

RISDxyz

winter 2017
rhode island school of design



SELF-REFLECTION

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My Life as a Shape Shifter



Shahzia Sikander MFA 95 PT/PR finds herself continually shifting between often competing identities—Pakistani, Muslim, mother, New Yorker....



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No Joke

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Beyond Matter

In this essay, **Kara Walker** MFA 94 PT/PR continues to probe the haunting legacy of slavery and ongoing racial pain points in the US.



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facing page: Rose B. Simpson MFA 11 CR (see also page 12) made *The Engine Woman (Self Portrait)*—clay, metal, mixed media, 43x23x20"—last year when she was pregnant with her first child. Once her daughter Cedar Rain was born on October 23, 2016, the "miracle surprise" of her arrival spawned a new wave of creativity, Simpson says.

Reflecting on Ourselves

As the 2016 US presidential election made painfully clear, the *United States* has rarely been more divided—with issues of identity aggravating much of that division.

Members of the RISD community know a lot about such issues and what it means to feel marginalized or outside the mainstream. After all, working in the realm of the imagination has always set artists and designers apart, envisioning possibilities, pushing beyond boundaries.

Intersecting factors of race, gender, class, religion, roles, sexual orientation, profession and more not only serve to identify each individual as unique, they also offer ways for us to identify with others. While some aspects of identity are chosen, most are not, yet we tend to center ourselves in the world by accepting and often embracing—for better or worse—the labels assigned by society: Asian, Hispanic, black, white, Native American, disabled, dyslexic, gay, straight, trans, Buddhist, Muslim, Christian, Jew, millennial, baby boomer, activist, pacifist....

At RISD students are still urged to find and hone a unique artistic voice by tapping into their own individual identity—something artists intrinsically do in working to make sense of the world. Throughout this issue you'll see examples of alumni who turn deep self-reflection outward, creating work that shows a strong sense of identity and through that, the empathy to understand and connect with others. Little feels more urgent than that in 2017.

—Liisa Silander



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RISDxyz

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PRINTING

Lane Press
Burlington, VT

Paper: 70# Opus Satin (R) FSC text
and 80# Sterling Dull (R) FSC cover

FONTS

Berthold Akzidenz Grotesk
and text face, Quosco, designed
by Cyrus Highsmith 97 GD

COVER

Portrait of the Artist (2016, one in
a suite of four etchings, 22 x 17")
by Shahzia Sikander MFA 95 PT/PR
published by Pace Editions, Inc.



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Two College Street
Providence, Rhode Island
02903-2784 USA

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Published twice a year by RISD Media
(in conjunction with Alumni Relations)

ADDRESS UPDATES

Postmaster: Send address changes to
Office of Advancement Services

RISD, Two College Street
Providence, RI 02903 USA

Or email gduarte@risd.edu



listen

THIS ISSUE



cover + feature



feature



feature



sketchbook



back cover

cover + feature //18

Shahzia Sikander MFA 95 PT/PR

In addition to winning a MacArthur and many other awards, Shahzia maintains a thriving practice in NYC and regularly returns home to Pakistan for visits. As RISD's 2016 Kirloskar Visiting Scholar in Painting, she hosted a series of thought-provoking conversations on campus during the fall centered on issues of identity and multiculturalism. Shahzia's most recent solo show, *Ecstasy as Sublime, Heart as Vector*, wraps up a seven-month run at the MAXXI contemporary art museum in Rome on January 15.

feature //30

Kara Walker MFA 94 PT/PR

In a new body of work shown in *The Ecstasy of St. Kara* at the Cleveland Museum of Art, Kara continued to probe issues of race in America. The MacArthur Award-winner made a rare visit to campus in the fall for a RISD Museum-sponsored conversation in which she responded openly and honestly to questions from students eager to learn from her experiences.

listen //06

Kelly Taylor Mitchell MFA 18 PR

A first-year graduate student in Printmaking, Kelly earned her BFA from the Tufts School of the Museum of Fine Arts in Boston. Her work focuses on cultural record keeping and the role of everyday spaces inherent to community building within the African diaspora.

sketchbook //96

Kirsty McKenzie 05 AP

A Canadian artist and costume designer now living in the UK, Kirsty has shown her work internationally, appeared on BBC 1 and i-D, and produced recent work for *The Guardian* and *Teen Vogue*. She creates paintings, drawings, collages and interiors, along with performance, sound and video installations, and "lives her art" in her magical maximalist studio in East London.

feature //34

Jo Sittenfeld MFA 08 PH +
Thad Russell MFA 06 PH

Jo and Thad met as grad students at RISD and have been inseparable ever since. As the parents of two young children, they are amazed and gratified on a daily basis. Both teach at RISD while also pursuing independent photography practices and encouraging each other to continue to grow as artists.

back cover

Farsad Labbauf BID 87

An Iranian artist based in the New York area, Farsad is best known for linear figurative paintings like the ones shown on page 44 and the back cover, which reveal the influence of quantum physics on his work. His paintings have been featured in more than 60 group shows and are included in collections at Saatchi Gallery in London, the Salsali Private Museum in Dubai and the Museum of Contemporary Art in Esfahan, Iran, among many others.

comment

//online, incoming, ongoing



MAJOR Milestone

Barbara Gibbs Barton 30 IA celebrated her *108th* birthday with friends and family on October 12, 2016. A longtime resident of Barrington, RI, she's in good health and of sound mind, and continues to enjoy her four children and spouses, 12 grandchildren, 24 great-grandchildren and four great-great-grandchildren.

WARM RECEPTION

I received the Spring/Summer issue of *RISD XYZ* and loved the subject matter and enjoyed reading all your articles!! It also happens to be very much in line with NADA DEBS (nadadebs.com) as a brand in furniture design.

"Making by hand" is what we focus on, our tagline being "hand-made + heartmade."

What I truly loved in your writing is the deeper meaning of handcraft that you focused on. I also very much believe in the spirituality behind making by hand.

RISD was a turning point in my life. It gave me the tools to design and to create.

Nada Debs 85 IA
Beirut, Lebanon

Just got the Spring/Summer issue of *RISD XYZ*. Fabulous! As usual.

The graphics and content are the best of any publications the school has put out—and I've seen them all since the late '50s. It's actually a relief to see something so handsome and well thought out!

Four years there were some of the hardest working, most satisfying of my life, filled with exciting discoveries and very fond memories—especially studying with Malcolm Grear when he first got there in 1960. A drier wit I have yet to see—and one of the inspirations for my gravitating toward design-ing logos.

Michael Manoogian 62 GD
North Hollywood, CA

Slippage

*Give me a second
it's on the tip of my mind
it will come to me*

*but for now more and
more things will come
to me than do come to me*

*lost in the deepening
brambles of the mind
teasing just beyond reach*

*and when they do come
they come with a rush
of triumph and delight*

*for the bird's now firmly
in the hand and for the moment
all well-being and faith restored
like the endings on the
comic stage all lovers
paired and all evil undone.*

Professor Emeritus
Baruch Kirschenbaum
Providence, RI
from a new book of poems
by the same name





Who Let the Dogs Out?

In November RISD Illustration majors figured it was time to let dogs have the run of the Illustration Studies Building by way of welcoming the campus community during fall Open Studios. Doggie illustrations and cut-outs peeked out of every nook and cranny of the entire building for the festive event.

[Xtracts]

We're trying to educate an entire person.

Professor **Lucy Hitchcock** speaking about RISD's Graphic Design department (AIGA's *Eye on Design*, 11.16.16)

There's an open-endedness because that's how I like to look at things.

Huma Bhabha 85 PR speaking about her new show at Stephen Friedman Gallery in London (*The Telegraph*, 12.2.16)

Confrontation is a way for me to hold people accountable for their gaze.

glass artist **Doreen Garner** MFA 14 GL during a visit to RISD (9.27–28.16)

If you stop looking at the world around you, you're never going to be able to make a difference because you won't notice when it changes.

bestselling author/illustrator **David Macaulay** BArch 69 speaking at RISD (9.21.16)

This [masculine] aesthetic dominance can be seen in tandem with the lack of women and marginalized identities in tech fields.

Zoe Schlacter 17 TX speaking about TELEXST, wearables for "the cyborgian other" she's creating with **Amelia Zhang** 17 PT (*Metropolis*, 11.29.16)

A GRADUATING CLASS OF ASTERISKS

As the senior class speaker at Commencement 2016, graphic designer **Timothy Plummer** 16 GD postulated that the true identity of RISD people is more akin to an asterisk than a T. Excerpts from his speech follow.

Have you heard of the idea of the T-shaped person? Basically, the idea is that somebody should be really, really good—at one thing. That is the vertical stroke of the T. Additionally, they should have the skills to work outside of that core discipline—to apply their knowledge productively in a wide range of situations. That is the horizontal stroke.

So, the T shape prizes depth on the one axis and breadth on the other. Synonyms for T-shaped person include versatilist, technical craftsperson, renaissance developer, master generalist, etc. And if all of those sound like a bunch of corporate buzzwords, that's because they are.

But there's something there. Something good. Let's crit.

"I think the concept's strong—I really do—but I'm just not sold on the notion that the human experience can be summarized in two straight strokes, you know? What if you just bent the stem a bit and had it lead into the crossbar?"

"Nice, yeah, that's really good!"

The A-shaped person, then, or the O-shaped person. The inverted S, the Mobius Strip, the heart-shaped person.

"Ooh," someone always says, "what if we rotate it 180 degrees?" So we try our hands at inversion, and subversion, and diversion, and reversion, and perversion, and version 0.5, and version 2.0, and "version 3B final I mean it this time I'm never doing another version... V2."

But maybe we're not T-shaped people after all. No, we're something far more complex, convoluted, nuanced. We're something with branching paths shooting off in every direction. Not T-shaped people, then, but people... with asterisks. Yeah!

See, the asterisk is a funny little thing. In ancient Greek, *asteriskos* means "little star," and so it is, this little star, shining bright, sitting high above the rest of language. It's a little star that can ignite the imagination as easily as it can hide the truth....

In sports, an asterisk signals that a stat is somehow tainted by circumstance or subject to additional scrutiny. It tells us that there's a backstory—that there's something else we should know—but we need to be the ones who pull back the curtain and look closer....



Some people live their lives trying to erase their asterisk, rubbing at it in the hope it will fade away. But that's not who we are. To us, the asterisk is an admission that we can never tell the whole story at once, that there's always another rock to turn over—and we want to be the ones to turn it.

It's a call to action, it's an invitation: dive in, stir the pot, piss people off... but make people think. Just like it does on a drug label, the asterisk guides us in all directions that we're afraid to go.

Little star, shining bright, light the way to the messy truth, because messiness is the surest sign that we're dealing with the real world and not something written for TV or filtered for Instagram.

Think about it for a second. [We just went through] an electoral process... led by a reality-show misogynist, a woman who people think is too much "The Man," a socialist Jew and a guy who likes his bacon cooked on the barrel of an assault rifle. We've built AIs beyond

human comprehension, but mostly we use them to tag our Facebook photos. We want to stop terrorism once and for all, of course, but not if our text messages are up for grabs. We're champions of liberty and justice for all, but it seems that liberty and justice don't apply to unarmed black men struck down by the hair triggers of the law.

In a world so complex, how could we possibly content ourselves with being T-shaped? We have to embrace our asterisks on this messy, strange, melting, violent, beautiful planet Earth. Complexity may be tricky, or controversial, or tough to navigate, but if we won't try, then who will?

WHAT CAN ONE DO WITH A CANVAS OF 29 YEARS?

• Design logos and promotions for Airship Ventures, the commercial German Zeppelin company that built the Hindenburg.

• Work with Westfall Manufacturing and create renderings that go into all marketing materials, animations and trade show exhibitions and change the face the company shows the world.

• Teach kids living in Galego Court public housing how to craft a story with their own art and a few words. Show them possibilities for self-expression that they had never imagined.

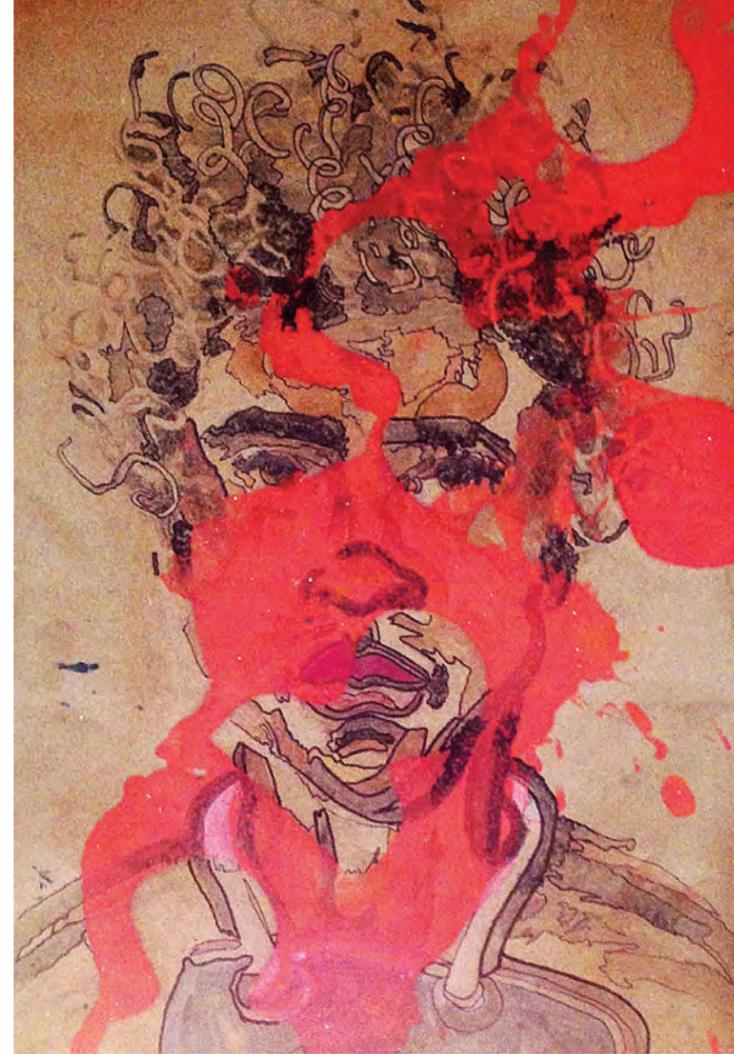
• Illustrate *The Adventures of Sydney and Wex Bonnard*, children's stories that change and evolve over the years trying to keep up with new media trends—collaborations that are more about friendship than about potential profit.

• Collaborate on the *Strange Water* comic for a Rhode Island newspaper. Do volumes of work for businesses and individuals, for schemers and dreamers, for charity and for love.

This is a sample of what my brother, **Rob Walker** 87 IL—who passed away on April 10, 2016—did with his 29 years after RISD. What can you do with the canvas of your life?

Jane Walker 85 IL
Laurel, MD





“As artists and as a collective society, we need to talk about slavery, about sexuality, about blackness. It is essential that we engage these ideas as a living history.”

Recent work by Mitchell includes installations and a series of self-portrait prints like this one.

COUNTER WITH CANDOR

by Kelly Taylor Mitchell MFA 18 PR

IT TOOK ME 22 YEARS to become a black artist. To clarify, I have almost always identified as both an artist and black. However, these identities lived in different corners of my mind and despite their best efforts, I didn't allow their magnetic relationship to flourish.

