminary of the Twin Cities in New Brighton, MN.

1968

Last spring multimedia storyteller **Toni Dove** PT (NYC) spoke about *Lucid Possession*, her latest project, on WNYC Radio. Roulette.org describes the performance piece as "a complex, three-dimensional, automated video pop-up book in which the characters—real and virtual—are brought to life through motion, voice and robotic technology, and the

boundaries of the real and virtual are blurred."

Gordon Lambert PT* (gordonlambertartist.com) recently retired from the Seattle Art Museum, where he worked for 35 years, and is now focusing on his own drawings. Last spring he showed his work at Art & Soul in Seattle, where he lives.

Lines of Light, a solo show of drawings, paintings, prints and photographs by **Nancy (Davis) Lasar** PT, was on view last spring as part of the 40th anniversary celebration of the women-only AIR Gallery in Brooklyn. Nancy lives in Washington, CT.

Working with Public Art Works (publicartri.com) in Providence, **Kenn Speiser** SC recently led the effort to create an aquatic mural for the Eddy Street underpass (aka "the tunnel"). The mural was unveiled earlier this year as part of Rhode Island Hospital's 150th anniversary celebration.

1969

45th Reunion
October 10 – 11, 2014

Edward Baranosky PT of Toronto, ON contributed an acrylic painting, *Seabirds*, to the Habitat for Humanity *Doors Project*. He also exhibited new work at the LucSculpture (lucsculpture.com) show *Earth Experience* in Toronto, and published several poems earlier this year in the online poetry journal *Lynx* (ahapoetry.com).



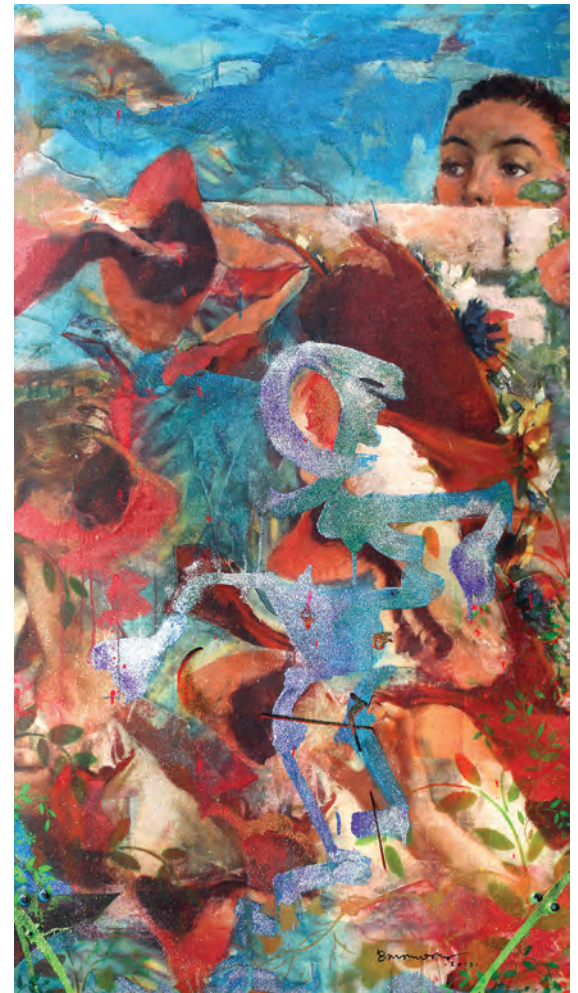
A YouTube video about **George Delany** GD (aaforay.com) includes sped-up footage of him working on a recent painting called *New Providence Skyline*. One of his sketches was included in *Radius*, a RISD alumni show at Keeseh Studio in Providence, and three pieces were included in a recent show at the New England Institute of Technology, where he's an adjunct faculty member.

John Dilg PT of Iowa City, IA explored place and the collective unconscious as part of a two-person show last spring at Regina Rex gallery in NYC. The exhibition brought together John's small-scale paintings with videos by Karsten Krejcarek.

In August the tongue-in-cheek *trompe l'oeil* mural author/illustrator **David Macaulay** BArch designed for a highway overpass in Providence got tagged. It's one of four murals commissioned as part of RI Governor Lincoln Chafee's *Gateway Beautification Project*. Though David lives in Vermont, he was discouraged by the news. "I felt I failed a little bit," he told the *Providence Journal*—"that these guys didn't get the joke. I feel worse for the guys who spent weeks cleaning and preparing the surface and then interpreting the work I produced... they did a fantastic job!"

Bruce Helander 69 IL/MFA 72 PT

In addition to being editor-in-chief of *The Art Economist* and writing for *The Huffington Post*, Bruce moderated several panels on contemporary art at the LA Art Show in early 2013. He recently showed work such as this, *Garden Discovery*, at ArtHouse429 in Florida, the International Collage Center in Pennsylvania and the Cultural Council of Palm Beach County in Lake Worth, FL, just south of where he lives in West Palm Beach.





Richard McConnell 70 Arch*

Last summer Richard showed his small architecture-inspired drawings and wood carvings in *Yesterday, Today, and Tomorrow*, a solo show at CinquiStudio (cinquistudio.com) in Saratoga Springs, NY, where he lives.

Press, his 40-year-old printing business in Berkeley, CA, was in a position to expand recently despite the recession and the decline in the print industry overall.

Artist **Steven Steinman** SC/MAE 71 (stevesteinmanfineart.com) showed new sculptures last spring at Mason Murer Fine Art in Atlanta, GA, where he lives.

1970

Last summer Providence-based artist **Meris Barreto** AE showed her sculpture in a two-person show at the Bender Gallery in Asheville, NC. The exhibition featured work from her series *Life Living Us* and *Nawa-do: The Way of the Rope*, both of which were inspired by Asian cultures. Meris' work is on view through December 19 in a solo exhibition at the

Hunter Gallery in Middletown, RI and in a group show at Dedee Shattuck Gallery in Westport, MA from November 16 through December 22.

Fred Fassett BArch is pleased that Minuteman

Marcus Reichert 70 PT

Earlier this fall the painter/poet/filmmaker showed recent work in *Irrational Paintings*, a solo exhibition at Adelson Galleries in Boston. Marcus currently lives and paints in the south of France.



1971

Last spring paintings by **Ruth Dealy** PT/MFA 73 PT were included in *Work Harder*, a group exhibition at Yellow Peril Gallery in Providence. Fellow alum and Providence-based artist **Masha Ryskin** 95 PR also exhibited in the same show.

Bob Dixon BArch (see page 63)

Last August RISD Professor **Henry Horenstein** PH/MFA 73 PH showed awesome animal close-ups—printed as duotones—in the solo exhibition *Animalia* at the Newspace Center for Photography in Portland, OR. “You can’t tell an elephant where to stand, and you can’t ask a skate to smile or a lizard to say ‘cheese,’” Horenstein told the *Oregonian*. Still, his *Animalia* series and book by the same name have proven to be a great success and continue to please viewers across the country.

Bass player **Selby Minner** PT is keeping the blues alive with her band Selby Minner and Blues on the Move and via the Rentiesville [OK] Blues Festival. Check out her new website: dcminnerblues.com.

Duck hunters: keep an eye out for the newest federal duck stamp released in July. The US Fish and Wildlife Service selected an acrylic painting of the common goldeneye by San Francisco-based wildlife artist **Robert Marc Steiner** AE as the 80th stamp in its series.

Jon Bolton 75 PH

Jon (Racine, WI) is offering an ode to the Harley Davidson on ebay – the *Hogg Heaven 110th Calendar*, chock full of leather, chrome and motorcycle mamas.



1972

Architects **Jim Estes** BArch and **Peter Twombly** BArch 80 of Estes Twombly Architects in Newport, RI won an AIA New England 2013 Award for Design Excellence for the Marsh House, located in Ipswich, MA, near Crane’s Beach. The gabled main house and shed-roofed guest wing are joined by a glass entry that frames views of a distant island.

Sculptor **Marsha Pels** PT was recognized in two ways last spring: via a feature article in *Sculpture* magazine and an Individual Support Grant from the Gottlieb Foundation, which awards a dozen grants per year to “mature artists” working in painting, sculpture or printmaking. Her ghostly piece *To Fly, To Drive* was on display in September as the last installment of *The One and Only* series at Parker’s Box in Brooklyn, where she lives.

Paintings by **John Riedel** IL were on view through October as part of a group mixed-media exhibition at the New Hope Art Gallery in Cranston, RI. John lives in Providence.

1973

Last spring Rhode Islander **Sarah Boynton** SC donated a beautiful quilt to Barrington [RI] Public Library. Looking almost like a work in stained glass, the quilt now hangs just inside the library’s front door.

Earlier this year **Henry Isaacs** PT (henryisaacs.com) showed oil paintings at the Warm Springs Gallery in Virginia and helped lead an Islesford Workshops series en plein air.

Last spring **Jerry Mischak** PT, a senior critic in RISD’s Painting department, showed



**Jo Ann Secor 73 AE +
Scott Briggs BArch 87**

As principal at the firm LHSA + DP in New York City, Jo Ann is collaborating with Scott, a senior associate, on the design of the Children's Museum of Sofia, the first of its kind in Bulgaria. Selected in an international competition, their design will transform a former university laboratory building in the city of Sofia into a modern learning space for children and families. LHSA + DP has also been charged with designing the museum's STEAM-based exhibits and turned to another RISD grad, **Jethro Rebolgar 05 ID**, to work on the exhibition renderings.



Ida Schmulowitz 74 PT/MFA 07 PT

Ida (idaschmulowitz.com) has a solo show of new work at Westerly [RI] Library's Hoxie Gallery from December 4 through January 31, 2014. She has also shown this year at the RISD Museum, the Newport [RI] Art Museum, Hammond Harkins Galleries in Columbus, OH and URI's Providence Campus Gallery A.

mixed-media still-lives in *Tables and Chairs*, a solo exhibition at Jim Kempner Fine Art in New York City.

Two new e-books of photography by **Julie Schachter SC** (Oakland, CA) are available at store.blurb.com: *Black Boxes*, a collection of pinhole photos, and *San Francisco Bay Area Punk/New Wave 1978-1980*, a book of photos of the San Francisco punk scene that includes her photos of the Sex Pistols' last concert.

1974

**40th Reunion
October 10 - 11, 2014**

Philadelphia-based architect, fine artist, writer and teacher **Joseph Brin PH** recently finished writing and

illustrating a graphic novel called *CAPONE!*

An entry on New York-based artist **Jamie Dalglish FAV** was recently added to Wikipedia. The text notes that he once lived with Talking Heads lead singer and fellow RISD student **David Byrne FS**.

In August *Tales of a Digital Immigrant*, a recent short by **Dennis Hlynsky FAV**, was screened in Berlin as part of the Transart Institute's weeklong *Trans-ideology: Nostalgia Short Film Festival*. Exploring the notion of our digital world as a "displacing culture," the 18-minute film offers a dreamy narrative about him and his Ukrainian grandmother. Dennis heads RISD's FAV department and lives in Providence.

Prints by **J.D. King II*** of Remsen, NY were on view earlier this fall in *Pretty Poison*, a solo show at Utica [NY] College's Edith Langley Barrett Art Gallery.

Freelance glass and ceramics designer **Daniel Mehlman CR** of Delmar, NY recently launched a new website: mehlmandesign.com.

Robert Turner IL (see page 62)

1975

Eric Edwards FAV (see page 13)

Though he professes to be "a graphic designer at heart," Rhode Island-based artist **Brian Jones IL** continues to wow audiences with his fast feet. He recently completed projects for Roger Williams Park in Providence and the RI State House. Videos of his recent tap dancing performances are available at brianjonestap.com.

Janice Lee Kelly BArch (see page 10)

Last summer RI-based painter **David Seibert PT*** completed an artist residency in the Shasta Lake region at Whiskeytown National Recreation Area. David joined the ranks of artists who have worked in the US national parks since the late 19th century.

Artist **Peter Tigler PT** (Santa Monica, CA) represented the Getty Museum at the LA Greek Fest in early September, creating a giant outdoor thumbprint mural with help from the crowd.

1976

Lauri Chertok AD (Beverly, MA) just published a book on how to buy your kids clothes that fit without dragging them along. *Measuring Up* is available on Amazon in paperback and for the Kindle.

Molly Corbett TX showed avian artwork at *Birds of a Feather*, a July exhibit at the Jessel Gallery in her hometown of Napa, CA.

Oil paintings, pastels and charcoal drawings by **Laurie Lee Harden IL** (Boonton, NJ) were featured last summer in *In Their Eyes*, a group show of animal artwork at the Clifton [NJ] Arts Center.

Mark Pollack TX (see page 29)

New paintings in the *Fish Chronicles* series by **Sally Mara Sturman PR** are on view through December 28 at Proteus Gowanus Gallery in NYC as part of the water-themed show *Containment*. Her paintings are inspired by the curious characters she

encounters selling fish at farmers' markets in NYC.

Last summer paintings by **Lisa Sazer IL** (Waban, MA) were included in *No Limit*, a group exhibition at the Fountain Street Fine Art Gallery in Framingham, MA.

Paul R. Solomon PH, an associate professor of art at Western Michigan University in Kalamazoo, was recently honored with a WMU Distinguished Teaching Award.

The famously comfortable Owl Stool designed by **Geoffrey Warner PH** (Stonington, ME) is being tested by the research group US Ergonomics thanks to a \$5,000 grant from the Maine Technology Institute.

Shelley Lake 76 IL

Homeland (2012, gloss canvas, 54 x 80") was included in *Shelley Lake: A Hero's Journey*, a solo show last spring at the Orlando [FL] Museum of Art. Shelley, who runs Sky Lake Studios in Winter Park, FL, holds an MS from MIT and thinks of the computer as an intellectual and creative partner.



Jeffrey Beers BArch 79

Toy, one of the latest NYC restaurants designed by Jeffrey Beers International, is a finalist in the *Judges So Cool* category of the 33rd Annual Gold Key Award for Excellence in Hospitality Design. Winners are being announced at the *International Hotel, Motel + Restaurant Show* in November. Jeffrey's 12th collaboration with restaurateur Jeffrey Chodorow features a 1,500-lb ceiling installation of mirrored triangles that pulsates with projections of geishas and Ming dynasty motifs.

1977

In September **Karen Rand Anderson** CR showed new landscape paintings at Moses Brown's Krause Gallery in Providence, where she lives. "These paintings are a study of vista and memory, and are a departure from my mixed-media two- and three-dimensional work," she says.

Gardens of Hawaii, an updated and expanded version of a popular book by Honolulu-based landscape architect **Stephen Haus** LA, is just out this fall. He also designs fabric and in a recent story in *Hawaii Fashion Month*, notes: "My textile designs are inspired by

the jewel tones of the octopus garden under the sea, and by Gustav Klimt."

Creative Notebook, a UK-based company reporting on developments in the world of graphic design and beyond, recently interviewed artist, illustrator and graphic designer **Laurie Rosenwald** PT for its *Ten Pennies* feature. In response to the standard question about why she became an artist, she said, "My father's idea of babysitting was lowering me into a vat of green Plasticine in his studio. He was a very talented sculptor and noted alcoholic." Laurie now lives in both NYC and Sweden.

Barbara Maslen 77 IL

In August Barbara showed paintings in *Harvesting the Land and Sea*, a solo show at Remsenburg [NY] Academy. She works out of her studio in Sag Harbor, NY.



Last spring **Marie C. Thibeault** PT (San Pedro, CA) showed a collection of vibrant paintings at the George Lawson Gallery in Culver City, CA. The *LA Times* wrote that the work "enacts a dazzling disturbance, the rich commotion of the brushstrokes allowing neither eye nor mind a safe, static place to rest."

World traveler **Ricker Winsor** PH/MFA 78 PH (rickerwinsor.com) has moved to Bali, Indonesia "for the next two years and maybe forever," and is now having big fun teaching courses at the Bali Center for Artistic Creativity in Ubud. Several of his short stories, including *The Neighborhood* and *Straight Pool*, were published recently in the literary magazine *Empty Mirror*.

1978

Earlier this fall NewYork.com featured a fun video interview with cabbie/photographer **David Bradford** IL, who continues to photograph the city from the front seat of his taxi.