If I am being honest, I was scared and more than anything, tired—of explaining, justifying and defending my very existence. I succumbed to a cruel lie that black art by black artists does not matter.

The thing is, fear and exhaustion—although often steadfast—wane. So, you rest, you recover, you rise. In this cycle of self-regeneration, exploration is key—looking to the work of others to contextualize the ideas that have yet to make it out of the sketchbook.

It was not long before the work of **Kara Walker** MFA 94 PT/PR (see page 30) struck me at every turn—for the nuance of straddling exploitation, humor and pain; the threat of perpetuating stigmas one wishes to prevent; the genius of using beauty to present true horrors; the power of creating a narrative and inviting the audience to attend; the strength to keep going when others say you have gone far enough.

Kara Walker's work is poignant, and relevant, and unabridged. As artists and as a collective society, we need to talk about slavery, about sexuality, about blackness. It is essential that we engage these ideas as a living history. The ongoing legacy of slavery—particularly the systems of oppression, like mass incarceration, the war on drugs and a racialized

education gap—is foundational in constructing and maintaining a system of institutionalized racism that people of color must face *every single day*.

To understand why black teenagers and children are shot disproportionately by the police; to understand why New York City, the world's creative and cultural capital, has one of the most segregated school systems in the country; to understand why a white nationalist is the chief strategist to a president-elect who was sued for not allowing people of color to inhabit his apartment buildings—to understand we must examine the historicized intersection of race, gender, class and sexuality within the black community and our world.

As members of the RISD community—a community that fosters action-based optimism in the face of outrage—I implore you to expand your outlook and delve deeper into the swells of unapologetic provocation. Turn to work by artists like Kara Walker, Clarissa Singh, Kerry James Marshall, Glenn Ligon and Mickalene Thomas as both a reference and a resource.

I urge you to carry on this conversation through either the beginning or the continuation of a body of work that reproaches the harsh realities of our world with unflinching candor. Embrace this manifestation of greater understanding and social equity by making art that communicates an inclusive experience. Let us use this moment in history as the catalyst for a collective practice that willfully and boldly deals in unyielding truths. ■



VITAL LIVES

Known for her often startlingly raw photographs, **Deana Lawson** MFA 04 reveals how sexuality, violence, family and social status tend to be written – sometimes literally – on the body. She focuses on the vitality of life – people posing nude, embracing, taking a stance, revealing something very distinctive about themselves and openly confronting the camera, always demanding respect. Not only acutely intimate, the results destabilize the notion of a passively voyeuristic relationship between subject and photographer.

With travel central to her practice, Lawson has been tracing the trajectory of the African diaspora by creating images in locations as varied as Brooklyn, the American South, Jamaica, Ethiopia, the

Democratic Republic of Congo and Haiti, where she created this image, *As Above, Below, Port-au-Prince, Haiti* (2013, pigment print, 43 x 35¾"). Her work is on view in a solo show (January 20 – April 16) at the Contemporary Art Museum St. Louis and will also be included in this spring's *2017 Whitney Biennial*.

A professor at Princeton, Lawson is as much a "cultural anthropologist" as a "cultural vivisectionist and forensic curator," as critic Greg Tate notes. Her practice draws "the spectator's eye to how people command space within the frame – how they proclaim ownership of selfhood before the camera." rhoffmangallery.com // camstl.org



The Life Ecstatic

In *The Life Ecstatic*, a new body of stained glass work on view last fall at Claire Oliver Gallery in NYC, **Judith Schaechter** 83 GL explored transcendent joy – a state in which subjective perception of time, space or self may change or completely disappear. Interested in the paradoxes of image-making and the tension between illusion and truth, the Philadelphia-based artist maintains that it's impossible to gain the perspective needed to gauge our current "reality" without the ability to step outside of ourselves. As for her disinterest in pictorial realism, Schaechter says that the female figures in her pieces are not self-portraits but rather signify a "proxy for selfhood" that is "eternal and universal." judithschaechter.com

Fluidity as Fact

"What's important to me is that people use their brains," says **Martine Gutierrez** 12 PT in speaking about the gender fluidity apparent in work like *Line Up 6* (2014, archival inkjet print, 42 x 28"). "I accept that in words there's a masculine and a feminine, and in physicality people see a masculine and a feminine. I can't control that."

Attracting growing attention since graduation, Gutierrez exhibited most recently in *True Story*, a fall solo show at Boston University's Art Galleries. In addition, photographs from her *Girl Friends* series, along with a video made at RISD called *Clubbing*, were part of a late fall exhibition at Vassar's Hoene Hoy Photography Gallery.

"Society perpetuates rigid constructs – fabricated dichotomies" like male/female, gay/straight, minority/white, Gutierrez points out. "But our interpretation of these constructs is subjective and not immutable. Reality, like gender, is ambiguous because it exists fluidly." martingutierrez.net

left: image courtesy of Deana Lawson + Rhona Hoffman Gallery





MADE THROUGH WORK

In *Paper Dance*, one of four works combining dance, installation, sculpture and video in the recent exhibition *Ally*, choreographer and dance pioneer Anna Halprin asked artist **Janine Antoni** MFA 89 SC to improvise a movement performance using rolls of brown paper as in the piece *Parades and Changes*, which Halprin originally performed in 1965. Once a week for 14 weeks last spring and summer, the artist-turned-dancer performed a new paper dance surrounded by 36 crates of her works that were opened one by one over the span of the exhibition.

"I had been avoiding a retrospective for quite a few years because I'm not interested in looking back—

I want to move forward," Antoni says. But when she was invited to do a residency at Philadelphia's Fabric Workshop and Museum, she realized she could both present work from the past and make it come alive by collaborating with Halprin and another choreographer she has been working with in recent years, Stephen Petronio, on a series of four performance pieces.

"When someone gives you the opportunity to historicize yourself, that, in and of itself, is an act of creativity," Antoni says. "You think you've made work, but really, the work made you."

fabricworkshopandmuseum.org



Mirroring Mutability

In *Water Double* (2013–15), an installation of shimmering solid cast glass pillars that has been mesmerizing viewers around the world, **Roni Horn** 75 SC continues to focus on ideas of shifting identities. Using materials such as glass and motifs like water and the weather, she makes mutability visually comprehensible, imbuing her work with enigmatic doublings and mirrorings. Horn's most recent solo show ran through January 1 at the Fondation Beyeler just outside of Basel, Switzerland. Since 1979 the artist has returned to Iceland repeatedly, finding endless inspiration in its uniquely rugged landscape, unstable weather conditions and remote location. Iceland is "big enough to get lost on and small enough to find myself," Horn has said. "And extreme weather has always helped me to experience myself more deeply."

hauserwirth.com



Sheer Sense of Self

Photographer **Frances F. Denny** MFA 14 PH not only knows her lineage, she feels it in her bones. In her series *Let Virtue Be Your Guide*, she examines the women in her own WASP family—early settlers of New England, one of whom arrived on the Mayflower. The privilege apparent in Denny's photographs seems to come at a price, in part due to changes in traditional notions of femininity.

In *Pink Crush*, her latest series—exhibited last summer at the Open Aperture Art Gallery in Newport, RI—the Brooklyn-based artist unpacks the visual iconography of late 20th-century girlhood, reflecting how the aesthetics of an era shape a developing sense of self. Denny also earned recognition last year as a 2016 Deutsche Bank New York Foundation for the Arts Fellow in photography. francesfdenny.com



Subtle Intimacies

Japanese glass artist and educator **Rui Sasaki** MFA 10 GL has won the Irvin Borowsky International Prize in Glass from the University of the Arts in Philadelphia, given for work that is conceptually daring, technically strong and innovative. "My work is about the exploration and discovery of subtle intimacy in unfamiliar spaces: what I refer to as empty space," Sasaki told the selection committee. "I want to bring attention to the moment when I discover who I am in this world of empty and dead space." Though she works primarily with cast glass and resin, the artist has also begun using her body for performance pieces, which she often documents via video and photography. In addition to collecting a \$5,000 award, Sasaki visited UArts in November to present the 2016 Irvin J. Borowsky Prize in Glass Arts Lecture and to interact with students.

rui-sasaki.com

MULTITUDE OF REFLECTIONS

Once upon a time a Passion crafted its own life on Earth. It found that creation was a sensation. With tactile ethos, this Energy began to play. These abundant experiences of creativity rose as countless gifts of perspective, and this Soul asked questions of its consciousness by creating itself over and over again in a multitude of reflections. Passion reflected its own light, ricocheted it back to the known, and there was no longer a need.

Working as both an artist and curator, **Rose B. Simpson** MFA 11 CR continues to create "a multitude of reflections of herself," exploring contemporary Native American identity and cultural survival from her home base at the Santa Clara Pueblo in New Mexico.

In her recent solo show *Rose B. Simpson: Ground*—on view all fall at Pomona College Museum of Art in Claremont, CA—the artist selected hallowed objects hollowed by use (like the one below) from the museum's permanent collection to complement her own monumental clay sculptures and counter the western dichotomy between art and utility with an indigenous aesthetic of connectedness.

rosebsimpson.com



Inside Out

Brooklyn-based designer **Jessi Reaves** 09 FD makes furniture that playfully reflects our hybrid, hyphenated selves—a mishmash of internal and external elements that reveals its origins while becoming something wholly original. With pieces like *Twice is Not Enough*, she assembles the scattered bits and guts of old furniture and other materials into functional fine art with a personality all its own. Last spring Reaves' work was featured in a solo show at Bridget Donahue in NYC, and this spring it will be part of the 2017 *Whitney Biennial*, which—much like this issue of XYZ—focuses on "formation of self and the individual's place in a turbulent society."

bridgetdonahue.nyc // jessireaves.com

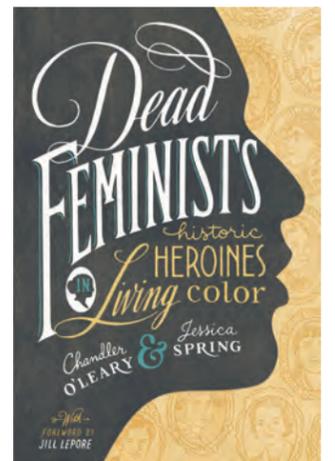


Inspiring Next Gen Heroines

In October artists **Chandler O'Leary** 03 IL and Jessica Spring released a gorgeous new book of feminist history centered on the series of handprinted broadsides they've been making since 2008. Each chapter of the 192-page hardcover *Dead Feminists: Historic Heroines in Living Color* (Sasquatch Books) is built around a call to action, illustrating how 27 memorable women—including Elizabeth Cady Stanton, Imogen Cunningham, Harriet Tubman, Shirley Chisholm, Emma Goldman—tapped into their own identities to advocate for progress.

"This book is a profound and super smart look at feminist craft, creation and collaboration," notes Kate Schatz, author of *Rad American Women A-Z* and *Rad Women Worldwide*. Based in Tacoma, WA, O'Leary also showed her *Dead Feminists* work in fall retrospectives at the 23 Sandy Gallery in Portland, OR, the School of Visual Concepts in Seattle and at the National Museum for Women in the Arts in Washington, DC. A portion of the proceeds from sales of the book "supports nonprofits that empower girls and women to create change in their own communities."

chandleroleary.com // deadfeminists.com



SURROGATE SELF

With its red hair, freckles and wide eyes, the most recent robotic sculpture by **Jordan Wolfson** 03 SC suggests a cross between classic American characters Huck Finn, Howdy Doody and Alfred E. Neuman (of *Mad* magazine). And when the mixed media installation—called *Colored sculpture*—debuted at NYC’s David Zwirner gallery last spring, the impact was immediate and visceral. In it the giant marionette-like figure is suspended with heavy chains and makes eye contact with viewers as it’s hoisted up and thrown forcefully to the ground, its face registering pain as it’s repeatedly yanked up and bashed against the floor. The song *When a Man Loves a Woman* fills the gallery.

“In my work there is no story, there is no narrative, no moral,” Wolfson maintains. “There’s nothing

except the present experience of it.” In an interview in *Modern Painters*, he concedes that, “a lot of the stuff I do in my art... scares even me. What I do freaks me out, but I’m not going to say ‘I can’t do that’ to myself, ever.”

Colored sculpture is now on view through January 29 in Wolfson’s show *Manic/Love* at the Stedelijk Museum in Amsterdam, where a second part, *Truth/Love*, runs from February 18–April 23. He has also been invited to participate in this spring’s 2017 *Whitney Biennial*.

“To me the success of art is about personal and creative freedom,” Wolfson says. “I measure my success based on my freedom—my ability to reflect the way the world looks to me in all its distortions.”

jordanwolfson.org



Becoming the Beetle

After an eight-year gestation period, a wild new virtual reality/video game co-created by **Brian Gibson** 98 IL—probably best known as half of the noise duo Lightning Bolt—is making noise of its own in the real world. Called *Thumper*, it’s a multisensory “rhythm violence” game that asks players to shed their own identity and become “a space beetle” willing to “brave the hellish void and confront a maniacal giant head from the future.” Gibson wrote and performed music for *Thumper*, which he developed with Drool studio cofounder Marc Fleury. Called “nerve-racking” and “an all-out fever dream” by reviewers, it won Best Game at last year’s Indie Stream Fes, along with several Best Audio awards. thumpergame.com



Placebo Pets

For *W* magazine’s 10th anniversary art issue, longtime collaborators **Ryan Trecartin** 04 FAV and **Lizzie Fitch** 04 SC took a break from making videos to transform celebrity models Gigi Hadid and Kendall Jenner—who have grown up and built a bond together on TV and online—into humanoid-domestic animal hybrids. Their *Placebo Pets* project is one answer to the question: “Who would survive if a superior alien humanoid species came to earth?” It’s also a playful interpretation of how both technology and domesticated animals alter our identities.

With pets, Trecartin contends, “it’s really them domesticating us... because they’re training us to want them.” Likewise with social media and its impact: while we created it, “it transforms us... just by existing. You can’t really avoid being trained.”

wmagazine.com

features

//self-reflection



Whether writing, performing or making visual work, artists often find the most fruitful fodder for expression deep inside – exploring where their own identity and sense of self meets the world. The stories on the following pages illuminate a few of the many ways RISD alumni reflect on themselves to reveal universal truths.

MY

LIFE

AS

A SHAPED SHIRAZ

by **Shahzia Sikander** MFA 95 PT/PR

THE PURSUIT OF TRUTH is a fleeting premise when held hostage by authenticity. Human identity is mercurial. Like each of us, it is alive and liable to shift, evolve, challenge and surprise. I see identity as a pursuit curve—a chase where both real and fabricated are entangled.

I was born in Lahore, Pakistan, to a family of storytellers. My father was an enthusiastic narrator with oratory prowess. My first memory is of him reading me Korney Chukovsky's book *Unusual Tales*, translated into Urdu. His creative freedom in customizing the tales as he read out loud was infectious and entertaining. It signaled to me as a young child to be inventive.

A couple of years later, encounters with Edgar Allan Poe, Lewis Carroll, Walter de la Mare alongside the stories of Miraj—the visionary night journey of Prophet Muhammad—felt like the Everest expedition in pursuit of wit, candor and irony. In high school the pendulum swung between Shakespeare and Salman Rushdie and a multitude of sources in between, allowing my imagination to inspect the consequences of different cultural perspectives.