Mixed-media works made of wooden safety matches and other materials by Port Townsend, WA artist **Karen Hackenberg** PT are on view as part of the permanent collection of the new Bainbridge Island Museum of Art in

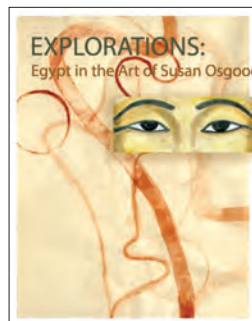
Washington (biartmuseum.org). Karen also showed her photo-realist *Watershed* paintings at Paper Hammer in July and received an Artist Trust GAP grant to turn the series into a limited-edition bound book.

Last August *Mindlines*, a 10-panel series of paintings by Vermont artist **Valerie Hird** PT, was included in the international exhibit *Islam Contemporary* at the Whitney Center for the Arts in Pittsfield, MA (see also pages 96-97).

CNN's *The Next List* featured innovative medical advances that use wireless technology, including products designed by Karten Design (headed by **Stuart Karten** ID of Marina Del Rey, CA) for the USC Center for Body Computing. Karten Design continued its lecture series in June with a talk on interactive design for health and happiness by Marientina Gotsis. KD's *Asensis* automated drug delivery device was one of 10 finalists selected in the Dare-to-Dream Medtech Design Challenge sponsored

Nancy Reyner 79 IL

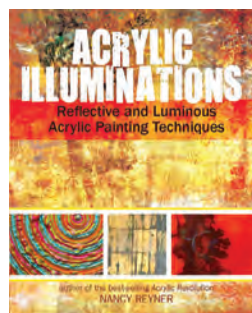
In December North Light Books will publish *Acrylic Illuminations*, a new book that teaches techniques for obtaining texture and luminosity with acrylic paint. Nancy is based in Santa Fe.



Susan Osgood 78 PT

Explorations: Egypt in the Art of Susan Osgood, a fall solo show (with an accompanying book) at the University of Porto in Portugal, featured archaeological drawings, paintings and prints. The artist is based in Brattleboro, VT, but every summer she creates art in Egypt when she documents the progress of teams of archeologists working on digs.

by industry journal *MD+DI*. The winner will be selected in November.



Jamie Hogan 80 IL

"I have always known that humpbacks were astounding creatures, but doing the research to illustrate *Here Come the Humpbacks!* left me in awe of these mammals," Jamie notes from her studio on Peaks Island, ME. She teaches illustration at Maine College of Art in Portland.



Scott Mednick GD (see page 13)

Last spring Delaware-based sculptor **Ron Meick** SC showed monotypes and other work in *Extraktions*, a solo show at the Washington Printmakers Gallery in Silver Spring, MD. *The Washington Post* applauded the show, noting: "The universe [Meick] perceives may be coming apart, but *Extraktions'* bold gestures, vivid colors and mangled shapes hold together beautifully!"

Rhode Island-based Hunt Yachts (huntyachts.com), led by President **Peter Van Lancker** ID of Middletown, won the 2012 Powerboat of the Year award in the Newport Best New Products for its

Hunt 44 Express Sedan. Crafts are judged by an independent panel of boating experts assembled by Bonnier Marine Group under the auspices of *Cruising World*, *Sailing World* and *Yachting* magazines.

David Wiesner IL (see page 15)

1979 35th Reunion October 10 – 11, 2014

In May **Robert Bolster** IL (Walpole, MA) took part in *Passion & Perfection*, a two-man exhibition of realist paintings at the Walsingham Gallery in Newburyport, MA.

In September RI artist **Ana Flores** PT (earthinform.com) celebrated the 10th anniversary of her outdoor, interactive *Poetry of the Wild* project at a gala event in the Mystic [CT] Art Center.

Photos by Illinois-based architectural photographer **Jon Miller** PH were on view this fall in *Beyond the Assignment: Defining Photographs of Architecture and Design* at the Julius Shulman Institute in Los Angeles.

Philippines-based artist **Francisco Viri** IL has been attracting attention with his single-line paintings – colorful, semi-abstract works featuring gestural silhouettes. He's now preparing for a major show in China and in a front-page story in *Manila Bulletin*, the leading national newspaper, said, "When I make one-liners, I make sure that I don't reach a dead-end.... I find a lot of psychological satisfaction in creating them."

Earlier this fall *Breaking Boundaries: The Art of Susan Weinreich* presented a selection



of drawings, pastels and woodcuts by **Susan Weinreich** SC chronicling her descent into and emergence from schizophrenia. The show was on view at Reynolds Fine Art in New Haven, CT.

1980

After completing her MFA in painting at Boston University, **Laraine Armenti** PR was immediately invited to participate in *New Talent*, an early summer group exhibition at Boston's Alpha Gallery not far from her home in Ashland.

California artist **Timothy Barnard** SC (aka T Barny) continues to wow the west with his curvilinear sculptures in bronze and stone. They were on display earlier this fall at the Hunter Kirklund Contemporary Gallery in Santa Fe, NM.

Lunch is a thousand times more fun when your dad is **David Laferriere** IL (Attleboro, MA) and he packs it in a Sharpie-illustrated sandwich bag. After David started to embellish sandwich bags for his boys in 2008, Sharpie shared

Rob Brun 80 IL

An amateur historian and member of the American Society of Aviation Artists (ASAA), **Robert** (robertbrun.com) extensively researched material to write and illustrate *My Shadow*, his first novel. The book includes more than 70 spot illustrations and original cover artwork, and offers a historically accurate fictional account of two fighter pilots during WW II. Robert is based in Newburyport, MA.

some of his drawings on its blog and increasingly more people have been checking them out thanks to recent posts on Flickr's weekly blog and on boingboing.net.

Last summer Chicago-area artist **Betsy Anne Van Die** SC showed small mixed-media collages in *Site Specific*, a solo exhibition at the Boocoo Cultural Center and Café in the Chicago suburb of Evanston, IL. "I enjoy recycling and transforming common found objects through a nuanced layering of mediums, colors and textures," the artist told *The Chicago Tribune*.





1981

Last summer **Trine**

Bumiller PR participated in two exhibitions in Denver, CO, where she lives: *Total Abstraction* at the Republic Plaza and *Imagined Realities* at Sustainability Park. In September she showed new paintings in *Denali*, a solo exhibition at Kathryn Markel Fine Arts in NYC.

Last spring Brooklyn-based photographer **Steven Rosen** IL (stevenrosenphotography.com), who has been photographing fellow alums and RISD parents during RISD by Design weekend in recent years [see pages 60–61], won first prize in the “getting ready” section of Top Knots, a fiercely competitive international contest for wedding photographers

sponsored by *Photo District News Magazine*.

Last spring luminous encaustic paintings, sculptures and prints by **Marybeth Rothman** IL (Tenafly, NJ) were featured in *Swept Away*, a group exhibition at the Cape Cod Museum of Art in Dennis, MA.

1982

Paintings by **Madeleine Pydych Hopkins** IL (mphopkinsstudio.com) were included in *Pleased to Meet You II*, a group exhibition held last summer at George Marshall Store Gallery in York, ME, near where she lives in Moody.

New paintings and design projects by New Yorker **Eric Wolf** PH can be found at ericwolf-ny.com.

Stephen Burt 87 IL

Stephen has been granted tenure as an associate professor and chair of the Department of Arts and Communications at the University of New England in Biddeford, ME. His work—including this 3-foot-long piece, *A Record of Glacial Landscape as Inscribed by William A. Burt in 1642 on the Northern Maine Coast*—was on view from mid-May through mid-October at the LC Bates Museum in Hinckley, ME. One of his drawings was also included in *An Illustrated Popul Vuh*, a juried group show this fall at McNeese State University in Lake Charles, LA.

David Hodge 81 ID

Husband-and-wife team David and Hi-Jin Hodge (hodgears.com) are pleased to announce the birth of their daughter, Alea Elle Hodge, who was born in August 2012. They also recently released *Niagara Falling*, a new pictorial essay about the city of Niagara Falls, NY. The family lives in Half Moon Bay, CA.

1983

Eric Pike GD (NYC) has been promoted to editor-in-chief at *Martha Stewart Living*, where he has worked as a creative director since 1992 and has been largely responsible for creating the look and feel of the magazine. Under his direction, the circulation of *MSL* and related books has risen to more than 2 million and the magazine has won three national awards for photography and design from the American Society of Magazine Editors. “Eric has... been instrumental in the development of the Martha Stewart brand,” Stewart said in the announcement about his new role.

Thanks to funding from the RI State Council on the Arts, a translucent sculptural frieze by Vermont artists Elizabeth Billings and **Andrea Wasserman** TX has been installed in the new Heber W. Youngken, Jr. Medicinal Plant Garden at URI’s College of Pharmacy in Kingston, RI.

1984

30th Reunion
October 10 – 11, 2014

CR Studio, an architecture and design firm in New York City founded by **Lea Cloud** BArch and **Victoria Rospond** BArch, recently renamed itself CDR Studio to acknowledge the contributions of partner Jonathan Dreyfous.

In May Providence’s AS220 hosted *Ruminations*, a solo exhibition of works by RI artist **Claudia Flynn** SC that evolved from her studies of indigenous cultures and the ancient healing practices used by tribal shamans.

Last spring **Colleen Kiely** PT (Roslindale, MA) showed new paintings, drawings and photographs during Somerville Open Studios and donated

Douglas Morris 85 GD

Poulin + Morris, the NYC firm where Doug is a principal, recently completed two high-profile projects for NPR’s new headquarters in Washington, DC: a wayfinding system and a permanent, interactive lobby exhibition that includes a two-story media mosaic and a 70-foot reader rail that tells the NPR story via text, images, video monitors and listening devices. The firm also won an award from the Society for Environmental Graphic Design for its signage and wayfinding work for the Natural History Museum of Utah in Salt Lake City.



20% of her sales to The One Fund to support victims of the Boston Marathon bombing. Two of her paintings were included in *What Goes Around*, a summer juried exhibition at the Attleboro [MA] Arts Museum, and in September she showed drawings (of her dog, among other things) at the Trustman Art Gallery in Boston.

A nine-foot steel, paint, copper and cast resin sculpture by **Fotini Vurgaropoulou** SC was on display last summer in a public garden space in the Red Hook neighborhood in Brooklyn, where she lives.

1985

David Andreozzi BArch (andreozzi.com) has been





Stephen Dynia BArch 83

Stephen has been elected to the prestigious American Institute of Architects' College of Fellows. Based in Jackson, WY, Stephen Dynia Architects handles residential, commercial and institutional projects and recently completed *Drive*, a 40,000-sf commercial building in Denver.

elected to the board of directors of the New England chapter of the Institute of Classical Architecture and Art. The Bristol, RI-based architect is also chairman of the AIA Custom Residential Architects Network.

Last summer **Mary Jane Begin** IL (Barrington, RI) gave a workshop at the Norman Rockwell Museum in Stockbridge, MA and became the first RISD grad to present a course—on color—on Lynda.com, the online education portal.

A series of biomedical-inspired mulberry paper collages by artist **Lisa Nilsson** IL (North Adams, MA) was on view in *Connective Tissue*, a solo show that ran through early November at the Pavel Zoubok Gallery in NYC.

Last spring Marty's in Washington Depot, CT hosted

Visage, a solo exhibition of paintings by **Jeanne Steers** IL, who lives in nearby Roxbury, CT.

Last spring **Jeff Waring** PT presented works on paper and other found forms in a solo exhibition at Philadelphia's Highwire Gallery and contributed textured landscape paintings to the three-man exhibition *From the Ground Up: Land, Water and Sky* at Philadelphia's Magic Gardens. He lives in Middletown, PA.

1986

In September *Sole Evolution*, the inaugural show at Rossoni Gallery in Pawtucket, RI, featured old and new oil pastels by Cranston, RI artist **Vincent Castaldi** IL.

William Hudders PT of Easton, PA has been awarded a grant by the Franz and Virginia Bader Fund to create a new series of paintings exploring representation and observation.

Last spring enthusiastic sixth graders in Stirling, NJ got first-hand experience working with stained glass thanks to assistance from local artist **J. Kenneth Leap** GL.

A team of cutting-edge environmental artists and arts



professionals convened in Philadelphia last spring for a conference at the Schuylkill Center for Environmental Education. At the end of the session, they were treated to the unveiling of *Rain Yard*, a permanent environmental installation by **Stacy Levy** GD of Great Neck, NY.

New paintings by **Michael Oatman** PT, an associate professor at Rensselaer Polytechnic Institute in Troy, NY, are on view through December 21 in a solo show at Miller Yezerksi Gallery in Boston.

David Chaim Smith PT (see page 13)

Architect magazine recently ranked Boston-based architectural firm NADAAA, run by principal **Nader Tehrani** BArch, #1 in the nation for design excellence. "The work of this firm is fresh and innovative at all scales," the judges proclaimed. "Well detailed and beautifully drawn, the projects are simultaneously adventuresome and controlled within the project language."

1987

In September sculptor **Carl D'Alvia** SC (West Cornwall, CT) showed his incredibly intricate cast resin pieces in a group exhibition at Mulherin + Pollard in NYC.

Everyone Sleeps (Penguin Books), a recently released children's

Fred Lynch 86 IL

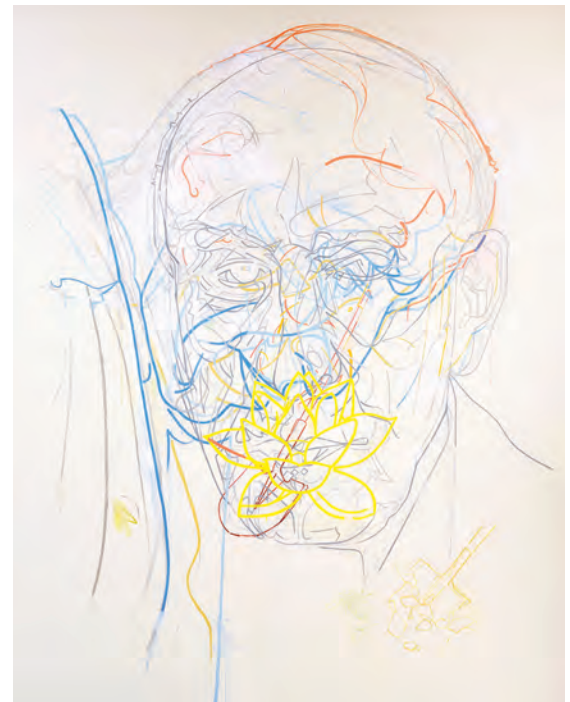
Fred, a longtime RISD Illustration faculty member, earned RISD's 2013 Frazier Award for Excellence in Teaching, an honor he accepted at Commencement. And in July, as always, he traveled to Viterbo, Italy to draw and teach his popular *Journalistic Drawing* course as part of the Study Abroad Program at Montserrat College of Art in Beverly, MA, where he chairs the Illustration department.

HDADD+Live, a real-time cinema performance at the Museum of Fine Arts, Boston. The show combined live performance, interactive videos and original music.

Care to join the online Inspired Living community recently created by equestrienne, yachtswoman, interior architect and ordained minister **Lynne Bryan Phipps** IA? Visit the new website at inspiredliving.com.

Farsad Labbauf BID 87

Peace from the Bottom of My Art, a spring exhibition of new works by Iranian artists at the Opera Gallery in London, included this piece by Farsad (Jersey City, NJ), who also showed work at Aaran Gallery in Tehran last summer—in an exhibition commemorating the 60th anniversary of the coup in Iran.



1987 *continued*

Puma Punku Totems, a new mobile matching game developed by award-winning animator **Jackie Ross** IL of Baltimore, MD, is now available on iTunes. The app uses traditional 2D animation.

Oakland resident **Rachel Schreiber** GD is thrilled to be overseeing the education of “tomorrow’s problem solvers” as the newly appointed dean and vice president for academic affairs at the San

Francisco Art Institute. Schreiber previously served as director of humanities and sciences at the California College of the Arts in Oakland.

Dwaine Carver BArch 90

The J. Crist Gallery building in Boise, ID, a project Dwaine oversaw in his role as principal at Carver/Thornton/Young, is featured in the book *Daylighting Design in the Pacific Northwest* (U of Washington Press). The project also received an Idaho Chapter AIA Award of Honor.



Christi Teasley TX/MFA 94 TX of Monteagle, TN recently took on the role of acting director of faculty and curriculum at St. Andrew’s-Sewanee School in Sewanee, TN.