The World is Yours, The World is Mine, the piece on the previous page, was created for a 2014 *New York Times* op-ed. The images of two recent etchings on this spread are from *Portrait of the Artist* (2016), a suite of four created for *Pace Prints*.

But growing up in Pakistan in the 1980s under a military regime that incessantly institutionalized religion was a deeply conflicting experience. The Hudood ordinances, which limited women's rights, loomed large. Art school was considered immoral. Co-education dissipated. Religious tolerance diminished.

The Muslim culture practiced within the private sector was varied, complex and dynamic. I grew up in a multifamily household with an intrinsic mix of secular, spiritual and religious Muslim-ness. By the time I was nine, I had read the Koran several times and learned much of it by heart in Arabic—a language I did not understand. I realized that rote memorization was not my calling.

Though I loved my Muslim religious celebratory rituals—of fasting, Eid, saying prayers and putting aside *zakat* (alms)—I was equally enthusiastic about my concurrent Catholic schooling, choir practice and participating in the annual Christmas play. I had a probing mind, an independent nature and a spunky imagination, always ready to compete with the boys.

“Pakistani, Muslim, woman, South Asian and Asian American—all are lenses I have encountered as the other.”

Shahzia Sikander MFA 95 PT/PR

My first visit to the US was in 1992. I traveled courtesy of the Pakistani government to showcase my paintings at the Pakistani Embassy in Washington, DC. In Pakistan my art made headline news; in the show, not a single work sold.

I was disappointed but decided to call up art schools and share my work in person. My father had given me a *See America* ticket from Delta Airlines, which came in handy because it allowed me to fly from city to city on standby status as many times as possible. That mobility encouraged me to call on many art programs, and eventually I was accepted to the graduate Painting program at RISD for fall 1993.

Despite my pluralistic upbringing, I was anxious about encountering my first Jewish family at RISD—the Fains, my assigned hosts in Providence. I imagined the inevitable discussion around our respective faiths. As I settled into their home, I was taken aback at the uncanny similarities with my own tight-knit family: lots of affection, a healthy attitude toward spirituality and an appreciation for communication and education.

I babysat their two young children, reading them stories about our different cultures and rituals. Exchanging ideas and understanding each other's Muslim and Jewish faiths were instrumental to building the bonds we still share.

Now, my six-year-old son goes to a secular Jewish school in New York, where we live, and his godmother is a sculptor who is Jewish. I am designing a *ketubah* for the global Jewish community. My son is fluent in Urdu and deeply connected to his Muslim roots but he also speaks Spanish.

More than half the children in his kindergarten class are multiracial and multi-religious. Yet I am dumbfounded that in 2016, here in New York—one of the most diverse cities in the world—it is almost impossible to find a children's book that celebrates a Muslim child's heritage, family, culture and tradition. Why is it that we do not care to assimilate the Muslim American experience in the same effortless ways we do for other cultural and religious groups?

The onus to explain the Pakistani and Muslim heritage has always been on me as an artist as well as a parent. While generating a variety of cultural references for my son to express to his classmates over the past three years, I realized that therein lay an opportunity for us to create our own personal books. Luckily both of us love to draw and I have been able to tap into the lessons ingrained by my father's unwavering commitment to storytelling.

Recently, the Museum of Modern Art invited me to participate in its children's book line by reflecting from within and expressing my unique observations of cross-cultural experiences. Movements like #weneeddiversebooks have also been instrumental in bringing to light underrepresented narratives and identities.

Luckily the complex plurality I experienced as a child in Pakistan in the 1970s and '80s allowed me to navigate a multitude of categories as I negotiated a sense of belonging. Pakistani, Muslim, woman, South Asian and Asian American—all are lenses I have encountered as the other. Using creativity as a tool and embracing the potential of multiplicity instead of rigidity or singularity, I have evolved as a shape-shifter able to find meaning in all categories.

Issues around identity are still as relevant now as when I moved to the US in 1993. Even then, I didn't fit the average American's picture of a Muslim. It baffled many in the mid 1990s that as a practicing Muslim woman I did not wear a veil. My independent nature was also seen as an anomaly. Many assumed I left Pakistan to avoid a patriarchal culture and subjugation by a Muslim male. I was often left feeling that the complexities of being a Muslim in America were too nuanced for the majority to grasp.

In my experience, American culture in the early '90s was wonderfully porous. The first Persian Gulf War had not yet invaded the imaginations of many. And long gone are the days when one could travel on a Pakistani passport without raising security alarms and being forced to wait in detention rooms.

Now, the incendiary anti-Muslim rhetoric spreading in certain parts of the US is dangerous and suffocating. It robs all of us of our innate humanity and empathy. However, while I am deeply troubled and disheartened by the anti-women, anti-immigrant, anti-earth and pro-bigotry sentiments that emerged from the 2016 presidential election here in the US, I also feel newly energized to return to the studio. This is a moment when I am most charged as an artist—when I feel the urgency and clarity to speak out. In so many ways, making art is never about seeking stability in uncertain times; it is about confronting uncertainty.

The Muslim tradition and Muslim cultural practices are intrinsic to our shared human history. American Muslim identity is one of the most palpable, elusive and intellectually challenging ideas of our time. But intellectual freedom, knowledge and imagination are essential to opening up the discourse.

“Learning how to co-exist begins with understanding and celebrating all our identities, pluralities and intersections.”

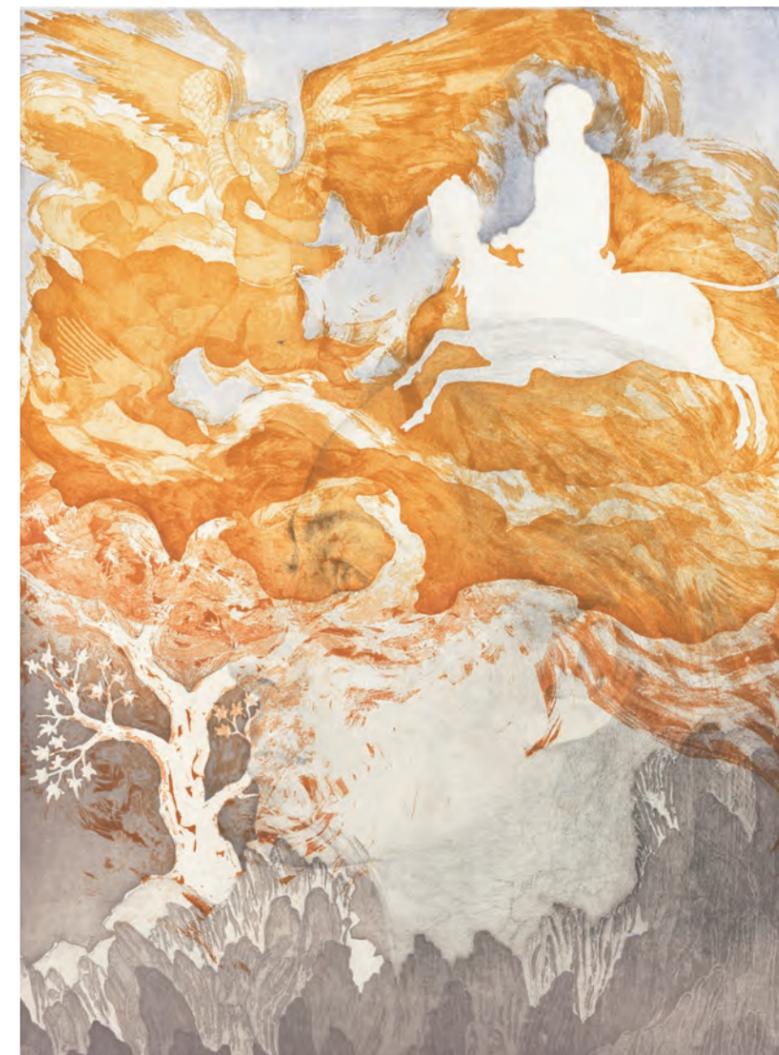
If the perception of Muslim Americans is to grow and deepen, it is essential that we welcome art and literature that is free to engage, explore, critique and expand its inherent Muslim-ness. The same personal, communal and institutional support that other religious and immigrant communities enjoy is necessary for multifaceted Muslim American voices to emerge in the 21st century.

Where is the Muslim American Historical Society? Why is there no stand-alone Museum of Islamic Art—contemporary or otherwise—in the United States?

For me, the everyday acts of cultivating imagination and fostering empathy started early in childhood. Learning how to co-exist begins with understanding and celebrating all our identities, pluralities and intersections.

Art and literature have played significant roles in shaping my understanding of differences (and similarities). Imagination is essential for both children and adults, but it's adults who must address and correct the forces of ignorance, fear and misplaced rage. ■

A slightly different version of this essay originally ran in the *Los Angeles Times* (3.24.16).



Joke

by Diane Solway

Nicole Eisenman 89 PT was buying bacon at the Pines Pantry on New York's Fire Island in September 2015 when a number she didn't know popped up on her iPhone. The caller informed her that she had won a MacArthur Fellowship (aka the "genius grant"), which guarantees a stipend of \$625,000 over five years—no strings attached. Like just about everyone who gets the call, she thought it was a joke.

"I kept walking around the supermarket, saying, 'Really? Are you sure?'" Eisenman tells me as we're sitting in her studio in Boerum Hill, Brooklyn. "And then I just dropped my shopping and went to lie down on the dock. I heard these words about why I got it: 'American artist' and that I was 'central to how art is progressing forward,' and I was just weeping. It's hard to shake those feelings that you're not quite part of the club, especially as a queer woman artist and a figurative painter. Maybe I've been around long enough that people are like, 'All right, you hung on—you can be part of the cultural conversation now.'"

When Eisenman came into her own in New York in the early 1990s, she was on its fringes. It was the height of the AIDS epidemic and the culture wars—a time ripe for the emergence of what the Hammer Museum's director Ann Philbin calls

"Nicole's fierce, nasty queer-girl voice." Painting and figuration were just starting to regain art world acceptance via the works of John Currin, Lisa Yuskavage and Elizabeth Peyton, but Eisenman had yet to see her own desires reflected in anything she was looking at.

Then, during a studio visit in early 1992, Philbin, at the time the director of the Drawing Center, fished an ink drawing out of a trash bin that Eisenman had done of Wilma Flintstone and Betty Rubble having sex. "She said, 'This is what you should be doing,'" Eisenman recalls. "She meant that I needed to speak personally. I was throwing away that point of view because I thought there was no place for it. So the floodgates opened." What poured out were collages, drawings and paintings inspired by comics, pornography and art history that challenged sexism and pop culture and celebrated female utopias. There were images of a lesbian-recruitment booth, packs of women taking men captive, horse-riding Amazons—all rendered with virtuosic panache.

"She owned that territory in a way that no one else did," Philbin says, pointing to a 1992 Drawing Center commission that was "like a WPA mural with sneaky dark humor and feminist politics. Even now, Nicole has this extraordinary



all images courtesy of Anton Kern Gallery



previous spread:
Shooter 2 (2016, oil
 on canvas, 82x65")

left: *Close to the
 Edge* (2015, oil on
 canvas, 82x65")

right: *Untitled* (2012,
 monotype on paper,
 24 x 18.5")

“How I understand
 the culture ultimately
 comes down to what
 I feel through my body.”

Nicole Eisenman 89 PT



ability to cut to the core of the toughest subjects with diabolical finesse and searing humor.” Her breakout moment came during the 1995 *Whitney Biennial*: One of Eisenman’s contributions was *Self-Portrait With Exploded Whitney*, a massive mural depicting herself painting the only remaining wall of a collapsed Breuer building as dozens of men flee from the wreckage. “Her subversion,” says the painter Amy Sillman, a longtime friend, “really beamed out.”

NOTHING TO PROVE

These days Eisenman’s ability to absorb art history and recast it as her own is so prodigious that looking at her output over her 25-year career, you might not fathom it as the work of a single artist. “I’ve never been able to home in on one way of doing things,” she says. “For years, it caused me a lot of anxiety, but I’m finally okay with it.”

Renaissance, Baroque, social realism, German Expressionism? She’s been there, done that. But, as Massimiliano Gioni, the artistic director of New York’s New Museum, notes, “she doesn’t passively genuflect in front of art history; she resurrects it and camouflages it into our present.”

In one of her best-known series—of beer gardens—Eisenman updated French Impressionist café scenes, replacing 19th-century characters with the Brooklyn hipsters and queer artists who populate her Williamsburg crowd. In the past

several years, she’s been painting even more deeply autobiographical group tableaux that call to mind the haunted worlds of James Ensor or Edvard Munch. And then there are her monolithic faux-primitive heads, which were among the standouts of the 2014 exhibition *The Forever Now* at the Museum of Modern Art, the institution’s first contemporary painting survey in 30 years.

Finally at the center of the cultural conversation, Eisenman had two shows in NYC last May and June that explore her range. *Al-ugh-ories*, co-curated by Gioni at the New Museum, looked at her allegorical, narrative works, and an almost concurrent show at Anton Kern Gallery unveiled recent paintings exploring her New York life. What connected the two is the artist’s consistent focus on the figure. “How I understand the culture ultimately comes down to what I feel through my body,” Eisenman says.

On this cold, rainy afternoon prior to both shows, bodies are in various states of repose in the huge canvases propped against her studio walls. She’s been painting all day and is happy with her progress. Brushes, paints and notebooks cover every available surface in the small room crammed with clamp lights, ladders and a bookshelf. “It’s the most tender work I’ve done,” she says as she settles into an old sofa and plants her hiking boots on a low table strewn with catalogues. “These are me and my life. They’re homey paintings, not born of complaint.”



Eisenman's pull towards dark humor, along with her deep understanding of art history, are evident in paintings such as *Fishing* (2000, oil on panel, 43x56") and *Coping* (2008, oil on canvas, 65x82").

Many paintings feature members of the tight circle of artists and curators with whom she's shared a house on Fire Island for the past three summers. They call their community the Tamplex, a name coined by the artist K8 Hardy to describe one of the few mostly lesbian houses in the largely upscale gay-male community of the Pines. Eisenman likes to bring her sketch pad and watercolors to the beach. "She's constantly creating," says the artist Ryan McNamara, one of her housemates, referring to her endless doodling, as well as the chess set she made last summer. Eisenman pulls out the clay chess pieces when I ask about them, showing off a voluptuous queen and a king with a drooping ball sack. "He's kind of the dummy, and she's got some attitude," she says.

Eisenman, 51, is warm and direct, with cropped dark hair that accentuates her large, searching eyes. On the day of my visit, she is dressed in black pants, a boyish blazer and a t-shirt with a red heart drawn on it, but a cold snap is in the forecast and she tells me that she plans to put on three sweaters and long underwear because the studio doesn't have any heat.

When I suggest that with her prize money she can surely afford a new space, she laughs. "I hadn't really thought about it. I like the confines of this studio. The only thing I've allowed myself is an assistant."

One unfinished painting depicts figures lying on the beach in a style reminiscent of Paul Gauguin's; another is a portrait of Grace Dunham (Lena's younger sister) and her girlfriend, Willa Nasatir, wrapped in an embrace. The couple posed for Eisenman, though she also works from drawings and found photographs or whatever's in her head. "It's the first time in, like, 15 years that I've painted a realistic portrait and used Italian glaze techniques," Eisenman says. "Maybe this is what getting the MacArthur does: I don't feel I have anything to prove, so I can do whatever the fuck I want."

Another new canvas offers a scene of friends at a party in Williamsburg—"an ideal moment of togetherness and community," she says. But disrupting the reverie are her so-called *Shooter Paintings* in which enormous abstracted faces, with the graphic pop punch of a Tom Wesselmann work, point

"Maybe this is what getting the MacArthur does: I don't feel I have anything to prove, so I can do whatever the fuck I want."





“I’m fascinated by that contrast between tenderness and the intrusion of the real world.”

a gun straight at the viewer. “They’re like the crasher at the party,” she says. “These terrible news stories that come crashing through in close-up. I’m fascinated by that contrast between tenderness and the intrusion of the real world.” She’s convinced that aggression and empathy—or “whatever the active feeling is”—get transcribed into paint by the artist. “To me, what carries the emotional content in paint is not the image; it’s really the texture. Texture is sculptural, and it’s a very primal experience.”

NO DENIAL

Eisenman’s father is a Freudian psychiatrist. As a kid growing up in suburban Scarsdale, NY, she loved listening to him interpret dreams. Often, she recalls, they’d go for walks and talk about what he was reading. But when she came out during her freshman year at RISD, he took it hard, she says, and they endured “a few rough years.”

In *The Session* (2008) she painted what she deems was her worst nightmare for much of her career: “Ending up homeless, without shoes, on my father’s psychiatric couch. My way of coping with fear is to tame it with humor. Here’s this person whom I love who is also my nemesis. It’s not one thing or the other—it’s all at the same time.”

Her parents’ home is still filled with folkloric paintings by her Polish-born maternal great-grandmother, a self-taught artist. As a teen, Eisenman took private art lessons with an inspiring teacher who had given up painting (“because she had



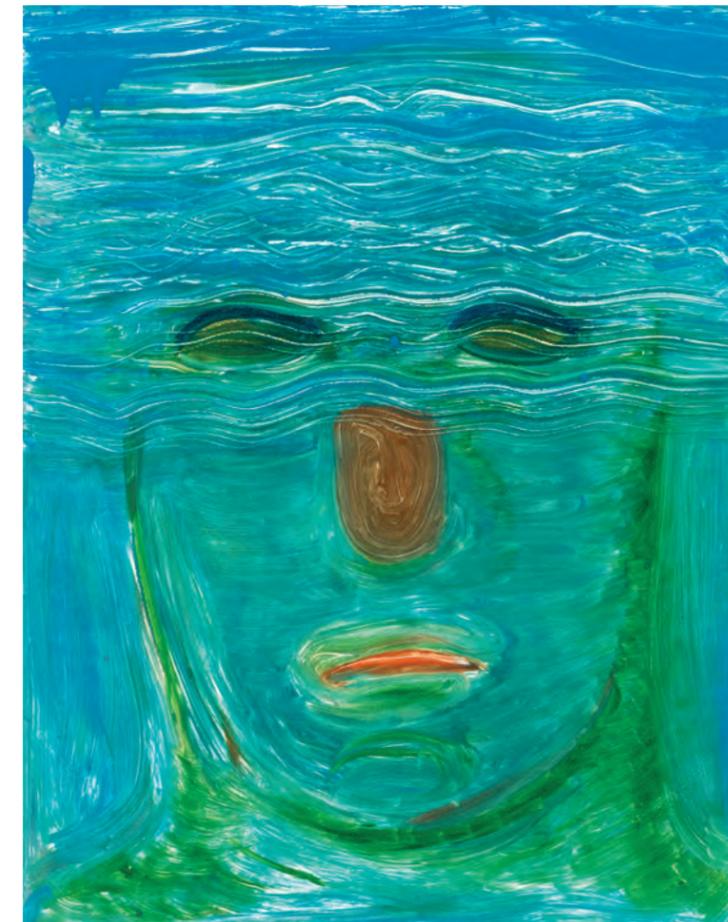
been kind of cock-blocked from being part of the art world,” Eisenman says). Most weekends, she would escape to the punk scene in the East Village, where the world she encountered “matched the way I felt. It was such a relief from Scarsdale.” She moved to the city the day after she graduated from RISD, in 1989, and for the next five years took on a series of “excruciatingly shitty jobs,” painting faux-marble finishes in hotel lobbies and patinas on headboards at a bed factory. At night she would occasionally paint murals on her bedroom wall.

Finally, in 1992, after Eisenman sold most of her drawings in her first group show—at Trial Balloon, a loft space in SoHo run by the artist Nicola Tyson—she devoted herself to making art full time. A year later, her work was included in *Coming to Power*, curated by the artist Ellen Cantor, at David Zwirner gallery. That survey of sexually explicit work made by and for women also presented pieces by Marilyn Minter, Cindy Sherman, Lutz Bacher and Louise Bourgeois.

Visions of ennui emerge in recent paintings such as *Watchers* (2016, oil on canvas, 44 x 53”) and *Weeks on the Train* (2015, oil on canvas, 82 x 65”). Below is another untitled monotype on paper from 2012.

Eisenman admits that at the time she had no idea who any of them were but recalls it as a heady period in which she felt “alive with pleasure” at being empowered for the first time. Critics quickly took notice. In the ensuing years, she took part in an exhibition at the Institute of Contemporary Arts, in London, that she liked—and another at the New Museum that she didn’t. Both shows, though entirely independent of each other, used the same title, *Bad Girls*, and explored feminist ideas in works by female artists.

By the early aughts, however, Eisenman felt stuck, tired of her tightly rendered crowd scenes and political jokes. What followed was a period of wild experimentation—in paintings, prints and sculpture—as she sought to loosen up her style with color and texture. She began looking more closely at the 20th-century masters. The figures in paintings like *The Breakup* (2011) and *Guy Capitalist* (2011)—with their squeezed-from-the-tube red mouths—shows her toying with color, form and abstraction. But she remained politically engaged too: *The Triumph of Poverty* (2009) portrays a downtrodden crowd following a leader who moves, literally, ass-backwards, while a child holds out an empty bowl.



Eisenman lives not far from her studio with her daughter George, 9, and son Freddy, 7. She shares custody with her ex-partner Victoria Robinson, a producer who still lives nearby, in the house that the couple restored and where Eisenman painted a mural in the kids’ bedroom. Though her apartment is in a stylishly converted warehouse at the epicenter of hipsterdom, its decor is decidedly homespun, with a living room that doubles as a workspace.

In the entry is a painting of a rugby match by her great grandmother; above the sofa hang “trades” from friends: drawings by Dana Schutz and Jason Fox, a woodblock print by Tal R and a drawing of Eisenman that Marlene Dumas made while the two sat in a bar in Amsterdam. Laid out on the living room floor are her children’s fantasy worlds constructed in Legos. Freddy’s is a Lower East Side tire shop; George’s is an oceanfront house in the Pines. “I really like the gay-rainbow tree house she made with a pool in the front yard,” Eisenman says.

When the kids were younger, Eisenman’s nostalgia for a way of life she felt she was losing to parenthood found its way into her paintings of people out celebrating, she recalls. “But then I realized that wasn’t true. That kind of life wasn’t over.” For her 50th birthday in 2015, artist friends Leidy Churchman and A.K. Burns threw Eisenman what she describes as a giant “rager” in a local garage, with the transgender poet and model Juliana Huxtable playing the role of DJ. “It might be the last night in my life that I will ever party like that,” she says.

In the wake of her breakup with Robinson in 2011—after 12 years together—Eisenman experienced a period of turmoil. “I was literally weeping when I was making these,” she says, pointing to images of the monotype portraits of heads that were shown to great critical acclaim at the 2012 *Whitney Biennial*. “Everything is dripping and underwater. You know, sadness is very fruitful for me.” She paused. “My emotional life and my work are so interconnected, but I have always felt embarrassed to talk about my art that way. It’s not cool. But what are you going to do? I’m stuck with it.”

This story originally appeared in *W* (4.21.16) and has been reprinted here with permission.

“My emotional life and my work are so interconnected, but I have always felt embarrassed to talk about my art that way. It’s not cool.”



For decades Kara Walker has been probing the haunting legacy of slavery and drawing attention to lingering racial pain points in the US. Here the MacArthur Award-winning artist explains some of the thinking behind her new large-scale works on paper, which were on view in the fall in The Ecstasy of St. Kara at the Cleveland Museum of Art in Ohio.

by **Kara Walker** MFA 94 PT/PR

BEYOND

SAVIORS DON'T ARRIVE WITHOUT MARTYRDOM at their heels. This is what I've learned lately.

Despite the human will to survive, when our humanity is accused of being false—[when our] capacity to envision a future in which we will be, in some measure, in control of our destiny is threatened at every turn by violence and recrimination—we are simultaneously forced into the streets and into ourselves to seek inspiration, comfort and hope from a spiritual, philosophical place. But sometimes we seek out a powerful leader whose very image is one of survival, success and trustworthiness: our President of Hope.

Black Lives Matter is the current incarnation of a civil rights movement that seeks (with increasingly narrow focus) to influence the hearts and minds of... mainstream America. Even the phrase makes a plea for what seems a ceaseless series of incidents of black men, women and children dying at the hands of police—or sometimes at the hands of non-black vigilantes and homegrown terrorists. The Black Lives Matter movement emerged in the summer of 2013 on the heels of the Florida court's acquittal of George Zimmerman, a man who gunned down unarmed black teenager Trayvon Martin. The movement gained momentum after yet another acquittal, this time after the police shooting of Michael Brown, an unarmed black teenager, in Ferguson, Missouri.

The Twitter hashtag #blacklivesmatter has become shorthand for a kind of race fatigue wherein African Americans express sadness—the overarching emotion here—and despair at each successive and increasingly prominent incident of police (or vigilante) violence toward black men and women... and children. Many of the shootings have been captured by cell phone cameras. Despite this permanent digital record—one that presumes millions of eyewitnesses—there have been no indictments for the shooters.

Perhaps Black Lives Matter shouldn't have become the rallying cry. Those three words—together—express so much doubt, invite so much invective. "All Lives Matter" has become the rejoinder in political spheres, but with this decade of mass shootings, police brutality and terroristic paranoia, it's hard to imagine what any of it really means. Seems like nobody matters much. That's the problem. Nothing really matters. Maybe we are beyond matter. Immaterial.

We are living in a nihilistic age, a vacuous blank space that opens up when hope is replaced by fear. Just when we feel some measure of certainty the order of life gets rewritten. In the American psyche, The Black President has long been a fantasy of the race-obsessed imagination. He (always a he) either represents the collapse of some white supremacist natural order—a "nigger," forever and always, who will take away your

MATTER



“Seems like nobody matters much. That’s the problem. Nothing really matters. Maybe we are beyond matter. Immaterial.”

guns and manhood—or, conversely, The Black President is the great savior of this endless race game that has played out over the course of our short American history. He will prove himself (and by extension, all black Americans) to be better, worthier, hardier and way cooler than all of the prior presidents combined. He is charged with a very tall order, indeed: to heal us of the flesh wound that keeps getting picked open, stopped, frisked, shot at and forgotten.

So [for eight years we had] a national leader who [kept] rising to the occasion, standing straight-backed, speaking healing words to the nation, kissing our bullet wounds and getting back to the business of state. I love him for taking on that role of The Black President, but I feel the same anxious fear I felt on election day [in 2008]: that he would not be long for this world—because despite the leader’s apparent humanity, the sight of his brown skin has unleashed too many ancient racist anxieties. Anxieties are not into change. I fear that Michael Brown and Tamir Rice and all the rest were killed as proxies for The Black President.

RESPIRE FROM BEING A BLACK GIRL

Going to Rome in 2016 was good medicine—[providing] a little distance from the violence in America and a cultural break from being perceived as a black girl. In Rome I was something else: a tourist and a foreigner. I was happy to adopt that role, to not speak the language and to stare agape at the people around me—and to laugh and criticize and wonder at the thousands of years of political intrigue and spirituality and torture embodied as a palimpsest of architecture, fresco and carved stone....

I have so far based my whole way of working on what happens when the complexity of human desire, contradiction, violence, passion and fear coalesces into simple parables, jokes and rudimentary images. In Rome, as in the United States of America, we are captivated by our own image: we seek true and “positive” representation. Here, though, in the US, we forget that truth encompasses idealized, fictionalized and authentic forms, all intersecting at different frequencies and tones, at different times. In a way, I think what people are calling for is parity—equally distributed types—not just this one-note black and white, victim/enforcer scenario that constitutes our simplified version of history.

previous spread:
A detail from *Submission* (2016, graphite lumber marker on paper, 64 1/4 x 95 1/4", framed)

above: *The Republic of New Afrika at a Crossroads* (2016, graphite, raw pigment, watercolor medium on paper, 113 x 215" overall, framed)

right: *Easter Parade in the Old Country* (2016, graphite lumber marker and charcoal on paper, 73 1/2 x 313" overall, framed)



“Some terrible thing is happening and we cannot figure out how it got this bad. Still, I believe in the power of people to creatively work our way to being a better community of souls.”

The Rome that I became enthralled with is the powerful Papal state whose power and wealth are the uncanny outgrowth of a small cult from the east. Even as I’m thinking this there’s been violence in Paris, Belgium, Istanbul, Beirut, in the name of a separatist cult; and mass shootings in Orlando, and, literally as I write, a retaliatory attack on police in Dallas, and on and on.

A pattern is developing—a civilian war that threatens to shatter our collective sense of belonging. Some terrible thing is happening and we cannot figure out how it got this bad. Still, I believe in the power of people to creatively work our way to being a better community of souls.

FREEDOM

Drawing is a process—a dance of skepticism and faith. Perhaps the drawing is preparation for a more solid objective or event. Drawing sets the stage for the future. Perhaps it’s a meditation on its own flawed being, existing as a series of spontaneous decisions, strung together and then selectively erased out. Perhaps the drawing remains in a state of suspended potentiality, never to be a “real” painting, but striving to be all the same, pencil mark by pencil mark.

Like our lives as political subjects, drawing represents freedom—an infinite set of possibilities. But unlike life, each choice in the activity is within the artist’s control.

[These] graphite and charcoal works, created in a burst of activity over three weeks in spring 2016, reflect ongoing questions I have about figuration—in addition to all the rest. They are related to how narratives of faith operate, and the enormous impact religion has had on colonizing and enslaving black people.

How closely do we cling to a 2,000-year-old text, and in what ways has that text been bent and reshaped to reflect the historic, political and personal circumstances of the New World, as well as its faith operators, charlatans, priestesses, preachers, savages and heretics? What power might I wield as an image-maker to mitigate, intervene, query and shatter stagnating racist “traditions”? What power do I have to examine the depth of longing people of color have for a sense of place and purpose in reimagining our collective past and potential future? ■

This essay has been excerpted from the exhibition catalogue accompanying *The Ecstasy of St. Kara*, on view from September through the end of December at the Cleveland [OH] Museum of Art.



top: photo by Ari Marcopoulos



DECEMBER / JANUARY

photographs and text by
Jo Sittenfeld MFA 08 PH + Thad Russell MFA 06 PH

Everything came to a head during the coldest, darkest days in New England as we confronted the unavoidable realities of life and death in our own family.

THAD

I'd like to begin this story at the end. Or at what might have been the end—and maybe should have been the end.

NOVEMBER 20TH: It's a week before Thanksgiving. I've left a very pregnant Jo and little Polly in order to drive up to northern Vermont to retrieve my 86-year-old father and bring him back to Providence.