1988

Artist **Jaime Lakatos** GL imagined a terrifying, genetically mutated future in *Cinderscape*, a summer solo show at Aggregate Space Gallery in Oakland, CA, where he lives.

Earlier this fall *Polaroids*, a solo show of photography by **Lucas Michael** ID, was featured at Danzinger Gallery in NYC, where he lives.

Adam Silverman BArch (see pages 34–41).

Peter Weishar GD has been appointed dean of the College of Visual Arts, Theatre, and Dance at Florida State University. His new duties include overseeing FSU’s Museum of Fine Arts, the Facility for

Arts Research in Tallahassee and the John and Mable Ringling Museum of Art in Sarasota. Peter came to FSU from Savannah [GA] College of Art and Design, where he was dean of the School of Film’s Digital Media and Performing Arts department.

1989

25th Reunion
October 10–11, 2014

Nocturnes, a group exhibition featuring paintings by **So Yoon Lym** PT of North Haledon, NJ, was on view earlier this fall at the Therese A. Maloney Art Gallery in Morristown, NJ. Her work is also included in *Hair*, a group exhibition that continues through December 24 at the Paul Robeson Galleries at Rutgers University in Newark, NJ.

1990

Last summer New Yorker **SoHyun Bae** PT showed work in *PAINT*, a group exhibition at Nikola Rukaj Gallery in Toronto.

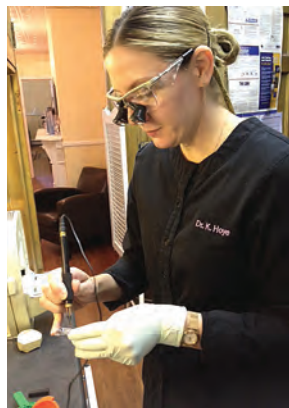


Denyse Schmidt 92 GD

An interview with Denyse is included in the recently released *Interaction of Color* app, a reimagining of Josef Albers’ classic 1961 book for the iPad. The expert quilter is speaking on November 15 at the New England Quilt Museum in Lowell, MA and is showing work through January 14, 2014 at the National Quilt Museum in Paducah, KY.

Oral Fixation

■ **Kathleen Hoyer** 90 IL + **Vilija Pakalniskis** 07 PR



WHEN VILIJAKALNISKIS 07 PR GRADUATED FROM RISD, she knew she wanted to work with her hands. She had majored in Printmaking because she loved the precision of the discipline but wasn’t quite sure if she wanted to pursue a career as a fine artist. After a lot of research and soul-searching, she made a seemingly unlikely decision: to become a dentist. “Dentistry is so hands-on,” she says, “and it’s surprisingly craft oriented—it involves color, shape, form, function and a strong design element.”

The draw of design and craftsmanship were also key for **Kathleen Hoyer** 90 IL when she came to the same conclusion a couple of decades earlier. “When I graduated from RISD, there was a recession going on,” Hoyer recalls. She was living at home (“in misery”) and working in a facility for mentally disabled adults when she decided to follow in the family footsteps and enroll at the Tufts University School of Dental Medicine.

“I like to work with my hands and love the aesthetic dental work, especially the big stuff,” Hoyer notes, adding that she’s the 13th in a long line of dentists in the family. She now runs two practices in Massachusetts—one in Needham and one in Taunton.

Like Hoyer, Pakalniskis is getting her training at Tufts, where the contrast with RISD is clear. “RISD was all about independent thought and ideas and problem solving,” she says. At Tufts the science classes are more cut and dried.

As a third-year student, Pakalniskis is essentially doing a clinical residency now and says that her RISD experience is giving her a leg up. “RISD is focused on precision and detail—the essential elements of dentistry,” she says. “As a RISD grad, I’m used to that kind of rigor.”

Although both dentists still have strong artistic interests—Pakalniskis in ceramics and Hoyer in furniture design—neither has had time to make art in recent years. “I’ll graduate in summer 2015 and plan to go back to ceramics,” says Pakalniskis. “It’s nice to know that it’s there waiting for me.”



Kathleen Hoyer 90 IL (left) and **Vilija Pakalniskis** 07 PR both understand the artistry and precision needed to practice dentistry.



Arnor Gudmundur Bieftvedt 92 PT

Arnor's work was included in the summer edition of *The Artist Catalogue*, a quarterly publication that showcases the work of a dozen leading fine artists per issue. The Icelandic painter (artistarnor.com) now lives in Pasadena, CA. *Nature*, a solo exhibition of abstract expressionist paintings, was on view earlier this fall at Gallery Bakari in Reykjavik, Iceland.

Philadelphia, PA-based author **Gary Bernard IL** is using proceeds from a Kickstarter campaign to publish *The Moth and the Sun*, his third children's book, inspired by stories he collected from children who were asked to interpret his drawings.

Despite his self-proclaimed lack of filmmaking experience, **Douglas Bowker ID** of Salem, MA recently completed a dream project: creating a short video extolling the virtues of his son's Montessori school. "What they impart to their students – nurturing curiosity and creativity and encouraging true collaboration – are things I learned during my years at RISD," says Doug. School administrators are using the video to reach out to parents of prospective new students.

David Opie IL (Stamford, CT) recently completed an interactive iPad app for kids called

Let's Go, Murray! To play with the scooter-riding alligator and his friends, visit TinyTap.it.

New Hampshire metalsmith **Joy Raskin JM** was profiled in a cover story in the *Bedford [NH] Journal* last February.

Filmmaker **Leslie Raymond FAV** (San Antonio, TX), who has been associated with the international Ann Arbor [MI] Film Festival for more than 20 years, has been named executive director of the festival.

The work of noted NYC lighting and home accessories designer **David Weeks PT** was featured in a short TV video by Buick and in the book *Oversize: The Mega Art & Installations* (Victionary).

1991

Last summer painter **Carolina Arentsen IL** (hintstudio.com) showed her work at several venues in Providence (where she lives), including the West River Café and Remax.

Rebecca Chamberlain AP and her family spent the summer at the Fifth Season, a residence for artists on the grounds of the psychiatric institution Willem Arntsz Hoeve in the Netherlands. Her project explores how light, air and space affect health and healing.

Now based in Brooklyn, performance artist/knitwear

queen **Liz Collins TX/MFA 99 TX** (see also pages 28-33) spent two weeks over the summer as an artist in residence in Croatia. She performed the 11th iteration of her *Knitting Nation* installation as part of the Queer Zagreb (queerzagreb.org) summer arts festival.

Last summer **Katherine Daniels PT** showed her beaded creations in *Summer Break* at Station Independent Projects in NYC and *Paradise Pieces* at Hunterdon Art Museum in Clifton, NJ.

In August **Michael Esordi GD**, manager of digital marketing at Care New England, organized a networking event in Providence called *Collaboration=Innovation*. Designed to bring together medical professionals and designers, it included presentations by **Elio Icaza Milson 15 ID**, **Amy Goldfeder MID 13** and **Ximedica CIO** and co-founder **Aidan Petrie MID 85**, who spoke about their work.

Last summer **Leah Oates IL** (see also page 58) contributed work to group shows at the Housatonic Museum of Art in Bridgeport, CT and Brooklyn's 440 Gallery. Earlier this fall her work was included in the huge flat files show at the Pierogi Gallery in Brooklyn, where she lives, and she contributed a signed photograph to a silent auction benefitting Boston's Cultural

Landscape Foundation. Her work is also on view through December 29 in *New York Bound* at the Islip [NY] Art Museum.

Amber O'Harrow TX of Wellman, IA showed jewelry "made from real Iowa Indian corn" in *It's Good Enough to Eat: Food as a Medium for Craft*, a spring show at Craft in America in Los Angeles.

San Francisco resident **Mel Prest PT** crossed the divide between 2D and 3D in *Doppler*, a group exhibition last summer at Parallel Art Space in Ridgewood, NY. Earlier in the year she participated in *Made in Paint*, a show organized by the Sam and Adele Golden Foundation for the Arts featuring work produced by Mel and the six other 2012 (inaugural) SAG residents.

Michael Riley GD, creative director of LA's Shine Studio (shinestudio.com), reports that the studio received a primetime Emmy nomination for the main title sequence of the TV series *The Newsroom*.

1992

This fall **Richard Barlow PT** is starting a new job as assistant professor in drawing and painting at Hartwick College in Oneonta, NY. Over the summer he showed work

at the DeVos Art Museum in Michigan and learned that he has earned a 2013-14 Jerome Foundation travel grant.

LA-based artist and designer **Shepard Fairey IL** was happy to see the *Hope* poster he created for Barack Obama's 2008 presidential campaign repurposed as a protest against the recent NSA surveillance scandal. "Yes We Scan" reads the text above the now-famous image of Obama – now wearing headphones. "Subversion of well-known symbols and images for social commentary has long been a technique in my repertoire, so I'm glad to see it in the work of others," Shepard notes.

Painters looking for inspiration should check out *Paint Lab*, a new book by Providence-based painter **Deborah Forman FAV** available at qbookshop.com. The book is meant to inspire new artists and rekindle passion in experienced painters via a range of hands-on exercises organized by theme.

Christopher Beane 92 PH

Eight of Christopher's photographs were on view earlier this fall in *Flowers and Mushrooms*, a group exhibition at the Museum der Moderne Salzburg in Austria. He's based in NYC.





Miguel Cardenas 96 PT

Sendero del Jaguar (2013, plaster, wood, wax, dimensions variable) is among the work Miguel is showing in *La Bienal 2013: Here Is Where We Jump*, a group exhibition on view through January 4, 2014 at El Museo del Barrio in Manhattan, where he lives.

1992 continued

When Hoefler & Frere-Jones (H&FJ), the celebrated typography firm run by **Tobias Frere-Jones** GD (NYC) and Jonathan Hoefler, announced the release of Cloud.typography in early summer, designers all over the world were thrilled. Offering a “100% CSS solution,” the new platform allows for the use of fonts designed specifically for the web.

Husband-and-wife design team **Tracy (Davio) Hazzard** TX and **Tom Hazzard** ID, who run Hazz Design Consulting (hazzdesign.com) in Irvine, CA, recently launched a new product, the reVue TV Mount. The design was inspired by the surprising and horrifying statistic that a child is killed by a falling TV every two to three weeks.

Marcus Shaffer ID, an assistant professor of Architecture at Penn State’s Stuckeman School in University Park, PA, co-authored *Tectonic Machines! Construct the*

Exigent City!, an online book that documents his work in producing semi-autonomous, city-making machinery. RISD Professor of Architecture Kyna Leski also worked on the book.

Last summer **Pierre St-Jacques** PT (see also page 58) showed work in *Summer Break* at Station Independent Projects in New York.

1993

Earlier this fall Brooklyn artist **Nicole Cherubini** CR showed work in a solo exhibition at Tracy Williams, Ltd. in New York. Nicole combines glazed earthenware, terracotta and porcelain with pine, paint and MDF to create sculpture with intriguing forms and textures.

In July artist **Derek Gores** IL (derekgores.com) led a two-day hands-on inspirational workshop for public school art teachers at his studio in Melbourne, FL. “Art teachers deal with diminishing resources,” he says, “so the

least I can do is host a creative workshop.”

The *Stupendous Squid Hat*, a knit piece by **Lucy King** SC (Chepachet, RI), won a blue ribbon at the Many Hands Fiber Arts Festival in Telluride, CO.

Work by NYC artist **Elissa Levy** GL was included in *Burying the Lede*, a recent exhibition examining the role of newspapers in our society at Momenta Art in Brooklyn.

Larissa Nowicki GD (see page 15)

In May glassblower **Dave Walters** GL (davidwaltersglass.com) lectured at the Pittsburgh [PA] Glass Center. He’s based in Westport, CT.

1994

20th Reunion October 10 – 11, 2014

After building 18 years of experience in the communications and marketing industry, **Chuck Bajnai** ID has been named chief creative officer of EWI Worldwide, a communications company based in Livonia, MI, where he lives.

Last August conceptual artist **Alyce Santoro** IL (alycesantoro.com) of Alpine, TX and journalist Nathan Schneider talked about making abstract ideas accessible via words, images and objects via a live online discussion on shindig.com. Thanks to a successful Kickstarter campaign, she’ll also soon be self-publishing her book *Philosoprops: A Unified Field Guide*.

1995

Last summer St. Louis-based artist **Laura S. Bailey** IL showed work in a solo photography exhibition at the St. Louis [MO] Artists’ Guild. Called *Fulcrum: An Exercise in Balance*, the show juxtaposed natural and industrial imagery



to raise questions about sustainability, consumption and other societal imbalances.

After decades of on-again/off-again romance, true loves **Sonya Rasi DuLong** JM and **Benjamin DuLong** 92 FAV finally tied the knot in September. Sonya recalls the first time she saw Ben—dressed as “dead Elvis” at a RISD Halloween bash in 1988. The couple now lives in LA, where Ben works in special effects makeup.

Last spring an essay by **Elaine Isaak** SC (Bedford, NH) was included in *The Way We Write*, an anthology published by the New Hampshire Writers’ Project in celebration of the organization’s 25th anniversary.

ConTEXT, a recent group exhibition at the Sharon [MA] Arts Center, included work by **Darren Kraft** PT, **Jenny Holzer** MFA 77 PT and **Joshua Abelow** 98 PT. Curated by Tim Donovan, the show explored art that incorporates words as a means of redefining our perception of what language can be.

Dads, the latest venture from **Seth MacFarlane** FAV (who co-created/wrote the new sitcom), has landed with something of a thud this fall—but not before causing

Michele Outland 94 GD

As creative director of *Gather Journal*, a food-focused publication she launched in 2012, Michele is excited to have won a 2013 James Beard Award for Visual Storytelling. She works with fellow New Yorker **Joseph DeLeo** 94 PT (jdeleophoto.com), a contributing food photographer, to make the biannual culinary publication a visual feast.



outright indignation in the media, with *The Huffington Post* summing it all up with: “Fox’s new sitcom *Dads* has been slammed for being offensive, racist, sexist, ageist and one of the worst new comedies of the season.”

Last summer the New Mexico Experimental Glass Workshop (nmegw.org), a fabulous organization headed by **Stacey Neff GL**, moved to Spur Ranch in Santa Fe. Program participants now have access to multiple shop facilities, a two-bedroom bunkhouse and 300 beautiful acres on which to explore and expand the application of hot glass as a contemporary art media by making it accessible to non-glass artists.

When Massachusetts-based photographer and musician **David Niles PH** (davidniles.com) tuned in to the imaginary worlds in which kids like his nine-year-old son travel, he was inspired to create a series of sepia-toned images focused on his son Nate in surrealistic situations. Last summer the series was featured on Yahoo! Shine and included in the 2013 *Lenscratch Summer Fun Exhibition*.

Duke Riley PT (see page 16)

1996

Illustrator and musician **Marc Cavallo FAV** (marccavalloart.com) recently released *Bloodboty*, a nine-song collection of alternative music, on iTunes.

Brooklyn-based Freecell Architecture (frcell.com), whose principal is **Lauren Crahan BArch**, was involved in two cool shows last summer: the award-winning *Spontaneous Interventions* at the Chicago Cultural Center, which Freecell originally designed for the 2012 Venice Biennale, and *The Cat Show* at White Columns Gallery in NYC.

Jae Kim BLA has been promoted to a principal at the Seattle office of Callison, a global architecture and design firm. In the eight years he has worked for Callison, he has participated in the US, Middle East and China markets. In addition, he has worked on architectural issues of urban density in India, along with the

role of high-rise structures in residential development there.

Last spring painter **Lee Lee PT** (formerly Lee Leonard) showed work in two exhibitions in Colorado: *Our Global Village* at the Dairy Center for the Arts in Boulder and *Urban Earth* at Downtown Aurora Visual Arts. He lives in Denver.

1997

Illustrator **Eric Gordon IL** is curating a new space at the Ratner Museum in Bethesda, MD (where he lives) dedicated to the work of artists living with disabilities. Eric’s own work was on view this fall in *Comics Making Studio with Members of the DC Conspiracy* at Artisphere in Rosslyn, VA.



Fesseha Demessae 96 ID

Rise of the African Renaissance (bronze) is on view through January 23, 2014 at BWI Airport’s international terminal in Baltimore, MD. Fesseha lives in nearby Randallstown, MD.

Helping Boston

■ **Joe McKendry 94 IL**



SHAKEN BY THE BOSTON MARATHON BOMBING LAST SPRING, illustrator **Joe McKendry 94 IL** needed to do something to

help. The longtime resident of Brookline, MA and parent of three young children felt the violent attack on April 15 deeply, especially given the death of an eight-year-old boy at the finish line.