It's supposed to be an overnight trip—to help him pack and close up the house. But when I get there, Dad is hunched over in his chair in the living room. He looks thin and tired, unshaven, confused, cold. He is sitting as close to the wood stove as possible, short of breath, foaming at the mouth, spitting clear, viscous phlegm into a cup every few minutes.

In a weak voice he says that his lungs aren't working and he can't get enough air. With his arm hanging limply over my shoulder I move him towards his bedroom. I take off his shoes and glasses, turn off his light, and kiss him goodnight. I go to bed shaken to the core.



JO

I'd like to begin this story at the beginning. Or at least towards the beginning. I'm at the midwives' office for another checkup and an ultrasound. There's a healthy heartbeat—and that little, tiny, rapidly fluttering shape amid the grey static. Even though I've been through this before with my first child, it's still incredible and awe-inspiring. I cry quietly, sharing this profound moment with an anonymous ultrasound lab technician.

NOVEMBER 21ST: Dad refuses to get out of bed. This is unlike him. He's lived an incredibly active life and always got up early to seize the day. He never went to a doctor or took an aspirin.

He grew up on a farm, played football in high school, went to MIT to study engineering and architecture, and had a long career designing and building houses. He became an expert skier back in the 1950s when downhill skiing was rebellious and dangerous. He spent a lifetime on mountains and scaffolds. He even had his own bulldozer.

In short, my dad was a stud. And now, maybe for the first time ever, he doesn't want to get out of bed.

I call my friend Bill, an emergency room doctor, and explain the situation. Bill tells me quietly and firmly, "Thad, your dad is very sick and needs medical attention immediately. Call 911 and get him to a hospital ASAP. Don't think about it. Just do it."

This is the last time my father will ever see his land or be in his own house or sleep in his own bed. In fact, it is the last time he will sleep in any bed that isn't in a hospital or nursing home. It's the last time he will live without the assistance of a walker or a wheelchair, a professional caregiver or an adult diaper.

Every month as I check in, the receptionist hands me a small sterile plastic jar with a top. I go to the bathroom, and without fail, pee all over my hand, the warm yellow liquid dripping through my fingers into the toilet bowl.

NOVEMBER 22ND: At the hospital, Dad's cardiologist puts it bluntly. "Your father needs a new heart and he's not going to get one. I've used up my bag of tricks. Have you thought about hospice?"

NOVEMBER 25TH: *The days are short. It's cold and dark and bleak. I'm due in seven weeks. I'm excited—excited to have a boy, excited for Polly to have a sibling, excited to grow our family. But I'm getting nervous about giving birth again.*

I'm nervous about driving Dad south from Vermont to Rhode Island. What if he dies in my car, somewhere in the middle of nowhere? What should I do? Keep driving? As we leave the hospital, the nurses reassure me. Wrap him in blankets. Blast the heat. Keep him hydrated. He's going to be fine.

Twenty minutes after we leave the hospital, we stop for milkshakes. Dad is excited—he loves milkshakes. He joyfully sucks on his straw, feels the warm, afternoon sun through the windshield and exclaims, "Oh, that sun feels good!" Fifteen minutes later—and for the rest of the five-hour drive—Dad is asleep, his mostly full milkshake resting precariously on his lap.

At the nursing home, we are greeted by a wheelchair-pushing attendant in a parking lot near a dumpster. We take a slow,



noisy elevator up to his floor and find his room. Empty beige walls, dark curtains, a worn-out La-Z-Boy and a hospital bed—all lit with a dim, overhead fluorescent lamp. If I am now responsible for the quality of my dad's life for whatever time he has left, I know I'm already letting him down.

NOVEMBER 26TH: *Any medical setting makes me panic. Waiting rooms, doctor's offices, hospitals.... It's all the same. I even feel nervous at the optometrist. I fret over little stuff: having my blood pressure taken or getting my blood drawn. I also fret over big stuff.*

I try to distract myself by reading old copies of People magazine or pamphlets about birth control. I study the diagrams and the 3D models of the ovaries, fallopian tubes and uterus. I'm struck by how faulty my understanding of my own anatomy is.

Dad's vital signs are bad. He has trouble breathing and now needs oxygen full-time. It's Thanksgiving morning and he is taken by ambulance from the nursing home to Miriam Hospital. I meet him in the emergency room, abandoning Jo to cook her first turkey and prepare for a house full of in-laws. The ER staff does a battery of tests and confirms what we already know: Dad is suffering from late-stage heart failure.

But after a few hours, he's released, and I bring him home for Thanksgiving dinner.



DECEMBER 3RD: *I have another ultrasound this morning. Baby seems good, around 5 lbs and head down. Plus the ultrasound tech tells me I have one of the healthier placentas she's seen in a while.*

DECEMBER 4TH: We go to a new cardiologist. Dad is pale and listless. He can't breathe or stay awake. He does his best to comprehend what the doctor is saying, but starts to nod off.

DECEMBER 5TH: Dad is admitted back into the hospital, and they start him on a new medication. Milrinone, I learn, is sort of a miracle drug for heart failure patients.

DECEMBER 7TH: *We drive down to the beach as a family, just as the sun is setting. It's cold and invigorating.*

I'm huge and pregnant. Slow slow slow. I'm so nervous about the pain and the intensity of giving birth. I don't feel as strong this time as I did last time. I feel tired and stressed and fat and worn out.

DECEMBER 10TH: The Milrinone is working. Dad has perked up noticeably. He is lucid, happy, talkative, curious, funny—and hungry! He's flirting with the nurses, especially with a young physician's assistant named Deanna. *Dad is back!*

DECEMBER 12TH: *I love my midwife Linda. She's strong, capable, no bullshit. Still, every time she sticks her hands or her instruments up my vagina, it makes me tense.*

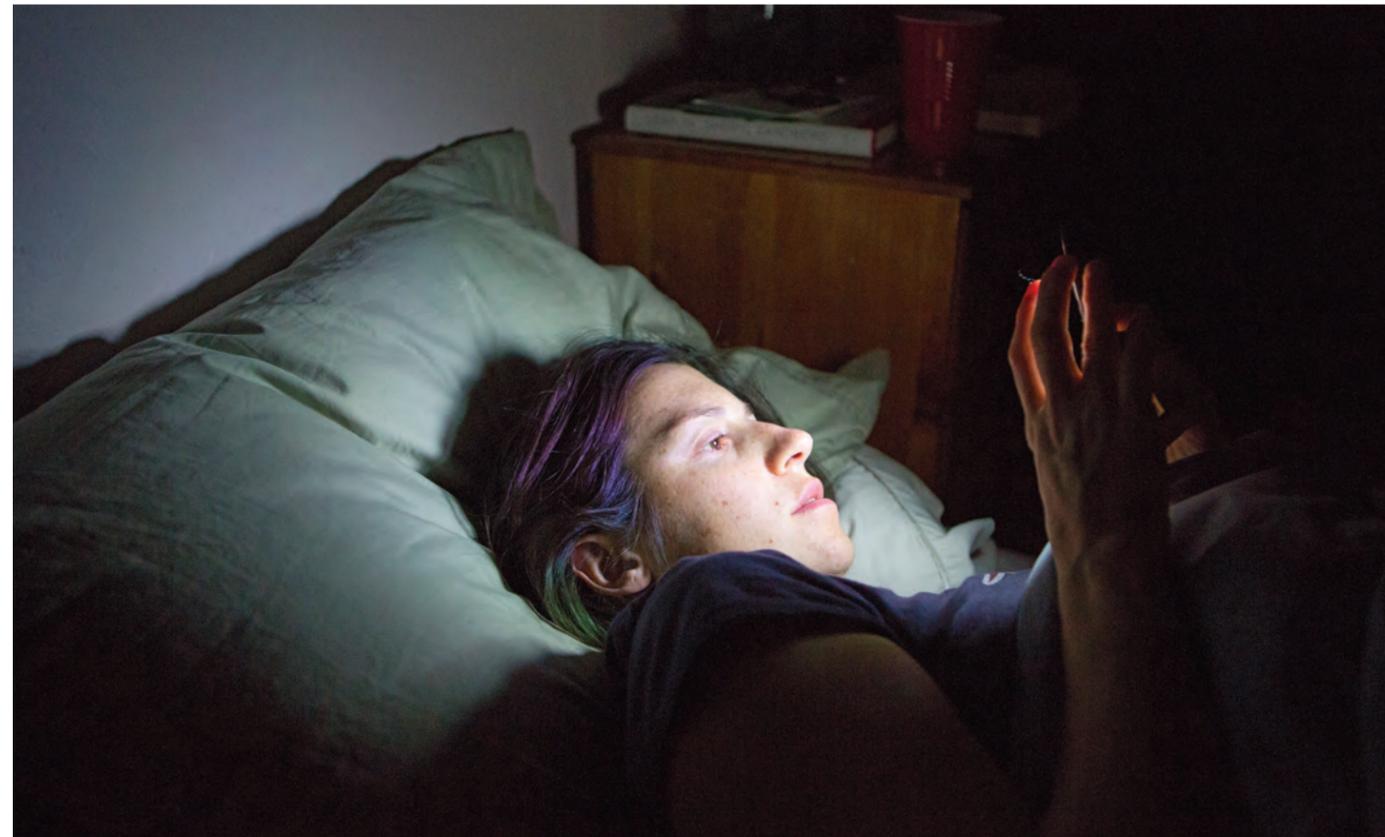
When Linda leaves, I take off my paper gown and use it to wipe off the copious amounts of KY jelly she's just used to shove things inside me.

DECEMBER 14TH: There's a problem. No one at nursing homes in Rhode Island has heard of Milrinone, and nobody wants to take on the work—and the risk—of administering it. The hospital wants to discharge Dad, but no facility will take him while he's on the drug that is clearly saving his life.

I literally haven't moved from the couch today. I thought I was going into labor last night. There was a big storm and I was sure the barometric pressure dropping would bring the baby. It's freezing. It's 14 degrees, headed to zero tonight.

DECEMBER 15TH: Jo and I are considering moving Dad into our house. Screw the nursing homes! What if we move him and his Milrinone IV drip into our dining room, swapping out our table for a hospital bed? We'll hire a visiting nurse and a physical therapist—whatever he needs—and allow him to live with us for the rest of his days. We'll take care of him, just as he surely would have taken care of us. We'll have one last Christmas together. Maybe he'll get to meet his grandson. Yes! We can do this. It feels right.

My sister-in-law, Sarah, says, "You're crazy!" On the phone from North Carolina she adds, "You have a three-year-old daughter to take care of, you're nine months pregnant."



“If I am now responsible for the quality of my dad’s life for whatever time he has left, I know I’m already letting him down.”

Thad Russell MFA 06 PH

You have jobs. This idea is beautiful, and romantic, and heroic, but it's also a mistake. It won't be good for you and it won't be good for Dad."

Sarah is right. We decide to let professionals take care of Dad from here on out, as weird, wrong and guilt-inducing as it feels. We have an all-family heart-to-heart with Dad and explain the situation: he's going to go to a nursing home without the Milrinone.

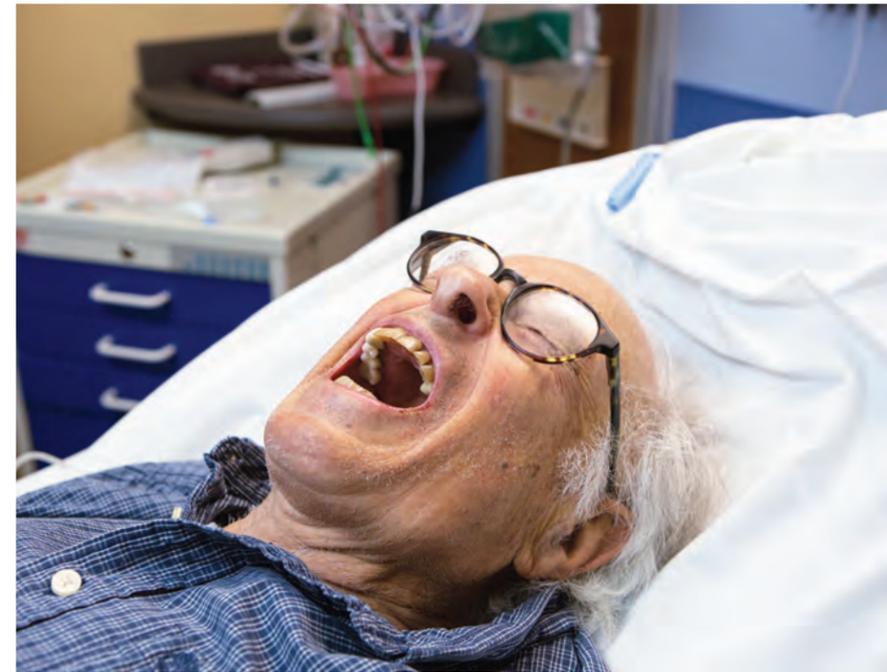
We move him to Bethany Home where he has his own blue-walled room with a hospital bed, a La-Z-Boy, a flat screen TV and a south-facing window. It's sterile, but also bright.

DECEMBER 16TH: *We decide to move Polly out of her crib to make room for the baby. We go to the mall to get sheets for her "big girl bed" and a watch strap for Thad. While he's dealing with a watch saleswoman, Polly keeps running away from me. She runs into the women's lingerie section, and hides among the bras. I'm getting more and more mad, but she thinks it's funny.*



“Through the pain, I think how fitting it would be for [Thad] to miss the moment because he’s dealing with Sam.”

Jo Sittenfeld MFA 08 PH



DECEMBER 24TH: It’s Christmas Eve. Dad’s back in the ER because he was having trouble peeing and when the nursing home staff tried to insert a catheter, something went horribly wrong.

Now, a young, good-humored urology resident is trying to make things right. There’s a lot of blood, a lot of pain—and a total lack of privacy. I am at Dad’s bedside the whole time and at one point I even help with the procedure.

DECEMBER 25TH: It’s 6:30 AM on Christmas morning. I’m sitting by the Christmas tree, it’s cold and totally quiet. Polly and Thad are still asleep. Everything feels so hard.

I’m due in three weeks. Sam’s dying, in his nursing home, peeing and bleeding. Thad’s trying to keep everything together.

Amazingly, Dad is able to be at our house on Christmas Day. Everyone always said that he would hang on for one last Christmas—one last holiday with the family. I like that idea. But I’m not sure it’s true.

I think Dad is just trying to stay alive. He doesn’t give a damn about Christmas, or any of its trappings: trimming trees, wrapping presents, singing carols, going to midnight mass. He doesn’t believe in Santa Claus, or even Jesus for that matter. But he does like a good turkey dinner, so who knows?

JANUARY 9TH: I wake up at exactly midnight with contractions. Around 6 AM the contractions get closer together. Polly wakes up and thinks it’s funny that I’m mooing like a cow. Thad and I take Polly to a neighbor’s house and head to the hospital.

I have another killer contraction in the lobby. I’m on all fours on the floor, moaning. People are staring.

Once we finally get to the room, I get into the tub. It feels good to be in the water but the contractions hurt like hell. The tub is blue and warm, and I’m thirsty and want coolness. Things are painful and intense—after the tub I’m on a ball, then on the bed, then standing, then on the toilet, then back on the bed, lying down with Thad behind me.

I feel like I’m not pushing right. I’m getting impatient. They have me reach down and feel the baby’s head. It’s slimy, but right there.