“In the days following the event, I knew something had shifted in the air, and in me,” McKendry explains. Wanting to take positive action, he originally

thought of donating to relief efforts by auctioning off a few of the paintings he’d made to illustrate *Beneath the Streets of Boston*, his first children’s book. But when he spoke to his friends and colleagues about the idea, he discovered that most of them were also looking for a tangible way to help.

That’s when the idea for We Art Boston began to take shape. Working with his wife Susan, McKendry invited more than 50 children’s book illustrators to contribute artwork to a fall fundraising event and online auction to benefit the Emergency and Trauma Fund at Boston Children’s Hospital, which had helped many of the injured last spring. “We wanted to focus specifically on kids and

on the healing power of art,” he says. For most children’s book illustrators, drawing pictures is how we share ideas and stories—and convey excitement and hope.”

Among the illustrators McKendry enlisted to donate original works were **Anna Alter 97 IL**, **Christopher Denise 90 IL**,



The sale of original artwork like these pieces by **Jarrett Krosoczka 99 IL** (top left), **Anna Alter 97 IL** (bottom left) and **Joe McKendry 94 IL** helped raise funds for Boston Children’s Hospital.

Jarrett Krosoczka 99 IL, **Grace Lin 96 IL**, **David Macaulay BArch 69**, **Aaron Meshon 95 IL**, **Paolo Rivera 03 IL**, **Katherine Roy 04 IL**, **Jared Williams 95 IL** and RISD faculty members **Mary Jane Begin 85 IL**, **R. Kikuo Johnson 03 IL**, **Kelly Murphy 99 IL** and **Marc Rosenthal**.

In addition to the auction, which brought in almost \$43,000, McKendry and his wife organized a family event at the Rose F. Kennedy Greenway to help families feel safe in their city once again. “The trauma of the bombing impacted the lives of so many children in ways that went beyond physical injuries,” says McKendry. “It was important to find a way to contribute to the healing of the entire community.”





Cristof Eigelberger
BArch 97

Cristof is riding high this year, having been promoted to an associate at Backen Gillam & Kroeger, an architectural firm in Sausalito, CA that just released a new book called *From the Land* (Rizzoli), and having had a new baby girl named Emma. "She is waiting for her chance at RISD in 2031," writes her proud papa from the family's home in Mill Valley, CA.

1997 continued

Last spring Miami-based designer **Karelle Levy** TX (krelwear.com) returned to costume design via Mad Cat's comedic play *Charming Acts of Misery* at the Fillmore Miami Beach. She also put on her own show, *Quickie Couture POP UP Shop*, at the 21c Museum Hotel in Bentonville, AR, creating custom-knit creations in less than an hour.

Puhoy, one of the many wacky *Adventure Time* episodes shaped by lead designer **Andy Ristaino** FAV (skronked.com), earned a 2013 Emmy for Outstanding Individual Achievement in Animation. Although he's now creating storyboards for the series on the Cartoon Network, he won the award for his character design work. "I'm pretty excited about this," notes the understated artist from LA, where he also creates comics and zines and recently self-published a book of his drawings called *Night of the Living Idiots*.

Earlier this year artist **Gibb Slife** PR (Brooklyn) showed his oil paintings in group shows at the Fitzroy Gallery in NYC, Leila Heller Gallery in NYC and L'Enclos des Benardins in Paris.

1998

Fifty years from now, Philadelphians will be digging up *Time Capsules for Our Grandchildren*, created over the summer by NYC social practice artist **Stephanie Diamond** PR and a group of elementary school students as part of the City of Philadelphia Mural Arts Program. Stephanie teaches and works with museum, nonprofit and school groups to explore community as an artistic form.

Brooklyn-based multimedia artist (and sometime RISD faculty member) **Graham Day Guerra** PT focused on celebrity culture in his August show at Eden Rock Gallery on St. Barths. The series featured photos taken by paparazzi, mounted and heavily coated with encaustic.

Justin Hai ID, director and president of a company called Green Fit (greenfitco.com), won a Silver Award in Sustainable Living/Environmental Preservation in the 2012 International Design Awards competition run by the Farmani Group. His winning product, called *Treadmill Saver*, is essentially a "check engine light" to keep treadmills running efficiently and safely.

David Harris FAV (Los Angeles) served as executive producer of MTV's much-lauded 2013 *Liquid Television* animated series.

Disney-Pixar storyboard artist **Dean Kelly** IL was pleased to see his first feature, *Monsters University*, become a box-office favorite over the summer. In a feature about him in *The Boston Sunday Globe*, the Chelmsford, MA native credited his success to his well-rounded RISD education.

In her recently published book *Learn, Create, Teach: A Guide to Building a Creative Life*, visual artist and RISD faculty member **Clara Lieu** IL provides practical advice for maintaining a creative practice. Her online advice column, *Ask the Art Professor*, has a growing audience now that it's featured weekly in the *Huffington Post*.



Chris Sollars SC (see page 17)

Works on Paper, a solo show featuring work by **Thuy-Van Vu (Nguyen)** PT of Seattle, was on display in early fall at the University of Texas Courtyard Gallery in Austin.

1999

15th Reunion
October 10 – 11, 2014

Rachel Doriss TX (see pages 28–33)

Independent filmmaker **Rachel Fedde** FAV (Winston-Salem, NC) premiered two new feature films in 2013: *sellebrity* (a documentary about the paparazzi phenomenon, which she edited) and *Running Wild: The Life of Dayton O. Hyde*, which won the Audience Award at the Sarasota [FL] International Film Festival and the Award for Best Document-

Emily Vassos 98 ID

When Emily organized a marketing trip to Hong Kong for Nikolas Weinstein (nikolas.net), the San Francisco glass artist she works for, he met developer **Donald W. H. Choi** BArch 82, managing director of Nan Fung Group, a large local developer. The meeting led to this commissioned glass work for the Marriott Courtyard Sha Tin, a new hotel in Hong Kong. "We're a studio of 10 people—a mix of artists, engineers and generally smart problem solvers," Emily says. "And as a crazy coincidence, every so often **Matt Szosz** BID 97 blows through town and works here for a while."

tary at the Black Hills Film Festival. Rachel is currently working on a documentary about the AIDS Memorial Quilt.

Projection performances and film-based installations by **Sandra Gibson** FAV and Luis Recoder have been on view recently in such far-flung venues as Indiana University in Bloomington, IN; the *Viennale* in Vienna, Austria; and the Serralves Foundation in Porto, Portugal. In September they did a repeat performance

of *Topsy Turvy*, their camera obscure installation, as part of the Dumbo Arts Festival 2013.

Drift Contemporary Art Gallery (drift-gallery.com) celebrated its new location at the Wentworth-Coolidge Mansion in Portsmouth, NH with the June show *Wish You Were Here*, curated by Gallery Director **Ali Goodwin** GD. The exhibition featured work by a number of abstract painters, including **Dave Pettengill** 02 IL and **Frank Poor** MFA 92 SC.

In August Brooklyn-based artist **Joseph Hart IL** (Joseph-Hart.com) showed oil paintings and new works on paper in a solo exhibition at Halsey McKay Gallery in East Hampton, NY.

Whether or not kids like turkey tetrazzini, they're loving the *Lunch Lady* series that has made author/illustrator **Jarrett Krosoczka IL** a favorite with a certain demographic. *Lunch Lady and the Cyborg Substitute* was the Backseat Book Club's May pick for young readers on NPR. And in early October, Jarrett (Florence, MA) also delivered the keynote address at RISD's fall 2013 Mindshare event.

Daredevil: The Daring Life of Betty Skelton (Simon & Schuster), a new picture book

Kristine Welch 00 CR

Congratulations to Kristine and her husband Christopher Tuthill, whose son Forest Raymond is now a mobile 1-year-old (born on October 1, 2012) already contemplating RISD. The family lives in Rego Park, NY.



by **Meghan McCarthy IL**, tells the story of the plucky aerobatic pilot who died in 2011 at age 85. Meghan works out of her studio in Brooklyn.

Antoine Revoy FAV (see pages 8–9)

Earlier this fall Brooklyn-based artist **Ryan Wallace IL** showed work in *Tablet*, a solo exhibition at the Marianne Friis Gallery in Copenhagen, Denmark.

2000

Lisa (Manasar) Nersessian IL and her husband Nersesse welcomed a new baby boy, Levon Heratch, on March 16, 2013. The family lives in Jessup, MD.

Jim Sanders FAV, Brittany Hague FAV and big brother Van welcomed a baby girl, Marigold Graye Sanders, on August 30, 2012. The family lives in Seattle.

Joanna Davis Seedorf IL recently launched a new online storefront for Pancakes for Breakfast (pancakesforbreakfast.com), her company dedicated to making artwork and imaginative home décor for kids. Joanna lives in Lancaster, PA.

Rachel Johnson 99 PH

After falling in love with stop-motion animation as a photography major, Rachel went on to apprentice at studios in the UK and the Czech Republic before founding Lift Animation, a "socially conscious animation studio" in Los Angeles. She recently ran a fantastically successful Kickstarter campaign to help fund the completion of *Henrietta Bulkowski*, a new short about a deformed yet determined young woman who refuses to be limited by physical shortcomings. "We're a women-run animation company that aims to make unique and unconventional female protagonists the heroes of our work," Johnson says. "So far everything we've produced has featured an unconventional female protagonist – rare in animation and even more so in stop-motion."

New work by **Vincent Valdez IL** (San Antonio, TX) is on view through December 8 in *The Strangest Fruit*, a solo show at Brown's Bell Gallery in Providence. His latest body of work

focuses on the historic lynching of Latinos in Texas as a means of metaphorically illustrating the persecution and oppression contemporary Latinos still experience in the US.

2001

Paris Design Week was made even more beautiful in September thanks to the Proper rugs by **Laila Ahmadinejad GD** featured at Galerie Joseph in the Marais (ooh la la!). Laila runs her rug company from her home base of Newton Square, PA.

Rachael Failace IL, executive director of Rahway [NJ] Arts District, is pleased to announce availability in the recently developed CoHQ office (artsrahway.com) dedicated to creative professionals and consultants. The nonprofit economic development organization offers shared offices and meeting spaces 30 minutes outside of Manhattan by train and very close to Newark airport.

Last summer painter **Katie Herzog PT** presented *Transtextuality (SB 48)* at Night Gallery in Los Angeles, where she lives. The exhibition featured portraits of 48 transgender leaders in science, philosophy and literature.

Last summer **Niki Hildebrand GL** (Wrightsville, NC) showed glasswork, paintings and sculpture in a solo exhibition at ACEs Gallery in Wilmington, NC.



Michael Rousseau 97 IL/MAT 02

Last June Michael showed a study of oil paintings in *Salon Style*, an exhibition at ybar in Pittsfield, MA, where he lives. The collection reflects his four-year exploration into the many facets of oil painting, including an in-depth study of materials and techniques employed by painters from the High Renaissance to modern masters. "I enjoy crafting my paintings with a limited palette of seductive earth tones, peppered with the strength of pure cadmiums," he says.

KEY

CURRENT MAJORS

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

FORMER MAJORS

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

5TH-YEAR DEGREE

BArch	Architecture
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FORMER 5TH-YEAR DEGREES

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

MASTER'S DEGREES

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

OTHER

CEC	Continuing Education Certificate
FS	enrolled for Foundation Studies only
*	attended RISD, but no degree awarded



2001 *continued*

In June Brooklynites **Matt Kenny** PT and **Adam Marnie** PT showed work as part of *Tone Poem*, a group exhibition at the Halsey McKay Gallery in East Hampton, Long Island.

A new exhibition of sculpture by **Ki Charm John Kim** ID (Glendale, CA) was on view earlier this fall at Marietta [OH] College's Hermann Fine Arts Center. "Meaning for me has more to do with how people respond—viscerally—to my pieces and whether my ideas, however simple they are, find resolution and connection," John said.

Melissa Rivera ID/MAT 05 (see page 56)

Jennifer Lengel 01 IL

Details, a solo show of paintings on view from May through November, was featured at Bedford 6 gallery in the Williamsburg neighborhood of Brooklyn.

Ex-firefighter and mother of two **Meredith Rose** PT recently showed oil paintings and charcoal drawings in a solo exhibition at the Lost Dog Art Spectacle in her hometown of Durango, CO. She has also

Daniel O'Neill 01 PT + Leticia Tejada 07 GD

On July 6 Daniel and Leticia tied the knot and are now living happily ever after in Providence.

started a Durango-based RISD alumni group.

2002

Learn how to cook hand-rolled pici pasta with breadcrumbs and other authentic Italian dishes from **Emiko (Lynn) Davies** PR of Fucecchio, Italy, whose recipes and photographs can be found in her recently launched column at Food5z.com.

Last summer sculpture by **Michael DeLucia** SC was included in *Ether Scrim*, *Dark Rooms and Calculative Planes*, a three-person show at Halsey McKay Gallery in East Hampton, NY. Michael lives in Brooklyn.

Large flower paintings by **Chloe Hedden** IL were on view earlier this fall in a solo show at Walker Fine Art in Denver. Chloe lives in Moab, UT.

Greg Kanaan FAV (see page 57)

As part of earning his MFA from Brooklyn College last spring, **Andrew V. Kennedy** IL showed *Always within Our Hearts* in the 2013 MFA Thesis

Exhibition at the college's Show Room Gallery.

Kathleen Lösche GD tied the knot with Bryce Fortran on April 1, 2013 in Woodstock, VT. The newlyweds live in South Norwalk, CT.

Last February **Momoko Okihara** GD married Cal Winterstein, whom she met on a flight from London to New York. Next summer the two are looking forward to a pan-European tour in their camper van.

Jenny Volvovski GD (Chicago), who describes herself as "1/3 of ALSO" (also-online.com), recently launched a fascinating project called *From Cover to Cover* (from-cover-to-cover.com), challenging herself to design alternate covers for the books she reads.

2003

Providence-based artist **Allison Cole** PR (allisoncoleillustration.com) created a 15-by-10-foot mural last summer as part of *Seven: A Performative Drawing Project* at the Montserrat College of Art in Beverly, MA.

On October 5 **Brooke Erin Goldstein** TX curated *Nature Contained*, a one-night event presented by Yellow Peril Gallery in Providence. **Howard**



Sneider 02 SC and Yann Weiner IL were among the seven artists who participated, inviting viewers to unplug and experience a sense of peace.

In September San Francisco-based artist **Jessica Hess IL** (jessicahess.com) explored the power of two in the *Buddy System Invitational* exhibition at Breeze Block Gallery in Portland, OR.

Matthias Pliessnig FD (see pages 28-33)

The Initiative for a Competitive Inner City ranked PrintFresh, a Philadelphia textile design business run by Leo and **Amy Voloshin TX**, 23rd in its list of the 100 fastest-growing companies in America's inner cities.

As one of the founding designers at Other Means, a busy studio in NYC, **Ryan Waller GD** recently worked

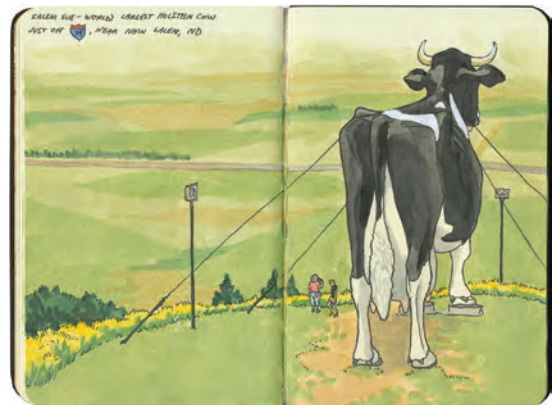


Chandler O'Leary 03 IL

The talented proprietor of Anagram Press in Tacoma, WA has launched a totally illustrated travel blog called *Drawn the Road Again*. The site features excerpts and anecdotes from her sketchbooks, along with original more finished illustrations based on her travels.

with Japanther to produce a highly inventive book based on their experimental project, *The Cake of the Three Towers*. Among many other recent projects, the studio created a new website for Annie Larson's ALL Knitwear.

A story on illustrator and comic book artist **Maris Wicks IL** was featured in *Publishers Weekly* in June. This fall the Jefferson, ME-based artist is collaborating on a new Batman comic book with her partner **Joe Quinones IL**.



Pastoral Scene

■ **Lee Kosa 02 IL**



AFTER WORKING FOR several years in various positions in marketing, communications and design, **Lee Kosa 02 IL** and his wife **Sage (van der Swaagh) Kosa BArch** moved to Canada, where he pursued a Master of Divinity degree at Regent College in Vancouver. He went on to serve as

a pastor at Tenth Church in Vancouver for several years before moving on to Cedar Park Church in Ladner, BC earlier this year.

"Kosa brings a unique blend of creativity, passion and authenticity to the role of lead pastor at Cedar Park," the organization noted in welcoming him last June. "He incorporates his artistic background into his speaking by using a variety of techniques, from running around the sanctuary playing a Justin Bieber song to referencing a Caravaggio painting to make the stories and messages of the Christian Scriptures come alive to people of all ages and backgrounds."

Kosa posts key sermons online (at leekosa.com) and earlier this fall, in a message entitled *Money Like Water*, debunked "modern myths about money" by "drawing on the best and worst thank you notes ever written" and referencing "Lynne Twist's excellent book *The Soul of Money*."

Kosa says his RISD education serves him well in his



new role in that it trained him to express complex ideas visually in order to engage people's imaginations. "I use the spoken word to paint as many pictures as I can," he says, "so people can actually see the truth I'm trying to communicate."

When not busy with church needs, Kosa enjoys spending time with Sage and their three kids, Lucas, Jude and Eden. These days, he doesn't have much

Now that he's a lead pastor in British Columbia, **Lee Kosa 02 IL** spends most of his time painting with words and poetry. He made this charcoal drawing of his nephew Ethan in 2001.

time for painting but dabbles in the genre of spoken word poetry, which he sneaks into sermons whenever he gets the chance. "It really grabs people," he says, "and mixes things up if it's getting a little dry."



Carolyn Janssen 04 TX

Last summer Carolyn showed *Spiritmental* (archival inkjet print, 60 x 144") and other digital work in a solo exhibition at Julie Saul Gallery in NYC. Earlier this fall her work was on view in a group show at the Contemporary Art Museum Raleigh in North Carolina. (See also cover image and page 2 explanation of Carolyn's process.)

**2004
10th Reunion
October 10 – 11, 2014**

Artist/educator **Kimberly Rose Batti** IL (kimberlybatti.com)

designed the inspiring logo for the 2013 childhood literacy campaign led by the American Academy of Pediatrics. Kimberly lives in Wyckoff, NJ.



Painter and mother of twins **Hannah Bureau** IL was profiled in *Wicked Local*, a Cape Cod newspaper published near her hometown of Provincetown. In August she showed recent work at Provincetown's Julie Heller East Gallery.

Last spring **John C. Gonzalez** IL presented the performance piece *Family Meal* at the Museum of Fine Arts, Boston's Bravo Restaurant. Over the summer his interactive installation piece *The Stick Exchange* was part of *Homeward Found* at the Wassaic [NY] Project and he contributed to *Seven: A Performative Drawing Project* at Montserrat College of Art in Beverly, MA. In September the Providence-based artist and Home Depot employee unveiled the *Home Depot House 2013*, a collaboratively built cabin made entirely of Home Depot materials that will serve as an artist's studio at the deCordova Sculpture Park and Museum in Lincoln, MA through next spring.

William Gurley PT (see page 11)

Susanna Scott 07 TX + Eric Gewirtz MARCH 07

On August 19, 2012 Portlandians Susanna and Eric got married in an exceptionally stunning setting—at the top of Mount Hood outside of Portland, OR.

Sweet Home & Baby, a line of tableware, quilts and apparel for babies by **Jenna (Mastroianni) Parker** CR/MAT 08, was on view earlier this fall as part of the Hippy Chic collection at the Museum

of Fine Arts, Boston's gift shop. From November 1 through December 24, she's also showing work at the 45th annual Celebration of American Crafts (creativeartsworkshop.org) in New Haven, CT.

Brandon Clay Herman 06 PH

Last spring *Un-Titled Project* featured c-prints like these from Brandon's *Less Than Zero* project, an ongoing photo series named after the novel by Bret Easton Ellis and shot in the three locations where the book takes place. For ongoing photographic updates on what the West Hollywood, CA artist is up to, follow him on Instagram (instagram.com/brandonclayherman).





Keri King 05 IL

As a writer and illustrator, Keri pays homage to vaudeville, burlesque and other arts and entertainment history through work like *Doctor Buzz's Equine Jubilee* (graphite, pen & ink, Wite-Out, Xerox, collage, 22 x 34"). The Providence artist has a solo show at the New Bedford [MA] Art Museum through December 6.

The Shape of Control, a group exhibition of paintings, photography and sculpture that depict how reality has been distorted through documentation, features the work of Brooklyn studio-mates **Robby Rose** PT, **Virginia Inés Vergara** 05 IL and **Nathalie Shepherd** 05 PT. The show is on view through December 9 at Java Studios in Brooklyn, where they live.

It's a boy! And a girl! Congratulations to Jason and **Lauren (DeCesaris) Sugarman** AD on the May 14, 2013 birth of their twins Ari and Jacqueline. The Sugarman's are managing their juggling act in Cranston, RI.

Ryan Trecartin FAV (see page 16)

2005

In June **Madelena Mak** BArch (madelenamak.com) took second place in the NYC Big

Apps 2013 competition for *Helping Hands*, a mobile web app that helps New Yorkers in need navigate and apply for a variety of social benefits. "It's easy to lose hope when faced with the daunting task of applying for benefits," said Mak, "and *Helping Hands* humanizes the experience" for those with access to a mobile device.

Graphic designer **Jared Zimmerman** GD has two things to celebrate: his marriage to **Shannon Badiee** 03 PR on July 6, 2013 and his new position as director of user experience at Wikipedia's Wikimedia Foundation. The couple lives in San Francisco.

2006

The best way to "celebrify your pet" is by using Klooff (klooff.com), a new app designed by New Yorker **Jane Chung** GD that allows users to share their best pet shots with the world. Time to take (more) pictures of your pooch!



Jessica Carnevale 04 ID

Jessica's work (carnevalestudio.com) was featured recently in *American Craft's* 2013 Bonus Issue, *Living Etc.* and *Case da Abitare*. The London-based designer is also pleased to announce that her popular *Stretch Stool* is now available in black, yellow, green and pink.

Foodies will be glad to know that Brooklyn-based publisher **Mira Evnine** BArch and editor **Hannah Kirshner** PT released the second volume of *Sweets & Bitters Quarterly* last spring. The series of mini-cookbooks was nominated for an award in Martha Stewart's American Made competition.

As **Sally LaPointe** AP (NYC) scrambled to finalize her Spring 2014 collection, *The New York Times* ran a great story and video on her in its *Countdown to Fashion Week* series. Titled *Thank the Deli for That Dress*, the story focused on the

inspiration Sally found from decaying bouquets of flowers bought at her corner deli.

Earlier this fall **Alice O'Neill** PR showed drawings in the Hall Space Gallery at Rhode Island College's Bannister Gallery in Providence, where she lives.

In May interior designer **Kevin O'Shea** IA (kevinosheadesigns.com) and his husband David Bowd opened the impeccably designed Salt House Inn (salthouseinn.com) in Provincetown, MA. Their vision for the place is "a modern interpretation of traditional colonial aesthetics, mixed with the feeling of a breezy Cape Cod beach cottage," Kevin says. "The design is stylish and charming yet inviting and comfortable."

In May Rich Brilliant Willing (**Theo Richardson** FD, **Charles Brill** FD and **Alexander Williams** FD) introduced several new designs (all made in the US) at the International Contemporary Furniture Fair in NYC, including the *Gala Chandelier*; an LED lighting

Julia Sherman 06 PH

After meeting when they were both in school in Providence, Julia and her beau of many years, Brown graduate Adam Katz, got married on September 21, 2013. They now live in NYC.

fixture called the *Monocle*; and the *Rectangle Radiant Wall Sconce*. RBW's *Quart Table Lamp* is now available at the MoMA Design Store and their stacking *Fawn* tables recently graced the cover of *Hospitality Design Magazine*.

Last spring **Leah Wolff** PR collaborated with artists, city planners and school kids from Queens, NY to design and build City Kitty, a feline metropolis in Long Island City's Flux Factory as part of a cat adoption drive. Last summer she also showed work at Peninsula Art Space in Brooklyn and at Mirus Gallery in San Francisco.

2007

Last summer multimedia artist **Andrew J. Collins** IL showed his work in a solo exhibition at Déjà Vu Gallery on Block Island, RI, where he lives.

NYC-based designer **Megha Khandelwal** GD discovered a passion for jewelry at RISD that inspired her to go on to study at the Gemological Institute of America. She now designs and sells one-of-a-kind jewelry inspired by gemstones through Megha Jewelry.

Business Insider has ranked **Shaun Modi** ID (San Francisco) #33 in its most recent list of the *75 Best Designers in Technology*. Last year Shaun left Google for Airbnb (the popular lodging company run by **Joe Gebbia** 05 ID/GD and **Brian Chesky** 04 ID), where he works as an interactive designer and recently led the web and mobile design for Wish Lists. **David Lee** 00 GD and **Willem van Lancker** 10 GD also made *Business Insider's* top 75 list.





2007 *continued*

Now finishing up dental school at Tufts University School of Dental Medicine in Boston, **Vilija Pakalniskis** PR is accepting patients at the school's clinic (see also page 76).

As of this fall **Amanda Sweet** PT is enrolled in a two-year MFA program in Drawing + Painting at the University of Washington in Seattle.

2008

Carissa Abitabilo FAV and **Greta Scheing** FAV were among the many RISD artists

who collaborated on *The Observatory Project*, an exhibition of art, music and space science held in June at the Ladd Observatory in Providence.

New Yorker **Joana Avillez** PT illustrated the forthcoming book *Not That Kind of Girl: A Young Woman Tells You What She's Learned*, a collection of essays by well-known *Girls* writer and star Lena Dunham (who reportedly earned a \$3.5 million advance for the book).

Benjamin Harrison Bryant ID (see page 11)

Anna Lynett Moss 08 PR

In September Anna launched her designs for the *CHIYOME Hover Collection* of sculptural handbags at *Assembly New York* during *New York Fashion Week*.

Last summer contemporary furniture by **Asher Dunn** ID (Providence) was on view in a two-person show at DeDee Shattuck Gallery in Westport, MA.

Last spring Design Within Reach featured the *O Chair* by **Asher Israelow** BArch (asherisraelow.com) at Wanted Design as part of the

International Contemporary Furniture Fair in NYC.

Kasey Ramirez IL, who teaches at Eastern Illinois University, recently showed prints and drawings at the Center for Contemporary Art in Bedminster, NJ. Earlier this year she also won an award for printmaking from the National Society of Arts and Letters.

Thanks to yet another successful Kickstarter campaign, **Ray Sumser** FAV (raysumser.com) of Mill Valley, CA was able to create his first-ever comic book last spring. In the summer, he completed *Comicosm 2*, the fourth iteration of his *Cartoon Universe* series.

Jessica Walsh GD (see pages 42-47)

2009

Sean Robert FitzGerald PH of Geneva, NY presented new material-based paintings in the dream-like *Body without Organs* show at FJORD in Philadelphia last July.

The Pittsburgh Post Gazette posted an interview with NYC fashion designer **Katie Gallagher** AP, who showed her edgy designs at NY Fashion Week in September. Katie recalls choosing Apparel Design over Painting as her major at RISD: "I closed my eyes and wrote 'apparel design.' As hard as the decision was for me, I knew someone like me couldn't afford to live as a painting major. I needed



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Contact Louise Olson at 401 454-6323 or email lolson@risd.edu for more options and information.

risd.edu/giftplanning

Canbra Hodsdon 09 PH

Earlier this year Canbra's work won second place in the Festival Internacional de la Imagen in Hidalgo, Mexico; was included in the *Best of the Northeast Master of Fine Arts Exhibition* at the Helen Day Art Center in Stowe, VT; and was on view in *Musings* at Seattle's Photo Center NW. Canbra recently earned an MFA at Massachusetts College of Art Photography and created a poignant series focused on a missing child case in Fairfield, ME, where she lives.

to do something a bit more commercial."

Brass and gold-plated jewelry by **Andrew Roy Mau** FD (Providence) of Mau House was featured in the *Lei Chic* section of *Honolulu Magazine* last spring.

Last spring **Jennie Sears** PT (Brooklyn) organized *Stirred Up Still*, a group exhibition exploring the notion of a gesture held still, at FJORD in Philadelphia. The show included paintings by **Tatiana Berg** PT of Cabin John, MD.

Leah Shore FAV (see page 14)

Jessica Tracy 08 AP

In 2011 Jessica and her sister started *Kore Swim* (korewear.com), a swimwear company that's really beginning to take off across the county and online. In July Kore made a splash at Miami's Swim Fashion Week and a stunning Kore print by **Amanda Mueller** IL was shown in *Women's Wear Daily*. The swimwear designer is based in Santa Ana, CA.



2010

In April Brooklyn-based painter **Michael Aitken** PT contributed work to *6TO PISO*, a group show at the Comisionado Dominicano de Cultura in NYC.

Maggie Buck Armstrong PR teamed up with her dad, Brown professor Paul Armstrong, to create illustrations for *How Literature Plays with the Brain*, his new book exploring the intersection between literature and neuroscience. Maggie lives in Berlin.

Justin Desilva ID (Blackstone, MA) was one of three finalists chosen in the HarborWalk 2013 Public Art Challenge in Gloucester, MA. His crosswalk project, *With Every Street There's a Story*, will grace Gloucester's newly designated Harbortown Cultural District.

If you're flying through Providence's TF Green Airport between now and January 4, be sure to check out *The Printed Peculiarity of Place*, a group exhibition including prints by **Maria DiFranco** PR. Last spring she also showed prints, drawings and paintings in the solo exhibition *Recasting Archetypes* at AS220 in Providence, where she lives.

A new line of letterpressed paper goods designed by **Laura Korzon** IL was recently released by Moxie House (moxiehouse.com), a paper goods manufacturer in Lancaster, PA, where she lives and works.

Jenny Lai AP (see page 14)

As an offshoot of last spring's Art Brussels fair, RK Projects (rkprojects.com), a movable art, music and performance venue created by Brooklynites **Tabitha Piseno** PT and **Sam Keller** 09 PT, presented work at Poppositions in Brussels.

Willem van Lancker GD (NYC) is the co-founder and CPO of Oyster, a new e-book rental site that allows readers to download unlimited amounts of reading material for \$9.99 a month. The name is not only meant to connote pleasure,

it's from Shakespeare's famous quote "the world's mine oyster" (see *The Merry Wives of Windsor*).

Ari Weinkle GD (Brookline, MA) has been promoted to a senior designer at the branding and design firm Corey McPherson Nash (corey.com) in Watertown, MA. "Ari has

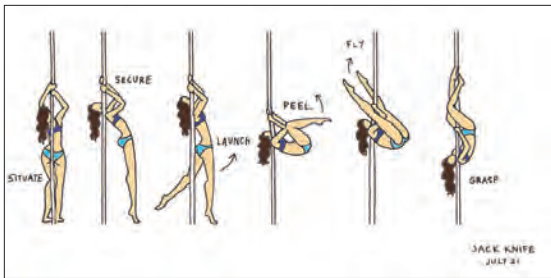
brought exceptional talent, intelligence and sophistication to every challenge," notes principal **Michael McPherson** 66 IL/MFA 79 GD.

Last spring **Zio Ziegler** IL (Mill Valley, CA) showed figurative paintings in *Chaos/Clarity*, a solo exhibition at the Ian Ross Gallery in San Francisco.



Myles Dunigan 10 PR

Olephant is among the work Myles showed earlier this fall as part of *No Man Is an Island: The Masculine Landscape in the 21st Century* at the Printmaking Center of New Jersey in Branchburg. The artist is based in Wellesley, MA.



Lila Ash 11 PT

Last year Lila (Sherman Oaks, CA) created *TheComicStriptease.com* to chronicle her path towards becoming a professional aerial pole dancer. The site is getting attention from followers who refer to her step-by-step instructions for dance and pole tricks. "In the future, I aspire to open my own studio using my illustrations as part of the curriculum for students," Lila says.