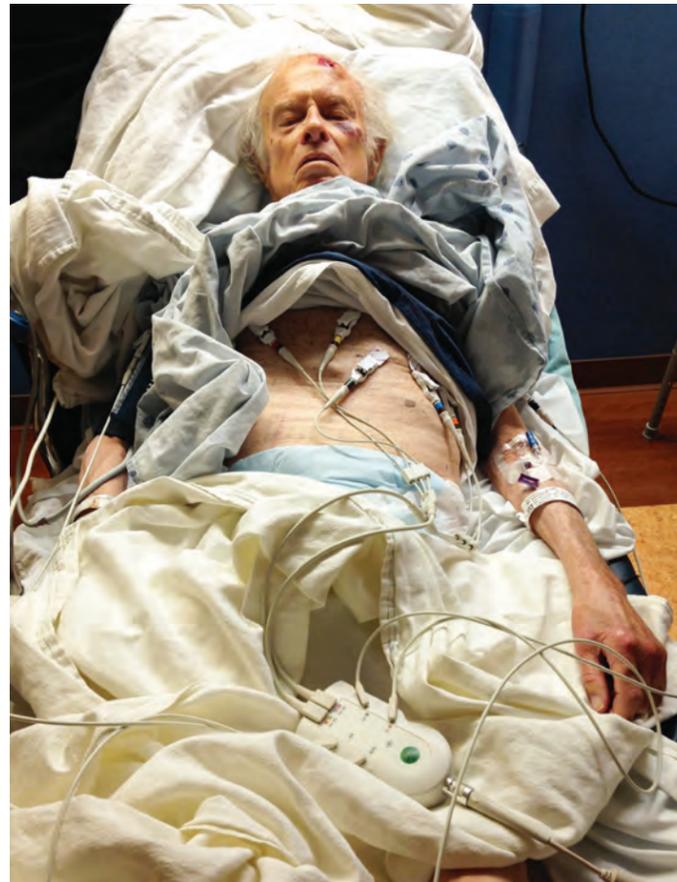
Thad is on the phone in the next room trying to coordinate a urology appointment for his dad when all of a sudden things intensify. The baby’s head starts crowning, and it burns like hell. The nurse runs out to get Thad. Through the pain, I think how fitting it would be for him to miss the moment because he’s dealing with Sam.

But Thad comes back. And with a few more pushes our baby is out.

When they hand him to me, he’s big and grayish, but pretty quickly turns pink. It’s intense and beautiful and crazy and amazing. He lies on my chest, still connected through the umbilical cord, and Thad and I just take him in.

I can barely see—my eyes are swollen and sore from pushing so hard. But I’m thrilled that baby Curtis is on the outside safely.

The midwife Linda follows up on her promise to buy me breakfast and gets me a bagel with cream cheese, three eggs with cheese, bacon and an order of French toast. It’s just about the most delicious thing I’ve ever eaten in my life.



JANUARY 13TH: Jo and I are excited to take our baby boy to Bethany Home and introduce Curtis to Dad. But our pediatrician advises against it. You don't want to bring a newborn into a nursing home, he says. "Too much sickness. Way too dangerous."

We compromise; we go to Bethany, but we ask Dad to put on a jacket and meet Curtis outside. It's freezing!

But Dad is excited to meet his first grandson—and he's also a little confused. He keeps calling him Matt, and asks when we have to give him back.

JANUARY 22ND: *It's 3:40 in the afternoon. We had a huge snowstorm last night and it's 15 degrees outside. Curtis is asleep on my lap. I feel so lucky—he just makes my heart swell.*

I've cried a lot these past two weeks, partly due to the crazy hormones. But I'm also just overcome with love for my children.

JANUARY 24TH: A nurse calls to tell me that Dad has fallen. I meet him in the ER, again. He looks pretty beat up, and has a big gash on the top of his head.

When I ask him what happened, he says it wasn't his fault. A nurse's aide moved his walker. They do the same battery of tests. And once again, the test results worry the ER doctors.

And yet he survives—for days, then weeks, then months.



All winter, I visit Dad as often as I can and for as long as I can. Sometimes I go alone, sometimes we go as a family. Dad is often in his wheelchair in the common room, surrounded by other wheelchair-bound nursing home residents in various states of unconsciousness.

They're all "watching" some terrible daytime TV game show at maximum volume. Dad's head is slumped over, but he looks up and sees us and says, "Oh, there you are," in a way that seems sad and plaintive, and always breaks my heart.

I feel conflicted—it's not that I want Dad to die, but I also know that this isn't the way he ever wanted to live.

Sometimes as a mother I feel like I'm having an out-of-body experience. Like, who are these people who I have to feed and clean? It still surprises me that I have to take care of them. Every. Single. Day.

I realize the last 10 months of my father's life have been surreal—for him and for me. They have been so unlike the previous 86 years.

For me, the hardest part of motherhood is being so tired, and still having to deal. It's being exhausted and going to sleep, only to be woken up an hour later by a screaming child.

For a man who was never sick, his life has suddenly become all about managing a chronic illness—and being assaulted by the litany of medical procedures, prescription medicines, symptoms and side effects related to it.

The easiest part of motherhood is unconditionally loving these little humans. It's the knowledge that you would give everything to keep them safe and protected.

He's been in a medical limbo, too sick to really live but not sick enough to die.

*Dear Family & Friends,
We are sad to report that Sam died Friday evening. He was 87 years old.*

For the past year, Dad continually impressed us with his dignity, toughness and overriding will to live. He—and we—were rewarded with some distinctly good days that we will never forget.

In the end, he passed quietly and gracefully, surrounded by his family (including his bouncy and bubbly baby grandson Curtis, who played happily at the foot of his bed), and a wonderfully compassionate team of rotating attendants and nurses.

*Ever the solar animal, he waited until just after sunset to pass. With love and thanks,
Thad & Jo* ■

“Even within the practice of art and design, identities are complex and increasingly difficult to categorize.”

LEARNING FROM OURSELVES

FROM THE BEGINNING of time artists have articulated and advanced their cultures. And cultures have been defined from multiple perspectives, drawing both from internal motivations and external cogencies.

Identity—the distinction of individuality—helps us to define who we are and what we do both within and outside of those cultures. Those of you who make art know that your work can be an effective pathway to bringing previously nonexistent idioms and language into the world. You help to put into visual language new experiences and new propositions that map and reveal what your imagination prototypes and evolves. Whether expressed in ideas, experiences or objects, new languages can therefore establish and encourage perspectives that move beyond the mainstream.

As artists and designers, we help to clarify and delineate new frames while also confronting complex social structures. These structures are like tapestries that are woven with the fine threads of assumptions and layered with textured levels of power. In many instances, the narratives depicted in these structures are antithetical to what defines us individually. And the deeper we delve into understanding what defines us uniquely, the more we begin to unravel these oppressive threads and experience our overarching humanity—a place where our individuality can actually help us understand how much we have in common.

As alumni know so well, RISD students are not only encouraged to delve into the deep well of personal intent and identity, but to expertly mine conceived expressions from that internal space and then manifest those discoveries in the external world. This kind of practice takes more than skill and commitment; it requires the development of a capacity to set aside obstacles of judgment and to be incessantly brave.

On a recent visit to the art and design fairs in Miami (see page 58), where alumni exhibited work throughout the city, that sense of bravery was evident. The very act of making is in itself a leap into the chasm of the unknown, but the decision to make images and forms that will stir controversy—not for the sake of provoking, but to articulate new forms of thought and to challenge old ones—requires a kind of courage that our culture needs more than ever right now.

We are living in complex and divisive times, when the very existence of one form of identity or another—along with our human, individual and deserved rights—are potentially under threat. Artists can help bring life to questions that others do not know how to form. Through your work, you can help to illuminate the very core of identity, and in doing so, impact the politics, economics and mores of our times.

IDENTITY, POLITICS AND THE ARTS

In addition to notions of personal identity—whether based on sexual orientation, race, socioeconomics, faith or gender—there is another kind of identity complexity that is marking how contemporary artists and designers self-identify, and that relates to “what we do.” RISD continues to be as committed as ever to education through specific disciplines. Yet artists and designers are creating new types of professional identity, drawing from those disciplines and then increasingly applying their education in multilingual ways. As they elbow out the walls of constraint around past forms of practice they find new versatilities. Painters are designing fashion, glass artists furniture. Architects are making shoes, printmakers are working three-dimensionally and sculptors are creating virtual worlds.

A few of the many works by alumni on view either at Art Basel Miami or in conjunction with the citywide arts celebration it triggers every year. Works such as *(I-r) Oh, Sweet, Bitter World* by **Farsad Labbauf** BID 87, pieces from the *Doll* series by **Nicole Havekost** 94 PR, signature silhouettes by **Kara Walker** MFA 94 PT/PR (see also page 30), ceramic sculpture by **Arlene Shechet** MFA 78 CR and haunting sculpture by **Huma Bhabha** 85 PR all show the honesty and bravery of RISD artists at their best.



“Through your work, you can help to illuminate the very core of identity, and in doing so, impact the politics, economics and mores of our times.”

So even within the practice of art and design, identities are complex and increasingly difficult to categorize. As a photographer turned furniture designer/maker turned professor turned administrator, I know the multiplicity of practice first-hand. All of these identities are still within my fingertips and all are still deeply enmeshed in the cognitive layers that direct my work in each morphing category.

This is a particularly interesting moment for thinking through the interrelationships of identity, politics and the arts. The traditional place of art—on the margins—has not diminished but rather enhanced and increased its potency. Artists bring unique skills to any endeavor—a heightened perception, an ability to quickly cut to the essential, a skill and passion for reframing questions and scenarios, a drive to manifest the truly new, the courage to work within a space of vulnerability, resilience and increased empathy.

Perhaps most importantly, artists bring the capacity to work beyond the verbal, communicating at the deep and visceral levels of the experiential. As **Kara Walker** MFA 94 PT/PR (see page 30) said in a

recent Q+A session at RISD, “We are sort of empathy dealers in a callous culture.” And she pointed out that artists are uniquely qualified to “flip the script.”

We are living at a time when norms, centers and the very roles and meanings of identity are shifting dramatically. By 2044, demographers predict, we will live in a “majority-minority” nation—meaning that no single racial or ethnic group will account for more than 50% of the population in the United States. We have already seen violent attempts to re-entrench the dominant structures of the past—but these are structures that will never exist again.

The special talents and capabilities we offer as artists and designers are more essential than ever in an economy that requires constant innovation and in a world that faces unprecedented political and social challenges. Artists and designers are not only uniquely capable of leading the way, it’s you who have the power to communicate through your work so much that needs to be said but that words alone cannot convey.

—Rosanne Somerson 76 ID





Preparing for Mars

During a yearlong independent research project, **Kasia Matlak** MID 17 and **Erica Kim** 18 AP/ID worked closely with longtime Industrial Design faculty member and NASA Coordinator **Michael Lye** 96 ID to design and prototype a spacesuit for a simulated mission to Mars.

In early December, the team unveiled the suit to a small group of visiting scientists and asked HI-SEAS Chief Engineering Officer **Andrzej Stewart** to try it on for comfort. Weighing in at approximately 50 pounds, the suit is relatively easy to put on and incorporates a carefully considered ventilation system that will clear the helmet of exhaled carbon dioxide and keep the wearer cool on top of Hawaii's Mauna Loa volcano, where the simulation missions take place.

"When you're designing for extreme situations," Matlak says, "you think a lot about function, comfort and ergonomics."

21ST-CENTURY ALCHEMY

Things were cooking in the Glass department the first week of November as students and faculty joined together with visiting scientists, art historians and glass experts to recreate a 16th-century recipe for gold ruby glass. Part of the ongoing festivities celebrating *50 Year of Glass* at RISD (see also page 56), the project grew from conversations between Department Head **Rachel Berwick** 84 GL and Columbia University historian **Pamela H. Smith**, who directs *The Making and Knowing Project* at Columbia.

For the past three years, Smith has been leading a team of scholars, scientists and expert makers studying a 340-page manuscript from the collection of the National Museum in Paris. Written by an anonymous 16th-century French author/practitioner, the early "how to" book contains step-by-step instructions for a wide range of artisanal techniques—everything from life-casting in metal to taxidermy to counterfeit gem production. Since the research involves scrutinizing the manuscript's recipes and instructions, Smith turned to RISD for testing the gold ruby glass formulation.

Guided by department technician **Hunter Blackwell** 12 GL, the team toiled for three days to recreate the recipe. When the formulation didn't seem to be yielding the desired results, another visiting glass expert, **Glen Cook**, remained optimistic.

"Chemistry didn't even exist as a discipline when this manuscript was written," Cook explained. "But it's exciting to imagine that we're reconstructing the same experiments the author conducted almost 500 years ago. And failure—understanding why things *don't* work—is an essential part of figuring out why other things *do* work."

Visiting historian **Pamela H. Smith** (top photo, far left) and glass expert **Glen Cook** (far right) teamed up with Glass students and faculty to recreate a 16th-century recipe for gold ruby glass. Department Head **Rachel Berwick** 84 GL (bottom right) and Associate Professor **Jocelyne Prince** MFA 94 GL were also fully engaged in the process.



IMAGINATIVE INSTINCTS



When artists **Rick Lowe**, **Julie Mehretu** MFA 97 PT/PR and **Shahzia Sikander** MFA 95 PT/PR (see also page 18) got together at RISD for an open conversation, it was two days after the US presidential election—and the friends couldn't help but talk politics.

The conversation among the three MacArthur Award-winners, which centered around their shifting roles as multicultural artists, was part of a fall series spearheaded by Sikander in conjunction with her appointment as RISD's 2016 Kirloskar Visiting Scholar in Painting.

"If art is about the instinct to imagine the future," Sikander pointed out, artists carry a responsibility to be highly engaged citizens. "Power is all around us," she continued, "but there's no imagination"—in

government, the recent campaign or many of the leaders charged with solving global issues.