2011

Since 2011 architects **Athanasios Geolas** BArch 11 (Kansas City, MO), **Jesen Tanadi** BArch 11 (East Java, Indonesia) and RISD Architecture critic **Thomas Gardner** have been maintaining an online resource of architectural drawings called *The Draftery* (thedraftery.com). The curators also publish a print piece called *Figures* to more widely circulate the best of the drawings collected.

In August sculpture by **Sean Gerstley** CR (Middletown, DE) was on view in *Pool Rules*, a three-person show at FJORD gallery in Philadelphia.

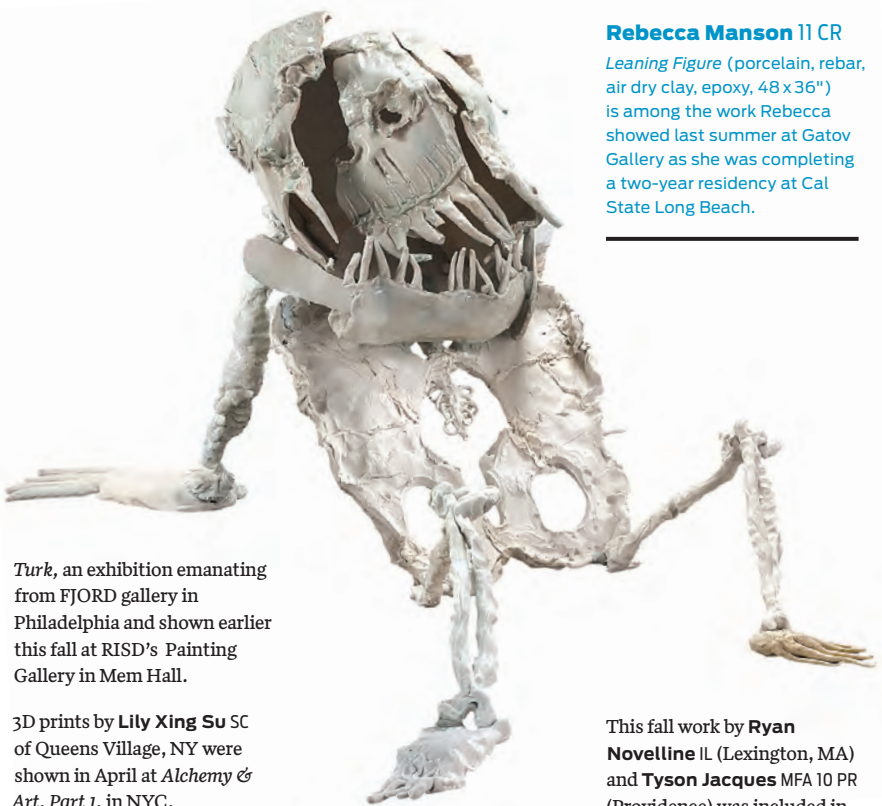
Since **Grace Glass** IL and **Lucas Lefler** BArch 12 founded gg-ii in 2012, their NYC firm has been producing advertising and editorial work with a singular style—one revolving around overexposed photography, geometric shapes and

pastels. Clients include Levi's Made and Crafted, *BULLETT* magazine, menswear designer Duckie Brown and fellow RISD grad and fashion designer **Sarah Richards** 11 AP.

In June **Kellie Riggs** JM showed new jewelry as part of *Genetics of the Ancient* at RISD EHP's Palazzo Cenci in Rome. The exhibition examined how the distant past feeds into modern forms.

Pink, a book of paintings by **Edo Rosenblith** PT, was released last spring in conjunction with the opening of his solo show at Fort Gondo Compound for the Arts in St. Louis, MO, where he lives. Last winter his work was also included in a two-person exhibition at the So What Space in Brooklyn.

Photographs by Providence-based artist **Rachel Stern** PH were included in *Mechanical*



Rebecca Manson 11 CR

Leaning Figure (porcelain, rebar, air dry clay, epoxy, 48 x 36") is among the work Rebecca showed last summer at Gatov Gallery as she was completing a two-year residency at Cal State Long Beach.

Turk, an exhibition emanating from FJORD gallery in Philadelphia and shown earlier this fall at RISD's Painting Gallery in Mem Hall.

3D prints by **Lily Xing Su** SC of Queens Village, NY were shown in April at *Alchemy & Art, Part 1*, in NYC.

2012

In June **Anne Beal** FAV (Chicago) had a great time at the Annecy International Animation Film Festival in France, where her animated film *Balance and Swing* was screened and she played fiddle with the Annecy Plus Band.

Describing himself as "a concerned global citizen," **Sang Mun** GD (Minneapolis) has been developing a series

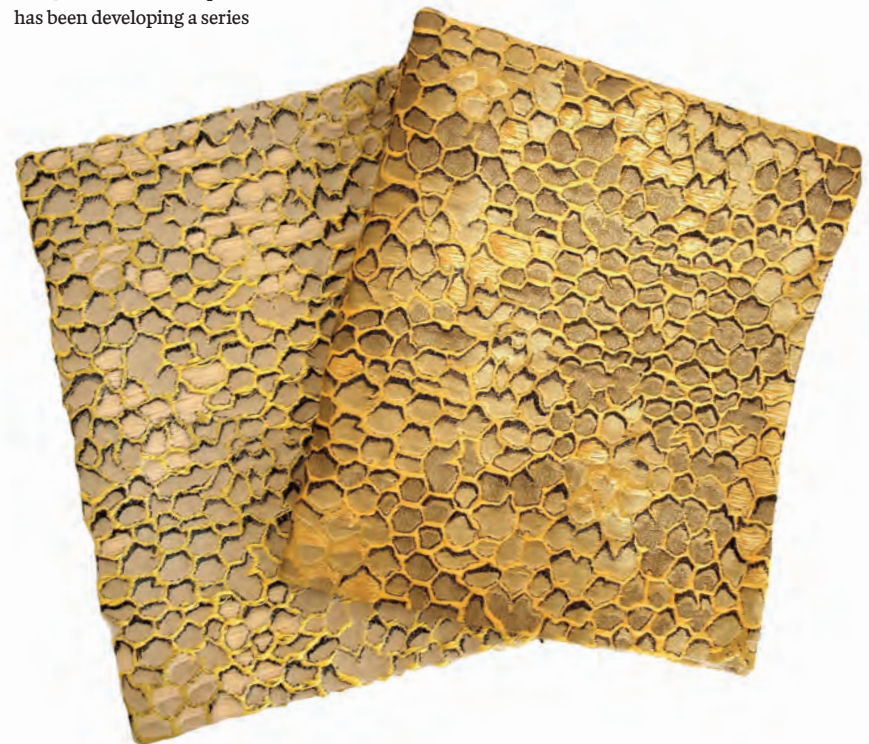
of defiant typefaces called ZXX—meant to be unreadable by OCR software. Now that potentially dubious NSA practices are headline news again, the designer says he's more dedicated than ever to raising awareness "about censorship, surveillance and a free society" and to "researching ways to 'articulate our unfreedom.'"

This fall work by **Ryan Novelline** IL (Lexington, MA) and **Tyson Jacques** MFA 10 PR (Providence) was included in *Last Word*, the final exhibition of 2013 at Drift Gallery in Portsmouth, NH.

Katie Stout FD holds the enviable position of gallery director at Johnson Trading

Hannah Larson 13 TX

Hannah's jacquard fabrics are featured in the November issue of *California Home and Design*.



EunJee Kim 12 GD, Yena Ahn 12 IL + Jina An 11 IL/GD

These three RISD friends happily reunited last summer for *Illustypography*, a one-day show at Shop Half and Half in Englewood, NJ.



Morgan Selin 13 AP

After spending the summer creating a new collection of shimmering, blue-hued evening wear, Morgan (morganselin.com) won the \$10,000 Grand Prize in the 2013 Supima Design Competition held at NY Fashion Week in September. **Hannah Soukup AP** (hannahsoukup.com) also competed, presenting a stunning collection of nude and light green haute couture pieces. "I wish everyone could have won," Morgan says. "There was so much hard work that went into these collections. We all really pushed the boundaries."



Gallery (which also represents her) in NYC. Her first project for the gallery was a series of lumpy lamps made in collaboration with **Sean Gerstley CR** using intensely-colored glazed ceramic with a great hand-pinched texture.

Filmmaker **Caroline Torres FAV** took second place in the animation category at the 34th annual College Television Awards for her piece *21 Years in 7 Minutes*. Sponsored by the Academy of Television Arts & Sciences Foundation, the national competition recognizes excellence in college student-produced video, digital and film work.

Fastcodesign.com gave a shout out to **Jacob Riley Wasserman FD** for his *Star Spangled Spatula* (available from areaware.com), which incorporates the American flag into the quintessential American cooking utensil.

Liz Wilkstrom IL, **Muffy Brandt 04 FAV** and **Nora Rabins MFA 09 FD** were among 10 creative entrepreneurs selected for Assets for Artists, a free business skills program sponsored by the RI State Council on the Arts.

In August New Yorker **Mackenzie Younger PT** curated *Hip Hop Postmortem*, a one-night show at Brooklyn Fire Proof examining urban pop culture.

2013

Mohammed's Birds by **Mohammed AlAwadi FAV** won Grand Prize in the Directional Discovery category

at the 2013 Rhode Island International Film Festival. Mohammed's whimsical 28-minute feature chronicles the unexpected discoveries he makes while caring for a cageless clutch of pet finches. *Donner Party: The Musical* by

Andrew Migliori FAV was also screened at the July festival.

In late summer and early fall, **Samantha Dempsey IL** and **Ryan Murphy 15 ID** showed work in *The Art of Science Policy*, a group exhibition sponsored by the American Asso-

ciation for the Advancement of Science (AAAS) and on view in its gallery in Washington, DC. At the opening, they spoke about how art and design can enhance our understanding of the policy dimensions of science.

Robin Hayashi GD employed "the simple magic of images on folded paper" to create *Image & Illusion*, an exhibition on view last summer at the Providence Children's Museum, where she interned before graduating from RISD.

Deaths

Hope Drury Goddard 37 PT of Providence, RI on June 10, 2013.

Philip A. Hickey, Sr. 38 GD of Pawtucket, RI on August 11, 2013.

Albert Dwight Burnham 39 PT of Lawrence, KS on January 31, 2013.

Marjorie (Duckworth) Vye Swanson 40 AP of Naples, FL and Newark, DE on April 5, 2013.

Biruta E. Cunningham 44 ID of Pawtucket, RI on July 25, 2013.

Rose Elizabeth D'Andrea 44 AP of Lincoln, RI on April 11, 2013.

Ruth Mildred (Lamb) Laperche 44 GD of North Reading, MA and Ogunquit, ME on August 23, 2013.

Gordon Stark Dalton 47 ID of East Hampton, CT on May 30, 2013.

Kathleen Rose Byrnes 48 AE of Kingston, RI on September 22, 2013 (survived by her longtime friend **Lane Stanley 55 CR** of Kingston, RI).

George Bruce Hanover 48 GD of Ocala, FL on February 13, 2013.

Joy (Nichols Welgos) Haymore 49 AP of Raleigh, NC on May 29, 2013.

Robert A. Greenwood 50 GD of Barrington, RI on September 13, 2013 (survived by daughter **Gail Greenwood 85 IL** of Middletown, RI).

Robert J. Mowry 52 GD of Warwick, RI on May 17, 2013.

Marcus Thompson, Jr. 52 TX* of Chepachet, RI on September 5, 2013.

Virgil Rasta 53 PT/56 AE/MAE 61 of Woonsocket, RI on August 18, 2013.

Norman E. Torosian 53 MD of Worcester and Plymouth, MA on January 8, 2013.

William H. Harkins 54 ID of Temecula, CA on August 25, 2013 (survived by wife **Joan H. [Umsted] Harkins 57 CR***).

Howard Marsh Burns 56 PT of Church Hill, MD on June 27, 2013.

Helen F. Anderton 57 AD* of Green Valley, AZ on October 2, 2012.

Gaetano J. (Tom) Bazzano BArch 57 of Eastham, MA on February 27, 2013.

William H. Baker III 59 IL of Charlestown, RI on August 26, 2013.

Richard J. Keohan 59 ID of Braintree, MA on July 7, 2012.

William Buote-Greig BArch 64 of North Scituate, RI on May 31, 2013.

Eric Engstrom 64 IL of Fairfax, CA on June 15, 2013.

Edward Alex Grant 65 PT of Neavitt, MD on August 6, 2013.

Joan Long 66 AE of New York, NY on June 20, 2013.

Eileen R. Carson 67 PH* of New York, NY on June 5, 2013.

Luigi Antonio Artemio Bianco III 69 TX of Providence, RI on July 1, 2013.

Ann (Wallace) Boodon 71 PT of Barrington, RI on January 28, 2013.

Michael H. Casey 71 SC of San Francisco, CA on January 27, 2013.

John Manikowske MAE 72 of Mill River, MA on June 9, 2013.

Holly Louise Meade 78 PT of Sedgwick, ME on June 28, 2013.

Elizabeth Redfield Atterbury 79 SC of West Palm Beach, FL on August 14, 2013.

Shoab Ahmad Nabi MID 91 of Sharjah, United Arab Emirates on August 19, 2013.

Amy Rachel Stein MArch 04 of Squamish, BC, Canada on May 14, 2013.



Emmet Gowin MFA 67 PH

Emmet Gowin, a major retrospective featuring the work of this celebrated photographer and retired Princeton professor, was featured at Fundación Mapfre in Madrid throughout the summer months. The retrospective covered five decades of his iconic work, including portraits, landscapes and aerial photography.

1967

Actor/painter **Martin Mull** 65 PT/MFA PT (Brentwood, CA) plays Crawford, one of the fathers in the new Fox sitcom *Dads*, written and created by a three-person team that includes **Seth MacFarlane** 95 FAV. Regrettably, the show is among the “most critically reviled” new sitcoms of the fall season.



1968

In September master glass artist **Dale Chihuly** MFA CR (Seattle) spoke about his recent work at the Institute of American Indian Arts in Santa Fe.

1972

Abstract work by **Muriel (Breen) Angelil** MAE (Amesbury, MA) was included in *Eye on Abstraction*, a summer show at the Newburyport [MA] Art Association. In addition, her outdoor installation *Blue Nests* was exhibited at Maudslay State Park in Newburyport. Muriel is also happy to announce that her

Stephan Brigidi MFA 76 PH

Photographs and collages by the Bristol, RI artist were on view this fall in a solo exhibition entitled *The City* at Gallery Z in Providence.

memoir *Back to the Past: A Daughter of the Nile* is now available for the Kindle.

1973

The late spring exhibition *Jonathan Bonner: New Work* at Ellen Miller Gallery in Boston featured recent sculpture by **Jonathan Bonner** MFA SC (Providence) made of black, white and red archival plastic. The show also presented outline drawings of parts of his body.

1974

Last summer the magazine *41°N*, produced by URI's Rhode Island Sea Grant College Program and the Coastal Institute, published an essay and photographs by **Kathie Florsheim** MFA PH featuring work from *Living on the Edge*, her ongoing series about a coastal RI community struggling with the effects of storm damage and rising sea levels. Check out all of her recent work on kathieflorsheimphotography.com, a new site designed by fellow alum **Elizabeth Eddins** 00 GD.

1975

Kenneth G. Strickland MID has been appointed provost/senior vice president for Academic Affairs at Massachusetts College of Art and Design in Boston. Before arriving at MassArt, he stepped in as interim president of the Memphis College of Art from 2010–11, after serving as vice president for Academic Affairs and dean from 2002–11.

Last summer **Christine Vaillancourt** MAE (christinevaillancourt.com) showed her bold paintings as part of *02127/02210* at Spoke Gallery@Medicine Wheel in Boston, where she lives.

1976

Last summer **Robin Quigley** MFA SC, head of RISD's Jewelry +

Metalsmithing department, joined forces with jewelry designers from Monash Art Design and Architecture (MADA) in Australia to mount *Seams/Seems*, an exhibition featuring sculptural jewelry by 20 artists from RISD and MADA. In addition to Robin, the RISD reps included **Yoshi Enda** MFA 10 JM, **Kate Furman** MFA 12 JM, **Yong Joo Kim** MFA 09 JM, **Hye Yeon Park** 12 JM, **Lauren Tickle** MFA 09 JM, **Mariah Tuttle** MFA 11 JM and **Mallory Weston** MFA 13 JM.