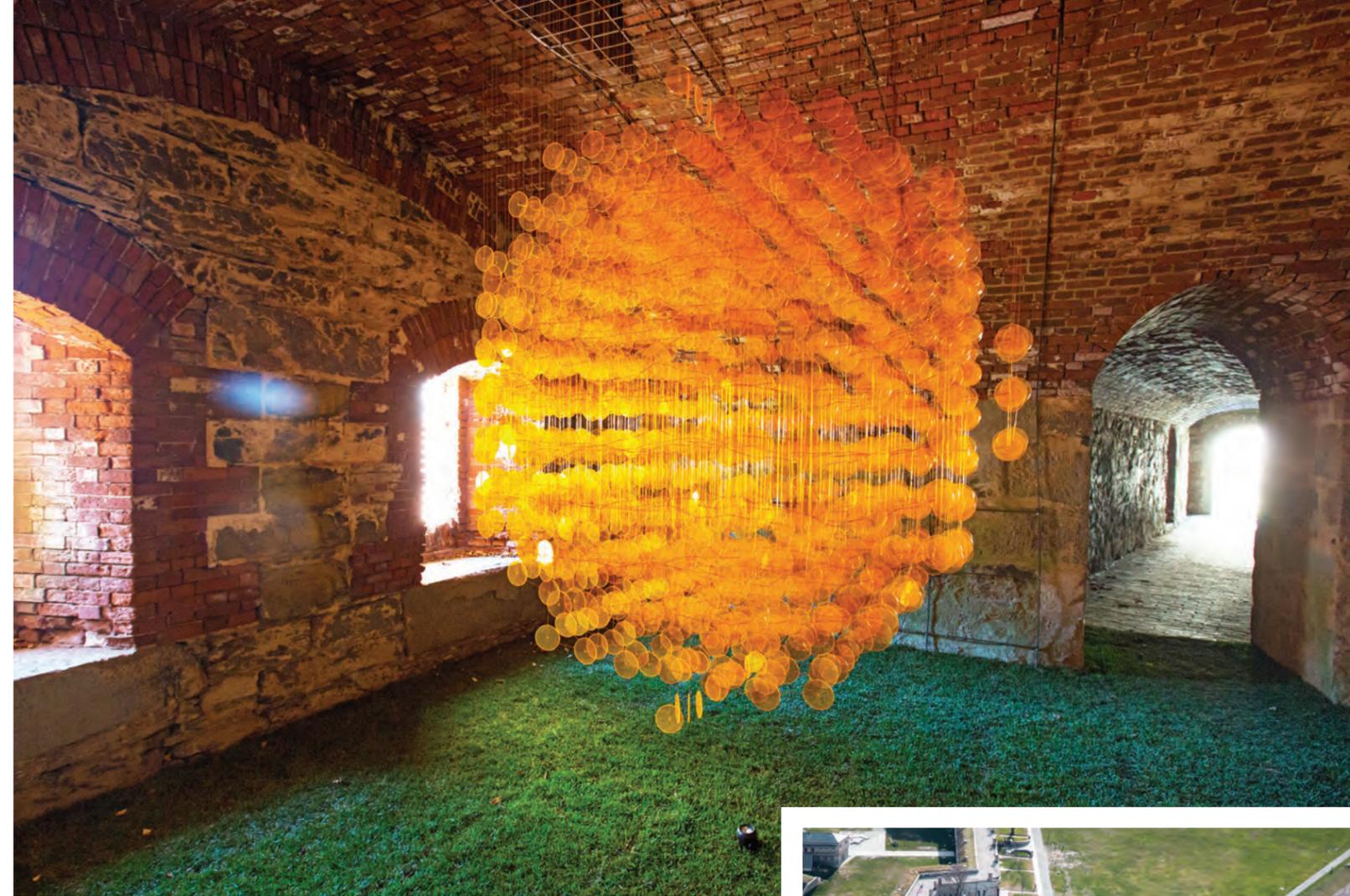
"America's democracy is a long arc of tumultuous moments," noted Lowe, who is best known as the founder of Project Row Houses in Houston—a social experiment to support the city's African-American community through a celebration of art, history and culture. "But life is a journey. We just need to keep trying to figure out how to progress."

"I felt smacked down and knocked to the ground [by the election results]," said Mehretu, a gay woman of color who admits she was hard-pressed to explain the outcome to her two sons. "But to paraphrase **Toni Morrison**, this is precisely the time when artists go to work. This is how civilizations heal."

Intimacy Queered

"Difference, fluidity and fluctuation" were the guiding principles behind a wonderful fall show at the Gelman Student Exhibitions Gallery in the Chace Center. Curated by Sculpture seniors **Leah Aegerter** 17 SC and **Yannik Stevens** 17 SC, *Intimacy queered* featured student and recent alumni work such as this piece, *Conquer & Divide* by **Stephanie E. Hanes** MFA 17 CR, exploring widely varied interpretations of queer identity and relationships.

"When we started envisioning the show," says Stevens, "it began with a lot of conversations about how our very different experiences of queerness are influencing dating and friendships and the way we interact with people and spaces. We really just wanted to create a space for those representations to exist and be validated."



SITE-SPECIFIC ECHOES OF HISTORY

At the culmination of *Fort Adams: Site Installation*, an interdisciplinary fall studio co-taught by Sculpture Critic **Chris Sancomb** 93 SC and Assistant Professor of Textiles **Mary Anne Friel**, 15 students presented phenomenal site-specific installations at historic Fort Adams State Park in Newport, RI.

Originally established in 1799 as a military base overlooking the entrance to Narragansett Bay, the fort offered ideal fodder for the imagination, especially once students toured the buildings and grounds on multiple occasions with historian **Steve Marino**.

For the 10-day show in December—which included performance pieces and public tours—**Renee Yu Jin** 18 SC created a peaceful space inside the fort through her luminous installation, *The Sun Will Come Out Tomorrow* (above), while **Charlie Ehrenfried** 18 SC and **Malaika Temba** 18 TX created a piece called *Land* and **Minhee Kang** 17 TX hung iridescent woven columns that shimmered and waved in the breeze in remembrance of 12 soldiers who once lived in the barracks.

All of the projects attempted to "parse out not just the written truths of the fort," **Odette Blaisde** 18 SC points out, "but also the psychic energy of the place, the forgotten lives of some of the people who lived there and the implications of the space in its current state."

right: aerial photograph by John Supancic

For more campus news, go to risd.edu/news.

BALANCING THE BOOKS



When she arrived at RISD in late August, newly appointed Dean of Libraries **Lareese Hall** says she felt like she was coming home. “Every library is different and every community is different,” she explains. “What I love about RISD is that we have permission to question everything here. And I don’t need to explain myself as much as I have in the past. People understand the nuances of creative inquiry and the many ways there are to conduct research.”

In her previous role as architecture and art librarian at MIT, Hall relished the challenge of connecting teaching, learning and research in a science-oriented setting. Now that she’s overseeing RISD’s core academic resources—the Fleet Library at RISD, the Nature Lab, the Writing Center and Campus Exhibitions—she has even more opportunities to make vital connections in support of student and faculty research. And thanks in part to her own undergraduate education at a liberal arts college (Oberlin) and the MFA in Writing she earned from Goddard, she’s particularly inspired by RISD’s view of the liberal arts “as an art form.”

“In my own creative work, I surround myself with books, artwork, podcasts and ideas,” Hall adds. “I still remember going to the library as a kid and getting my first library card, and I want to share that sense of wonder with everyone who enters the library.”

“What I love about RISD is that we have permission to question everything here.”

newly hired Dean of Libraries **Lareese Hall**



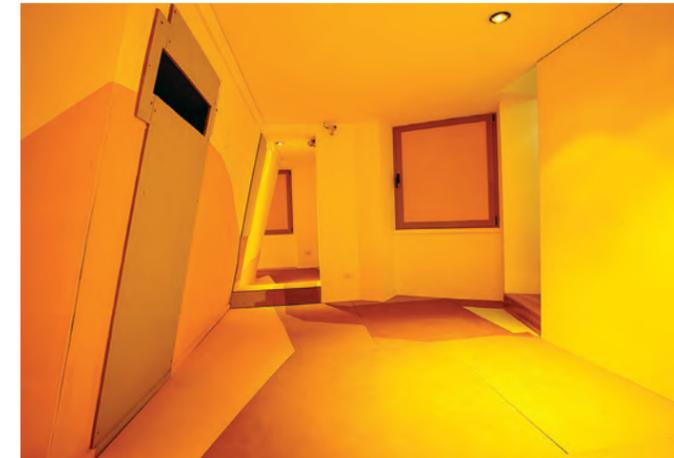
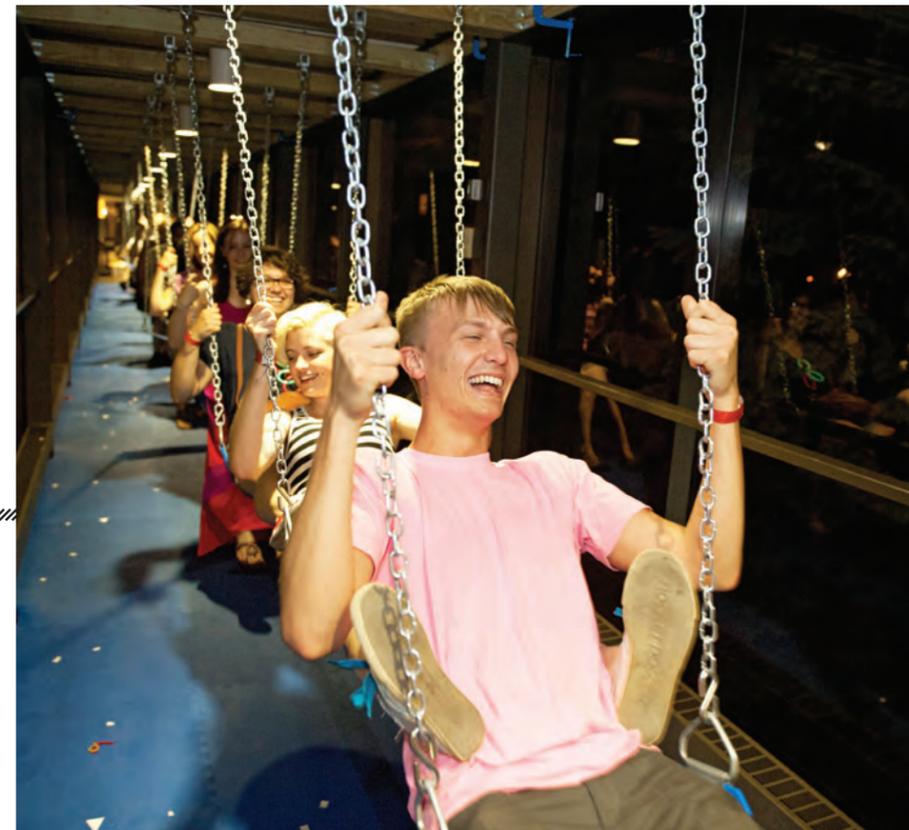
RECORD NUMBER OF NEW HIRES

In the fall RISD welcomed 13 new full-time faculty members—a record-breaking number for one year—in nine departments.

Three new assistant professors joined the Graphic Design department: **Paul Soulellis**, an authority on web-to-print design, British designer **James Goggin** and **Keetra Dixon**, who’s known for leveraging emergent technologies and considers RISD students “phenomenal: hardworking, on point, smart and engaged in active dialogue.”

The Sculpture department welcomed Associate Professor **Lisi Raskin** as department head and Assistant Professor **Heather Rowe** as graduate program director. Raskin, who came to RISD from Tyler School of Art in Philadelphia, is especially happy to lead the department since “this is an incredible and experimental moment for sculpture. Our charge as educators is to show students a very broad approach to the medium—to give them roadmaps that will help them get where they want to go.”

Associate Professor of Printmaking **Megan Foster** ’00 PR has returned to RISD—this time as a teacher—and Canadian designer **Patty Johnson** joined the Furniture Design department as an assistant professor, describing the move as “the best professional decision of [her] life.”



She previously taught at Syracuse University and has been inspired by RISD furniture makers since her student days at the School of Crafts and Design outside of Toronto.

Other talented new faculty members include Assistant Professor of Architecture **Emanuel Admassu**, founder and principal of two design practices focused on spatial translations of contemporary culture; award-winning Assistant Professor of Landscape Architecture **Suzanne Mathew**; Turkish architect and Associate Professor of Experimental and Foundation Studies **Asli Serbest**; new media sculptor and Assistant Professor of Digital + Media **Matt Kenyon**; and two new assistant professors in the History, Philosophy + the Social Sciences: sociocultural anthropologist/architect **Namita Dharia** and political economy scholar **Alero Akporiaye**.

clockwise from left to right: Antlers (2015) by Associate Professor of Printmaking Megan Foster ’00 PR, Haiti metal bowl set by Assistant Professor of Furniture Design Patty Johnson, High Positive Void Coefficient by Sculpture Department Head Lisi Raskin, Supermajor by Assistant Professor of Digital + Media Matt Kenyon and Swing Hall, Swing All (2012), a piece by Assistant Professor of Graphic Design Keetra Dixon that highlights the joy of social interaction.

These pieces, *Vestigial Bonheur du Jour* and *Chair* (1997–2000) by Professor **John Dunnigan** MFA 80 ID, are part of the RISD Museum's permanent collection.



FIRST ENDOWED FACULTY CHAIR

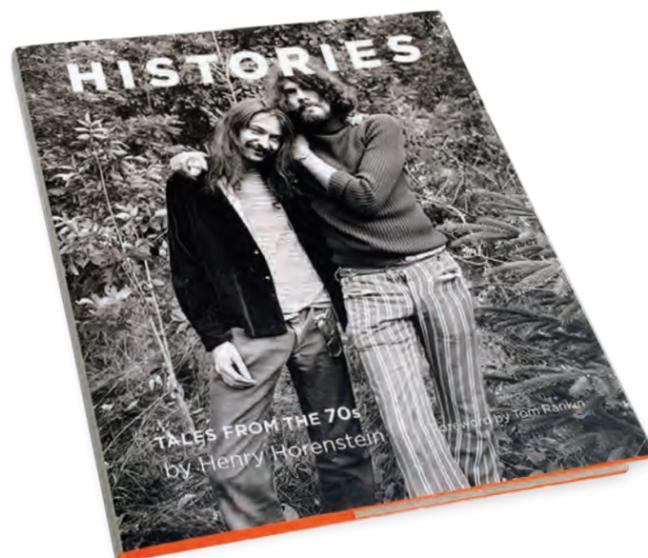


Professor **John Dunnigan** MFA 80 ID will hold the first Schiller Family Endowed Chair in Furniture Design – RISD's first endowed faculty position. An accomplished studio furniture maker, he has taught here since he was in grad school in the late 1970s and helped found and now leads the Furniture Design department. Dunnigan is also currently serving a two-year appointment as a Mellon Faculty Fellow at the RISD Museum, where he works closely with curators and

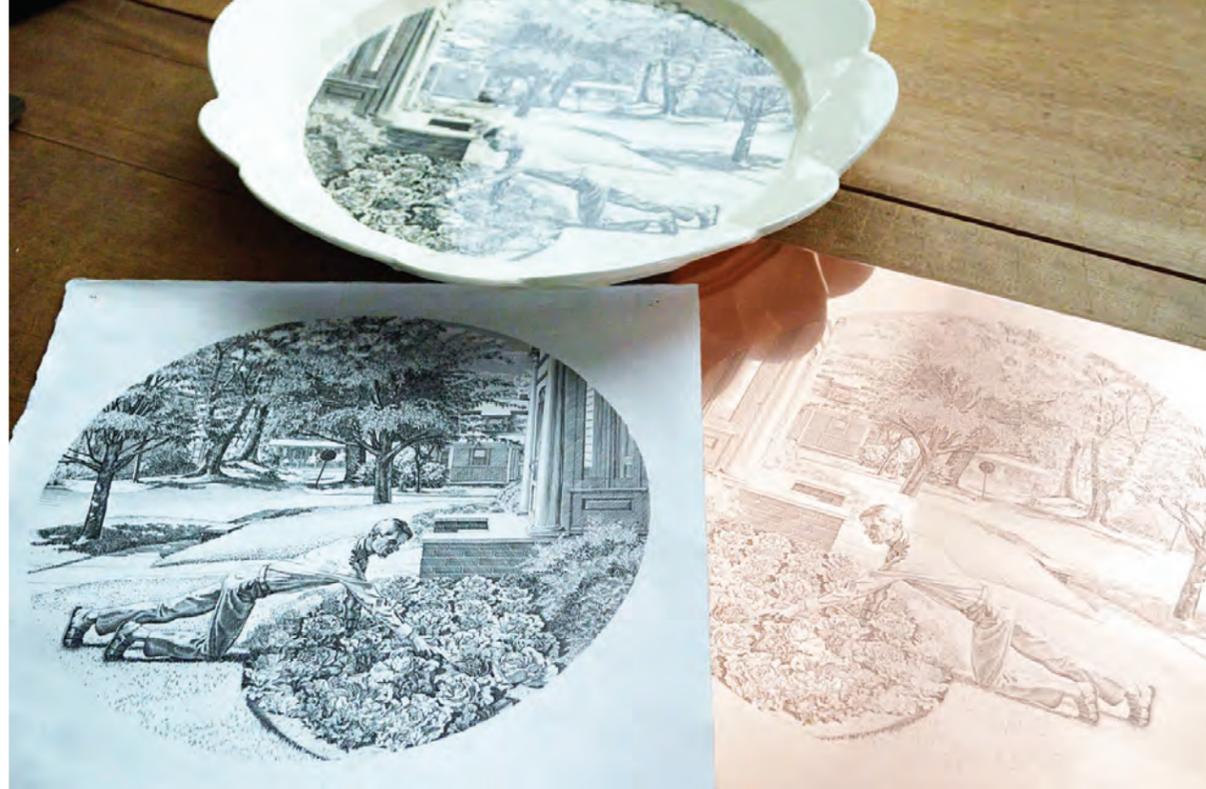
fellow faculty members to further object-based learning at RISD.