1978

John T. Young MFA SC (Seattle) has teamed up with his wife Winnie to write a fascinating new historical novel under the pen name JW Yanowitz. Called *Guns for Judea* and based on the story of his grandfather's life, the debut novel focuses on a Jewish teenager who enlists in the British army during World War I to fight in Egypt and Palestine. *Kirkus Review* calls it “an enthralling personal

drama nestled inside a grand historical narrative.”

1980

Last spring **Stephen Petegorsky** MFA PH (Florence, MA) spoke about his work in an open conversation about *Art and Social Engagement* at Amherst [MA] College's Mead Art Museum. Mostly photographed in developing countries, his photographs address issues of disability resulting from war, accidents and disease.

1981

In September the National Liberty Museum in Philadelphia honored local husband-and-wife glass artists **Will Dexter** MFA SC and **Karla Trinkley**

Roy DiTosti MFA 71 PH

Last spring Roy showed *Deer Skull* in *Retrospective Exhibition*, a group show at Artstrand Gallery in Provincetown, MA. He's based in Stow, MA.





Laura McPhee MFA 86 PH

Mattie with a Bourbon Red Turkey is among the 28 large-scale (6 x 8-foot) photographs shown in *River of No Return*, a solo exhibition on view from mid-May through mid-September at the Kemper Museum of Contemporary Art in Kansas City, MO. The show featured the stunning series of photographs the MassArt professor made a decade ago in Central Idaho's Sawtooth Valley.

MFA SC (Barto, PA) at an "Artists as Hero" awards dinner, noting their longtime commitment to the contemporary glass art movement and their continued support of the museum's education programs.

1982

In May **Brad Buckley** MFA SC (Sydney) spoke about his recent installations as part of a forum at the Australian Centre for Photography (ACP) in Paddington. The ACP also recently published a monograph of his work and that of artist John Conomos.

In July NYC-based artist **Anne Sherwood Pundyk** MFA PT and indie musician **Bianca**

Casady (of the duo CocoRosie) launched *Girls Against God*, a feminist arts magazine intended to illuminate the oppressive, obsolete nature of traditional male-defined religions. The tabloid-sized biannual publication is available at selected bookstores in Europe and the US and through becapricious.com.

1985

Monster Flowers, a solo show held earlier this fall at The Chazan Gallery in Providence, featured a new series of large-scale oil paintings by **Leslie Bostrom** MFA PT, a professor and chair of the Visual Art department at Brown. Speaking about the new series, she says:

"I am interested in landscapes that could be anyplace, anytime—or are the parts of our surroundings that we don't look at, such as the side of a highway or deep in the garden. Hidden places. Discarded places?"

1986

Jennifer (Levey) DeCristoforo MAE (Standish, ME) recently published a book on Chinese crafts and culture entitled *Lucky Bamboo Book of Crafts*. "I am always looking for ways to share Chinese culture with my daughter here in Maine," says the author/illustrator.

Work by mixed-media artist **Carmen Sasso** MFA GL was included in *Ten Artists*, a spring show at Adelson Galleries in Boston, where she lives.

1987

Artist **Kate Blacklock** MFA CR, who teaches in RISD's ID department, has begun selling her limited-edition prints



Linda Brown MAE 87

Last summer Linda showed *Chimeric*, an installation of three large multimedia sculptures, at Kingston Gallery in Boston. The organic work incorporates found objects, plants, metal, wood, quartz crystals and more. Linda is a professor and Foundation Program director at Suffolk University's New England School of Art & Design in Boston.

on Art.com. "Transforming materials into pictures has captured my imagination since I was a child," she says on the site.

Mary Kocol MFA PH (see page 92)

1989

Janine Antoni MFA SC (see page 17)

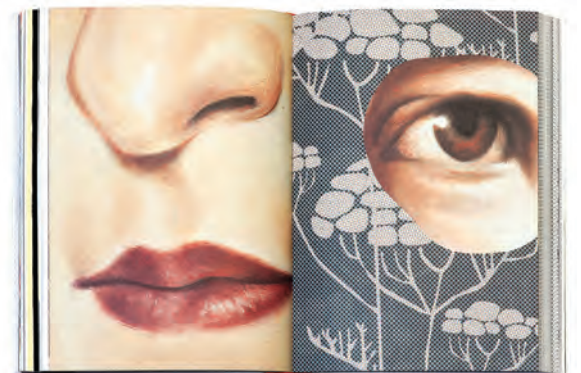
The Museum of Fine Arts, Boston commissioned ceramic artist **Dwo Wen (Luke) Chen** MAE (Providence) to create bamboo and Suzuki grass plates for its recent exhibition

Samurai!, on view from summer through early fall.

After leaving her longtime post as artistic director of the Pilchuck Glass School last January, **Ruth King** MFA GL is serving as artist-in-residence at the Nijima Glass Center's 26th Annual Festival in Japan in November and will speak at the Urban Glass Education Conference in NYC in early December.

Michael Rock MFA 84 GD

In May Rizzoli published Michael's major new monograph *Multiple Signatures*, which *Fast Company* calls "a heady, happy new book." He and fellow 2x4 principals **Susan Sellers** 89 GD and **Georgie Stout** 89 GD also recently announced a new European office in Madrid and that Susan has been appointed head of design at the Metropolitan Museum of Art.





Mary Kocol MFA 87 PH

After showing still-lives from her new *Ice Gardens* series at Boston's Gallery NAGA earlier this fall, Mary (Somerville, MA) was pleased that the series was featured on the Photographic Resource Center's site, where PRC curator Francine Weiss notes, "Spectacular explorations of form, texture and color, Kocol's images delight the eyes and gratify the soul." Her work is also on view through January 12 at the Fitchburg [MA] Art Museum.

1990

Andrea Zittel MFA SC (see page 17)

1991

Fourth Grade Project (see Spring/Summer 2013, page 13) has earned photographer **Judy Gelles** MFA PH several awards, including a *Prix de la Photographie, Paris*. The series on how kids see the world was on view earlier this fall at The Gallery at 543 in Philadelphia, where she lives.

Katherine Gray MFA GL (see pages 28-33)

New mixed-media works by **Daphne Minkoff** MFA PT were on view in June in *A Reconsideration*, a solo exhibition at the Linda Hodges Gallery in Seattle, where she lives. Daphne plays with memory by taking recognizable images of abandoned buildings and abstracting them with marks and streaks of paint.

1993

Julie Shelton Smith MFA PT/PR presented *One Hundred Women Over the Age of Fifty Who Like Who They Are Becoming* at the Jamestown [RI] Art Center earlier this fall.

Julie began the project in 2008 and plans to auction off the paintings and donate the proceeds to the Women's Fund of Rhode Island and the Women's Foundation of Minnesota.

1996

Stephan Apicella-Hitchcock MFA PH, an associate professor, director of the Visual Arts department and gallery director at Fordham University in NYC, is collaborating with **Sergio Purtell** 80 PH and **Saul Metnick** 96 PH to produce a retrospective exhibition in memory of the late RISD Professor Emeritus **Gary Metz**, who died in 2010. The traveling exhibition will open on January 14 at Fordham University's Ildiko Butler Gallery at Lincoln Center, then travel to RISD, Paris and elsewhere. (See also page 65.)

1997

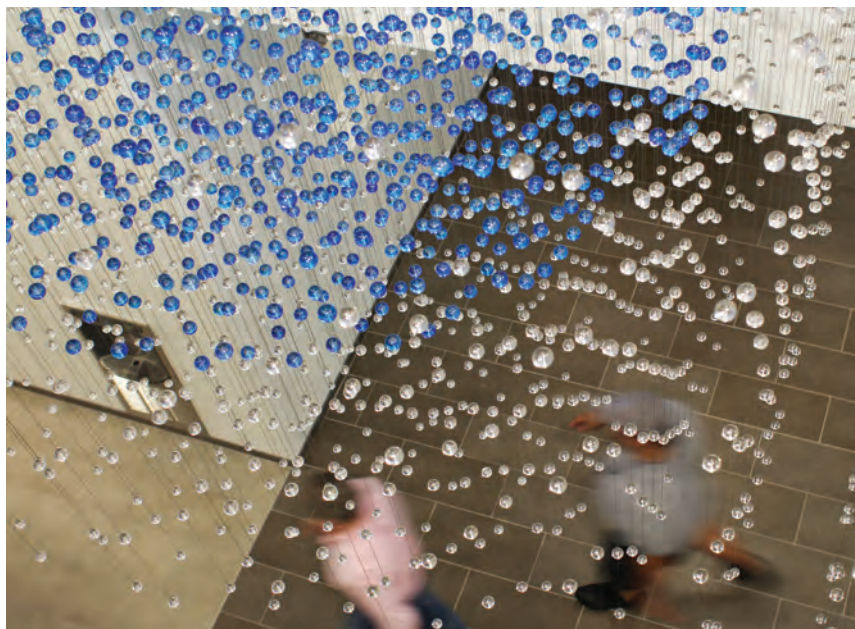
In addition to being co-founder of Art Research Office (see page 10) in Santa Cruz, CA, **Mark Shunney** MFA SC is the assistant curator at the Sesnon Gallery at UC Santa Cruz, where he teaches part-time. Last spring he participated in *The Dimmer Parties: Art and Agriculture*, a group show at UCSC that also featured work by **Chris Sollars** 98 SC (see also page 17).

2000

Travelers passing through the Miami-Dade [FL] International Airport earlier this fall may have noticed *Horseplay*, an installation of whimsical soft sculptures by **Eric Conrad** MFA PT/PR of Lawrence, KS.

2001

Los Angeles-based designer **Amy Devers** MFA FD is again bringing her talents as a maker



and TV personality to a new venture this fall. She's appearing as one of the experts on the popular series *Home Made Simple* on the Oprah Winfrey Network.

2003

The online gallery Artist House Party (artisthouseparty.com) is showing work by painter **Julian Kreimer** MFA PT (Brooklyn) through November 12. The curators describe Julian's work as a "two-sided investigation, mining the parallels between abstraction and observational representation."

With support from a Presidential Fellowship from Bridgewater [MA] State University (where he teaches), **Don Tarallo** MFA GD (taralldesign.com) spent the last academic year working on a project called *Designing Social Change*. The project uses graphic design to encourage Providence youth to take advantage of free after-school arts programs

via the Providence Youth Arts Collaborative.

2004

Last spring **Colby Bird** MFA PH (Austin, TX) organized *Secession Secession*, a group show at Fitzroy Gallery in NYC featuring the work of photographers, including RISD alumni **Deana Lawson** MFA 04 PH and **Leigh Ledare** 06 PH (see also page 13).

The soul of San Francisco's Mission District was captured in textiles by local artist **Victor De La Rosa** MFA TX last July in *Mi Barrio Es Tu Barrio*, a summer show at the Galeria de la Raza, a nonprofit community-based arts organization that fosters public awareness and appreciation of Chicano/Latino art.

Last summer **Michelle Hays** MFA GD, chair of the Visual Arts department at Texas Woman's University (TWU) in Denton, served as a juror for the 24th

Kana Tanaka MFA 99 GL

In August Kana (kanatanaka.com) completed *Thinking Globally in Human Scale*, a suspended glass and stainless steel sculpture commissioned by the State of Connecticut for the Social Sciences Hall at Central Connecticut State University in New Britain. The glass artist is based in Redmond, CA.

Annual Juried Members Exhibition at the Visual Arts Society of Texas.

Alicsia Melka-Teichroew MID (see page 15)

Rocio Lastras Montano MLA has been promoted to associate principal at the landscape architectural firm Spurlock Poirier in San Diego.

Dungjai Pungauthaikan MFA GD (see page 12)

2005

Melissa Borrell MFA JM (melissaborrell.com) is psyched

Send us your XYZ info!

Here are some of the ways you can contribute to your magazine:

- 1/ **submit updates** (professional and personal) to class notes
- 2/ **comment on** the content of each issue
- 3/ **submit exhibition information** for current + upcoming shows

email risdxyz@risd.edu

Tell us what you're up to and we'll share your news with the RISD community.

upcoming deadline:

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To submit information via post, write to:

RISD XYZ, Two College Street, Providence, RI 02903

For address updates/mailling issues: gduarte@risd.edu

that her large-scale solar-lit sculpture *Glo-Wave* will be installed in Little Stacy Park next spring as part of the Art in Public Places program in Austin, TX, where she lives. Last summer the civic-minded artist also helped design and build a playground in Marfa, TX.

Painter **Adam Eckstrom** MFA PT (Boxford, MA) curated two exhibitions last summer: *In the Details* at the Wassaic [NY] Project and *AKA* at Davidson Contemporary on Fifth Avenue in NYC. This fall, thanks to support from La Napoule Art Foundation, he was among nine New York City artists selected for a Beyond Sandy Residency at the Château de La Napoule on the French Mediterranean. Adam also presented work at the Zadok Gallery in Miami and at Galerie Paris-Beijing in Brussels, Belgium.

Susie Nielsen MFA GD collaborated with a small group of artists to run another season of great shows last summer—many featuring the work of fellow RISD alums—at farm project space + gallery (farmprojectspace.com) in Wellfleet,

MA, where she lives and continues to pursue her graphic design practice.

Work by **Della Reams** MFA TX is featured in the book *Textiles: The Art of Mankind* (Thames & Hudson). Della is currently living in Doha, Qatar, where she's an assistant professor of fashion at the Qatar campus of the Virginia Commonwealth University School of the Arts.

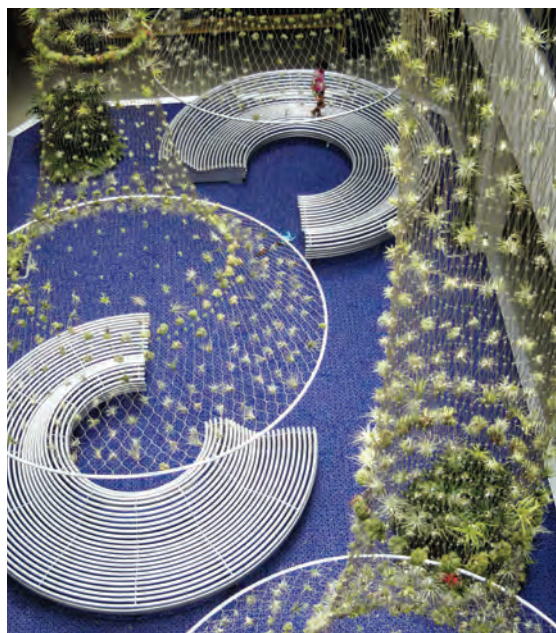
Fo Wilson MFA FD, an assistant professor at Columbia College Chicago, challenged old constructs of race, gender and national identity as part of *Construction*, a summer group show at the A+D Gallery in Chicago. Her work is now on view through December 24 in *Hair*, a group exhibition at Rutgers University's Paul Robeson Galleries in Newark, NJ.

2006

Multidisciplinary artist **Lisa Moses** MIA contributed a sculpture made of cardboard, compost, burlap sacks and jute to *Imagined Realities*, a summer show at Sustainability Park in Denver, close to where she lives in Wheatridge, CO.

Roberto Rovira MLA 98

In addition to running his own studio, Roberto (robertorovira.com) is an associate professor and chair of Florida International University's Landscape Architecture department. He recently designed an incredible courtyard garden space for the Miami campus featuring circular benches, a blue glass floor, braided stainless steel nets, climbing vines and more than 3,000 air plants.



Last spring **Thad Russell** MFA PH, who lives in Providence and teaches photography at RISD, exhibited recent work in *Promised Land*, a solo show at the New England School of Photography in Boston.

In early October NYC-based artist **Eduardo Terranova** MArch participated in the third annual (e)merge art fair in Washington, DC, which connects emerging artists from around the world with collectors and curators.

2007

Ricky Allman MFA PT, **Cooper Holoweski** MFA 09 PR, **Greg Kalliche** MFA 10, **Kevin Zucker** 00 PT and **Rubens Ghenov** MFA 10 PT were among the artists who participated in a September group show at FJORD gallery in Philadelphia. The exhibition focused on work inspired by the *Archigram Space Program* created by a group of futuristic British architects in the 1960s.

Performance and video artist **Rachelle Beaudoin** MFA DM, who teaches digital media at College of the Holy Cross in Worcester, MA, has won a Fulbright Core Scholar Grant to study as an artist-in-residence at Quartier21 in Vienna this spring.

Among the 2013 artists-in-residence at The Wassaic Project in upstate New York are RISD alums **Isaac Gertman** MFA GD, **Fitzhugh Karol** MFA CR, **Sarah Sandman** MFA 09 GD, **Jessica Cooper** MFA 10 CR and

James Minola 07 ID + Chelsea Green MID 07

After getting their design studio, Grain (graindesign.com), on solid footing, James and Chelsea got married on July 20, 2013 at St. James' Church in Chipping Campden, England (the historic home of Chelsea's father). "We owe it all to RISD!" says Chelsea from their home on Bainbridge Island, WA, where they continue to live and work near their families. Alums who attended the festivities include **Susanna (Scott) Gewirtz** 07 TX, **Eric Gewirtz** MArch 07, **Jessica Sato** MID 06 and **Montana Cherney** MID 06.

Austin Ballard MFA 12 SC. In August The Wassaic Project's exhibition *Homeward Found* was an *ArtForum* critic's pick.

Seattle-based architects and installation artists **Frances Nelson** MArch and **Bradley Gunn** collaborated on *Thresholds*, a recent sculptural walkway that graced the Saar Cemetery in Kent, WA and was created to honor Kent's founding pioneers, who were buried in unmarked graves.

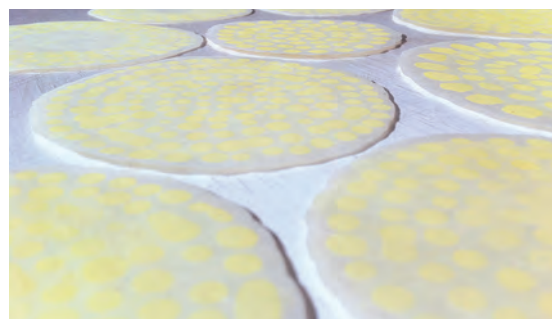
2008

Nathan Craven MFA CR (see pages 28-33)

Painter and printmaker **Jonas Criscoe** MFA PT is publishing *International Painting Annual 3 exhibition-in-print* with Manifest Press in Cincinnati. His recent work, inspired by South Carolina's decaying infrastructure, was on view earlier this fall at the Minnesota Center for Book Arts in Minneapolis, where he lives.

Louise Kohrman MFA 04 PR

Louise Kohrman: New Work, an installation of several hundred yellow etchings on translucent and luminous gampi paper, was featured this fall at Zea Mays Printmaking in Florence, MA. "When I make work, it is an act of connection and balance," says the artist based in Easthampton, MA. "Through meditative processes, I create images that explore pattern, repetition, multiplicity, subtlety, interconnectedness and the present moment." Louise also showed work earlier this year at Planthouse in NYC and the Art League Houston in Texas.





Jennifer Cawley MFA 11 PH

For *Bosnia*, the politically motivated wallpaper installation Jennifer showed earlier this year at 516 Arts in Albuquerque, NM, actually looks like this (not like the **Jonas Criscoe MFA 08 PT** painting we showed on page 95 of the last issue). *Apologies to both alums for the mix-up!*

2008 continued

Performance artist **Nathaniel Katz MFA DM** of Jupiter, FL garnered awards on both sides of the Atlantic last spring. He received a fellowship from the South Florida Cultural Consortium (and exhibited in the group show *Who Am I to You?* at Fort Lauderdale's Museum of Art) and was a finalist in the LIVE WORKS performance art award in Trentino, Italy. This fall he and his creative partner performed at the ar/ge Kunst Galerie Museum in Bolzano, Italy, where they were nominated for an Artraker Award celebrating the positive effects of creativity on countries in conflict.

Last spring **Jo Sittenfeld MFA PH**, who teaches at RISD, took part in the Fifth Annual

GiveMe5 Teen Film Festival (featuring five-minute films made by teenagers) sponsored by the RI State Council on the Arts.

2009

Last summer Brown's Bell Gallery in Providence presented *Breaking Even*, a solo show of work by local ceramist **Kelli Rae Adams MFA CR** that incorporated hundreds of jars of canned local produce. "The installation offers a means of comparison by which visitors can consider what constitutes value and exchange in artwork and artistic production," the artist explains.

Last spring the work of a bevvy of West Coast RISD alumni was included in an unusual San Francisco yard sale-cum-

exhibition organized by Bay Area residents **Mary Banas MFA GD** and **Heather Phillips MFA 10 GD** and hosted by Berkeley's Envelope A+D. The full-day *Everything Must Go!* event took place on a former freeway on-ramp and investigated the idea of impermanence.

Boston Alumni Club co-presidents **Cassandra D'Allesandro MArch** and **Seth Wiseman MArch** got married in August 2012 but forgot to announce it via this publication.

Last summer artist **Emma Hogarth MFA DM** (Providence) showed two- and three-dimensional works at Rhode Island's T.F. Green Airport in Warwick as part of *GREEN SPACE*, a program co-sponsored by the RI State Council on the Arts.

Earlier this fall **Yong Joo Kim MFA JM** (Providence) showed her sculptural jewelry at Mobilia Gallery in Cambridge, MA.

Issue #3 of *Outpost Journal* (outpostjournal.org)—an annual publication focused on "art/design/action from the fringes"—is now out and highlights what's happening creatively in Kansas City, MO. The journal has begun to get a lot of positive feedback internationally and is a labor of love for **Peter Oyler MFA 09 FD** (peteyoyer.com), its co-founder, co-editor and creative director.

Jill Allyn Peterson MID (see page 11)

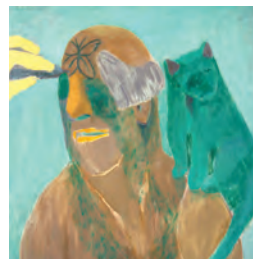
Gabriela Salazar MFA PT contributed new work to *La Biental: Here Is Where We Jump*, a group exhibition that runs through January 4, 2014 at El Museo del Barrio in NYC and celebrates the work of Latino artists living in NYC.

2010

BBC News recently posted a great short video about digital artists **Adam Gray MFA DM** and **Sam Fuchs**, founders of the Hella More Funner collective in San Francisco.

This fall **Tyson N. Jacques MFA PR** (Providence) taught workshops in printmaking and drawing via Engine Center in Biddeford, ME.

Jewelry designer **Sooyeon Kim MFA JM** is presenting her work in the first-ever jewelry exhibition at the National Museum of Modern and Contemporary Art in Seoul, South Korea. The exhibition is up through February 2014.



Ginny (Mauren) Casey MFA 08 PT

Ginny contributed *Butterfly Tattoo* (2012, oil on panel, 18 x 18") to *A Country Road. A Tree. Evening.*, an early summer group exhibition curated by **Sean Robert Fitzgerald 09 PH** at FJORD gallery in Philadelphia.

Lindsay Kinkade MFA GD was a finalist in *Phoenix New Times'* 2013 Big Brain Awards contest based on the success of her community-based practice Design RePublic (designrepublic.us) in Phoenix, AZ.

The streets of NYC were closed to vehicles for three Saturday

Jonas Criscoe MFA 08 PT

Earlier this year Jonas showed his mixed media work in a spate of shows in Minneapolis, where he lives—in *DIY Printing: Presses Not Required* at Minnesota Museum of American Art, a three-person show at High-point Center for Printmaking, two separate shows at Rosalux Gallery and another exhibition at Minnesota Center for Book Arts, where he's on the faculty. (*Apologies for running one of his images in the last issue, but mistakenly crediting it to Jennifer Cawley MFA 11 PH!*)





mornings in August for *Art within One Mile*, a project masterminded by **Bundith Phunsombattert** MFA DM. The Thai transplant created signage pointing pedestrians to public artworks they might want to see between Central Park and the Brooklyn Bridge. The NYC-based artist now hopes to reprise the event in all five boroughs.

In September **Charlotte Potter** MFA GL organized *Grand Point Weird*, an arts arena to support her sister's performance—as Grace Potter and the Nocturnals—at the Grand Point North music festival in Burlington, VT. **Brett Day Windham** MFA SC was among

Julianne Gauron MID 08

New Balance recently released the *Hi-Viz Beacon Jacket* designed by **Julianne** and **Becky Birnholz** 01 AP. The fresh look uses fluorescent ink, reflective panels and glow-in-the-dark fabric to keep runners safe in varying light conditions. **Julianne** lives in Somerville, MA.



far right: photo by Gene Starr

the other RISD artists involved, building a whimsical tent for showcasing videos.

Artist **RC Saylor** MFA SC (Eureka, IL) showed a collection of quirky objects in *Home Alone*, a well-received summer solo exhibition at the Peoria (IL) Art Guild.

2011

Seung Chan (Slim) Lim MFA GD (Providence) recently published *Realizing Empathy: An Inquiry into the Meaning of Making* (realizingempathy.com). Dr. Ernesto Sirolli of the Sirolli Institute said of the book, "It reminded me that the starting point in any relationship has to be the understanding that nothing of beauty will be born unless there is a profound respect for the 'other,' whether person or object." In September Slim spoke about this idea at the World Maker Faire in NYC.

Laura Swanson MFA DM (Astoria, NY) showed her inkjet prints last summer in *Selfless*, a group show at Mark Wolfe Contemporary Art in San Francisco. The show explored portraiture through photography and video, juxtaposing intentionally constructed self-portraits with unplanned or "covert" portraits.

2012

Sculptural pieces by Providence-based artist **Austin Ballard** MFA SC (austinballard.com) were on view earlier this fall in *Multiplicity*, an

exhibition at Rowe Gallery in Charlotte, NC. Austin earned a coveted 2013 Joan Mitchell Foundation Grant, which enabled him to serve as an artist-in-residence at the Ox-Bow School of Art in Saugatuck, MI this fall. He also had a solo show last summer at the Napoleon Gallery in Philadelphia.

The duo known as **Daddy—James Franco** MFA DM and his musical partner **Tim O'Keefe** MFA DM—recently released a music video directed by James on vice.com. It plugs their song *Crime*.

Last summer work by multimedia artist **Evan Mann** MFA PR (Denver) was included in *Building on Sand*, a group video exhibition presented by the Wassaic Project at artMRKT in the Hamptons. The show examined our "peculiar predicament of living in a world where we draw power from nature but are ultimately at its mercy."

Interdisciplinary artist **Catherine Siller** MFA DM (catherinesiller.com) has been über busy this year, premiering *Ghost Theater*, her video collaboration with filmmaker Jay Craven and composer Robert Paterson, last spring and performing at Dance New Amsterdam and at the Brick Theater in NYC over the summer.

David Zacher MID, who teaches in the ID department at RISD, and recent grad

Cody Henrichs MFA 13 SC

Girl from the North Country Fair earned Cody (Luverne, MN) a 2013 Outstanding Student Achievement in Contemporary Sculpture Award from the International Sculpture Center. The honor—won by a dozen students from an international pool of more than 400 competitors—comes with inclusion in the *Grounds For Sculpture* fall/winter exhibition adjacent to the ISC headquarters in Hamilton, NJ. Cody's work was also featured in the October 2013 issue of *Sculpture* magazine and on the ISC's website (sculpture.org).

Amanda Sim MFA 13 GD are part of the team developing the first tactile wristwatch for a startup called Eone (based in Washington, DC). The *Bradley* watch, which was designed for the vision impaired, was featured in the *Boston Globe* and was one of the examples of smart design shown to US House Democratic Leader **Nancy Pelosi** when she visited RISD in late June.

2013

Recent graduate **Justin Couch** MID (Washington, DC) created a web tool at thepatternshare.com that allows users to input their body measure-

ments and create online sewing patterns for clothes that fit perfectly.

In September recent graduate **Alex Diaz** MArch (alex.diaz.us) traveled from his home base in Tokyo to NYC to show his work at MoMA's NY Art Book Fair.

In November **Wael Morcos** MFA GD was named a Young Gun in the Art Directors Club's latest roundup of top talent. Last winter he served as RISD's ambassador to Design Indaba 2013, an international design conference in South Africa. He spoke about his work with bilingual typography and the challenges of visually balancing different languages so that they "meet halfway and travel together to tell a story." A video of Wael's presentation is available at designindaba.com.

Cheryl Eve Acosta MFA 09 JM

Last summer **Cheryl** (cheryleve.com) exhibited her work in *Hidden in Nature II*, a solo exhibition at Leedy-Voulkos Art Center Kansas City, MO, where she lives. The exhibition featured her new collection of marine-inspired, scarf-like necklaces highlighting the impermanence and fragility of natural oceanic forms.





by
Valerie Hird
78 PT

SINCE THE COUNTRIES OF THE MIDDLE EAST have been my creative home for the past 20 years, I created *Maiden Voyages* several years ago to move beyond Western media reportage of war and conflict and look at the specific lives of individual women from Jordan, Iran, Egypt and the Palestinian West Bank—and compare them with my own.

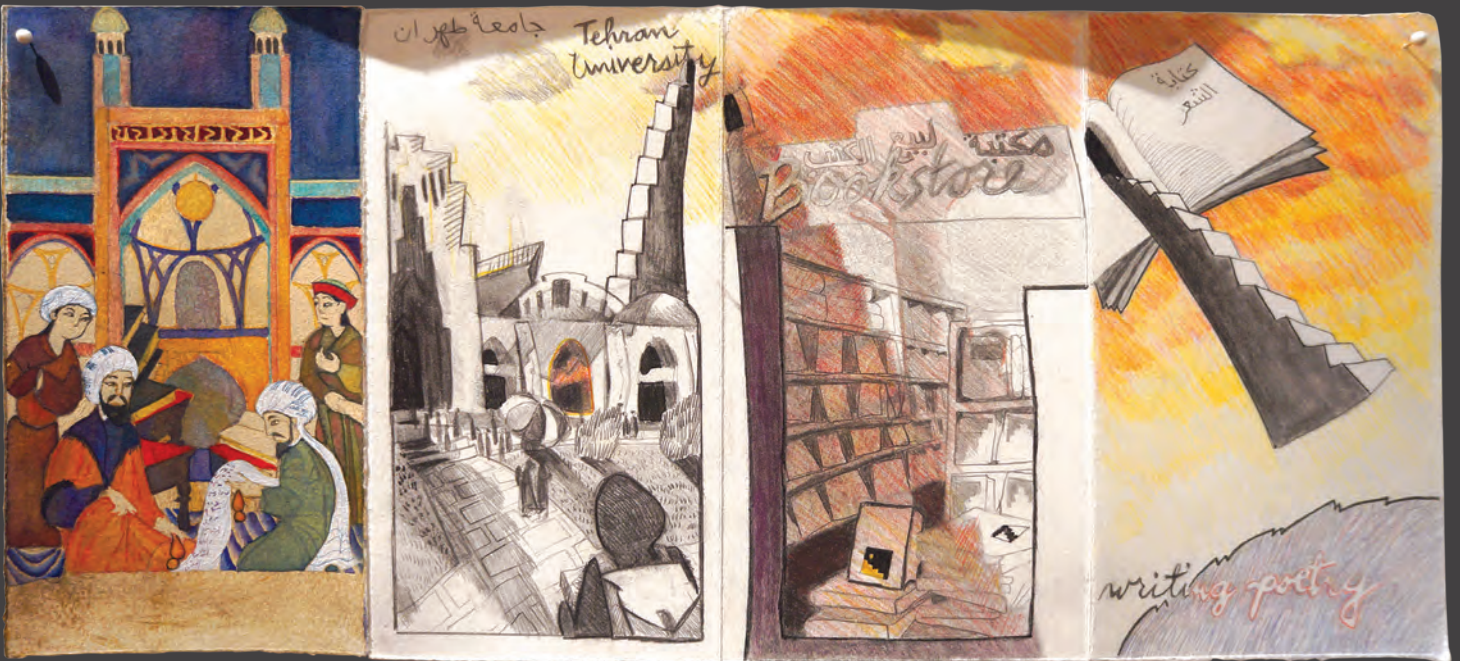
For one year, five of us kept a journal of our day—the same day, on the first of each month. I translated the texts into sequential drawings and paintings that mirror the personality of each author as a means

of presenting the complex routines of daily life missing from predictable reportage by Western media.

Although I am primarily a traditional painter, I chose to present these hybrid journals online, using the intimate look of hand-drawn sketchbooks. *Maiden Voyages* recognizes that we can have a shared experience within the rhythms and routines of daily life and still be very different women from very distinct cultures.

Artwork from the project she has been on view this fall at the Center for Book Arts in New York City, where it continues through December 15.





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.

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