RISD parents Kim and Phil Schiller chose to support this new faculty chair position in recognition of the quality education their son **Erik Schiller** 14 FD received at RISD and in the Furniture Design department in particular.

"Endowed faculty positions are incredibly important to the advancement of academic distinction at RISD," notes President **Rosanne Somerson** 76 ID. "They help us recruit and retain exceptional teachers and scholars, and serve as both an honor for the professor who holds the chair and as a lasting tribute to the donor who establishes it. We are deeply grateful to the Schiller family for their generosity and for helping to further excellence in teaching at RISD."



Histories: Tales from the 70s (2016, Honky Tonk Editions), a handsome 144-page hardcover made possible by a Kickstarter campaign, is one of two new books by Professor of Photography **Henry Horenstein** 71 PH/MFA 73. At the end of the year he also released *Shoot What You Love: Tips and Tales from a Working Photographer*.



Last fall Professor of Printmaking **Andrew Raftery** showed *Autobiography of a Garden in Twelve Engraved Plates* – a solo exhibition showing the outcome of an eight-year labor of love – at the Ryan Lee Gallery in NYC. The project was inspired by the printmaker's dual obsessions with gardening and 19th-century English transferware.

FACULTY NEWSBITS

Cultural historian and Dean of Liberal Arts **Dan Cavicchi** recently helped create two permanent exhibitions at the GRAMMY Museum Mississippi. He wrote content for a series of short films that address how popular music influences contemporary culture overall and created content for *Mississippi Music Table*, a huge interactive digital display that serves as the museum's core exhibit.

Last fall Ceramics Critic **Ann Hirsch** co-created *SOS (Safety Orange Swimmers)*, a sculptural installation reflecting on the worldwide refugee crisis. Made of 22 brightly colored, larger-than-life cast-foam swimmers, the powerful piece hit the water in Boston's Fort Point Channel Basin in mid October.

In addition to serving as EHP chief critic this year, Assistant Professor of Painting **Angela Dufresne** won a Guggenheim Fellowship in the Fine Arts, which is enabling her to extend her stay in Italy and focus on her own work through this fall.

Yugon Kim, a critic in Interior Architecture, has been researching and developing Timber Waste Modular Units – environmentally friendly building blocks made from lumber mill waste that essentially double the material output of each harvested tree.

At its annual gala celebration on October 6, the Rhode Island Council for the Humanities presented HPSS Senior Lecturer **Tom Roberts** with its Lifetime Achievement Award for career achievements that demonstrate excellence and enrich public life.

WENDY SNYDER MACNEIL 1943–2016



Wendy's platinum-palladium print *Andrew Ruvido and Robyn Wessner* from the series *Hands* (1981) and *Stephanie and Her Sister* (1973) from the series *Biographies*.

Photographer, filmmaker and Professor Emerita **Wendy Snyder MacNeil** died at her home in Lincoln, MA on July 20, 2016 with her immediate family at her side. After teaching at Wellesley for more than a decade, she joined the faculty at RISD in 1976 and was a much-loved mentor to countless students – including such renowned photographers as **Natalia Almada** MFA 01 PH and **Sally Gall** 78 PH, among many others – before retiring in 2007.

Wendy studied with noted photographer Minor White just after he launched the Creative Photography Program at MIT. During her intensely productive two decades as a filmmaker and photographer, she constantly strove to develop new approaches to documentary image making and to extend the narrative range of photographic portraiture. She earned

Guggenheim and NEA fellowships while always exhibiting and publishing widely. Her work is now part of the permanent collections at MoMA, the Metropolitan and the Museum of Fine Arts in Houston and Boston, among others. In 2007 Wendy donated her archive to the Ryerson Image Centre at Ryerson University in Toronto, which hosted the 2016 exhibition, *Wendy Snyder MacNeil: The Light Inside, Photographs and Films*.

six degrees // connecting through the alumni association

“This is what RISD looks and feels like—dynamic, electric, interconnected and inclusive.”

President **Rosanne Somerson** 76 ID



CELEBRATING THE ESSENCE OF COMMUNITY

Better attended than ever, RISD Weekend 16 brought hundreds of RISD enthusiasts to campus from October 7–9. Alumni, parents and trustees came from throughout New England and the US and from as far afield as Bermuda, Canada, Cyprus, France, Germany, India, Indonesia, Puerto Rico, South Africa, Switzerland, the UAE and the UK, among other places.



On Saturday President Somerson (*center*) welcomed members of the Class of 1966 to their “half-century” reunion before moving on to host the 40th reunion of her own class. Meanwhile, other warm and joyous dinners were taking place throughout campus for alumni celebrating their 10th, 15th, 20th, 25th, 30th and 35th reunions. “All weekend I was delighted to catch up with friends and alumni I was meeting for the first time and hear about so many remarkable professional lives made possible by a RISD education,” Somerson noted.



Starting on Friday afternoon and going strong right through Sunday, visitors joined with students, faculty, staff and other members of the RISD family in looking at intriguing art and design work, asking questions about materials and process, taking hands-on workshops and generally enjoying each other’s company. On Friday evening, President **Rosanne Somerson** 76 ID (*above right*) hosted a welcome reception in the Museum’s Main Gallery and spoke briefly about where RISD is headed. On Saturday RISD trustee **Stu Murphy** 64 IL offered an animated RISD READS presentation.



At the heart of RISD Weekend, the popular *RISD Craft* sales exhibition on Saturday drew a record number of people eager to talk with the roughly 90 alumni and 30 students invited to show and sell their work. Boston-based artist **Jessica Auclair Smith** 07 JM (*above right*) earned the People’s Choice Award for both her jewelry designs and the exquisite paper flowers she markets through her

company Folium. And jurors selected **Matt Cavallaro** 10 ID (*above center*) as the recipient of the 2016 Emerging Artist Award, which recognizes an outstanding alum who graduated within the past 10 years. Available through his Providence-based studio Nest Homeware, his cast-iron cookware and kitchen accessories are inspired by nature and made to last a lifetime.

photos by Matt Watson 09 FAV + Jo Sittenfeld MFA 08 PH



Pioneers in glass **James Carpenter** 72 IL, **Toots Zynsky** 73 GL, **Helen Lee** MFA 06 GL and **Alex Rosenberg** 06 GL shared their thoughts on how the rigor and freedom to experiment they encountered at RISD continues to influence their artistic paths today.



Support for Ongoing Innovation

In honor of the *50 Years of Glass* milestone, **James Carpenter** 72 IL, **Michael Glancy** MFA 77 GL and **Toots Zynsky** 73 GL have each made generous gifts and pledges to help keep the program at the forefront of its field. Their support allows for increased scholarship funding, along with the mix of exceptional visiting artists, lecture series, demonstrations and other initiatives that set RISD Glass apart.

50 AMAZING YEARS OF GLASS

As the keynote speaker at RISD Weekend 16, glass artist **Tavares Strachan** 03 GL (right) captivated the crowd while marking the official beginning of *50 Years of Glass at RISD*—a celebration that continues through the end of this academic year.

In introducing her former student, Glass Department Head **Rachel Berwick** 84 GL noted his “perpetual desire to question what is as a means of discovering the possibilities of what *can be*.” The medium of glass, said Strachan, is perfect for changing cultural perceptions—or what he calls “shifting the center.”

The inspiring conversations marking the 50th anniversary of RISD’s Glass department continued with two panel discussions on Saturday and a presentation of a piece called *Glass Menagerie* by the NYC-based duo Gibson and Recoder on Sunday.

During a lively Q+A session following Strachan’s keynote, the NYC-based artist shared the depth of research behind his disparate projects, along with his concerns about climate change and pollution and ongoing tension around issues of race and identity.

“I’m worried about a lot of things,” Strachan admitted, “but I’m also very optimistic about the people in this room.... With the right set of minds and ideas together, there are no limits to what art really can do.”



Newest Alums @ NYFW

Thanks to a generous gift from RISD parent **Tommy Hilfiger**, new Apparel Design grads had the opportunity to present their 2016 collections at last fall’s New York Fashion Week—marking the first time ever that RISD staged a show at NYFW.

“This is the kind of opportunity most young designers only dream about,” says Associate Professor **Catherine Andreozzi** 87 AP, who was backstage helping the young alums and dozens of models with last-minute make-up and styling touches before they hit the runway.

Organized by Department Head **Neil Gilks**, the runway show at Skylight Clarkson Square in Soho featured exciting designs by 10 new graduates who originally debuted their pieces at RISD’s spring *Collection 16* show in Providence.

“These young designers really have something new to say,” noted RISD honorary degree recipient **Todd Oldham**, who was eager to rush backstage with fellow fashion industry leaders and event co-hosts **Nicole Miller** 73 AP and **Robert Geller** 01 AP.



Welcome to the Family

Last summer groups of alumni and other RISD enthusiasts got together in various cities to welcome newly accepted students and their parents to the RISD family. In San Francisco, President **Rosanne Somerson** 76 ID welcomed guests to an evening reception at the headquarters of Airbnb, where cofounders **Brian Chesky** 04 ID and RISD Trustee **Joe Gebbia** 05 GD/ID continue to break new ground as leaders in the sharing economy. Similar events were held at Regen Projects in Los Angeles, Cheim & Read in NYC, Payette in Boston and in Miami, Hong Kong and Seoul.

top left: photo by Emma Canfield
top right: photos by Dan Lecca



“Art has never been more important. It’s for everyone and it’s a necessity.”

Yvonne Force Villareal 88 PT
in Miami (11.30.16)

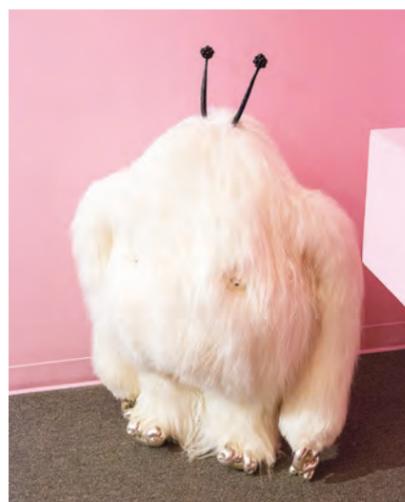


RISD X MIAMI

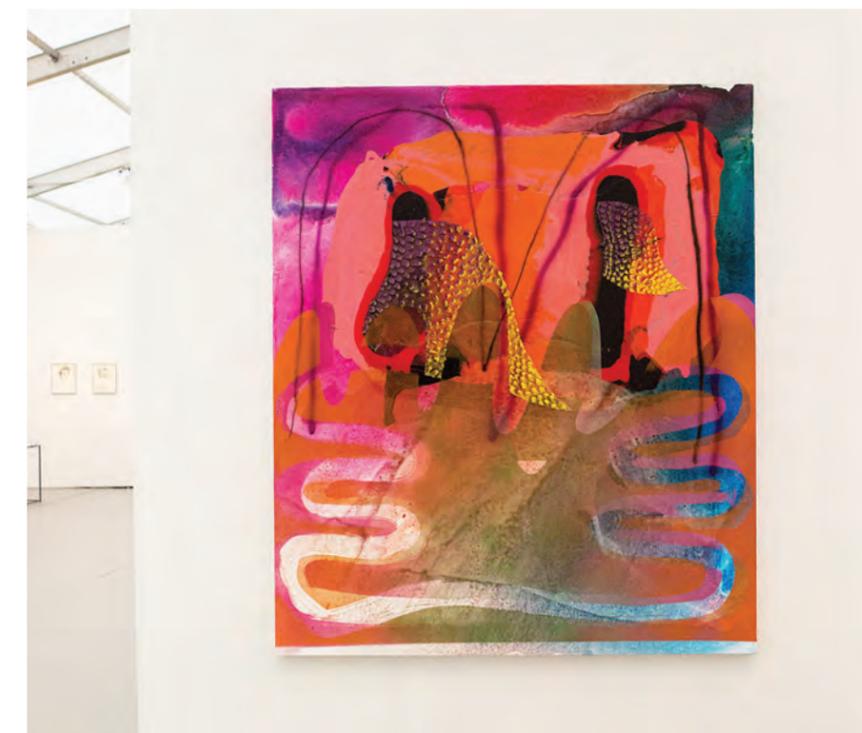
As always, in late November and the first few days of December, dozens of alumni showed work at *Art Basel Miami*, *Design Miami* and related events. But for this round of the vibrant fairs in the Sunshine State, President **Rosanne Somerson 76 ID** participated in two panel discussions and a RISD reception brought together hundreds of alumni and other special guests.

RISD parents **Diego** and **Gisela Lowenstein** co-hosted the reception at The Ritz-Carlton in South Beach with media partner *Cultured Magazine* and an alumni committee including **Lindsey Adelman 94 ID**, **Misha Kahn 11 FD**, **Anne Spalter MFA 92 PT**, **Kara Walker MFA 94 PT/PR** and **David Wiseman 03 FD**.

During the first panel discussion, President Somerson and **Yvonne Force Villareal 88 PT**, cofounder of Art Production Fund, joined **Spencer Bailey**, editor-in-chief of *Surface* magazine, for *Design Dialogues No. 32*. The three engaged in a broad-ranging discussion of the impact and value of art and design in today’s world. The president also moderated a second panel on *Youth Culture and the Next Era in Design*, leading an inspiring discussion among up-and-coming young designers **Misha Kahn 11 FD**, **Virgil Abloh**, **Philippe Malouin** and **Dong-Ping Wong**.



clockwise from bottom left: Furry creature by the Haas Brothers (**Simon Haas 08 PT** and **Zehra Ahmed BArch 09**) • President Somerson leading a panel discussion on youth culture • people enjoying the RISD reception, including **Martine Gutierrez 12 PT** (far right) and her mom (far left), with **Katie Stout 12 FD** to Martine’s left • metal chair by RISD Furniture Design faculty member **Jim Cole** • party guests posing at the reception • **Ian Stell MFA 12 FD** demonstrates his malleable mirror • painting by **Heather McPherson 08 PT** • work by **Misha Kahn 11 FD** • *Miami Marbles*, a PROJECTS special commission by **Anne Spalter MFA 92 PT**

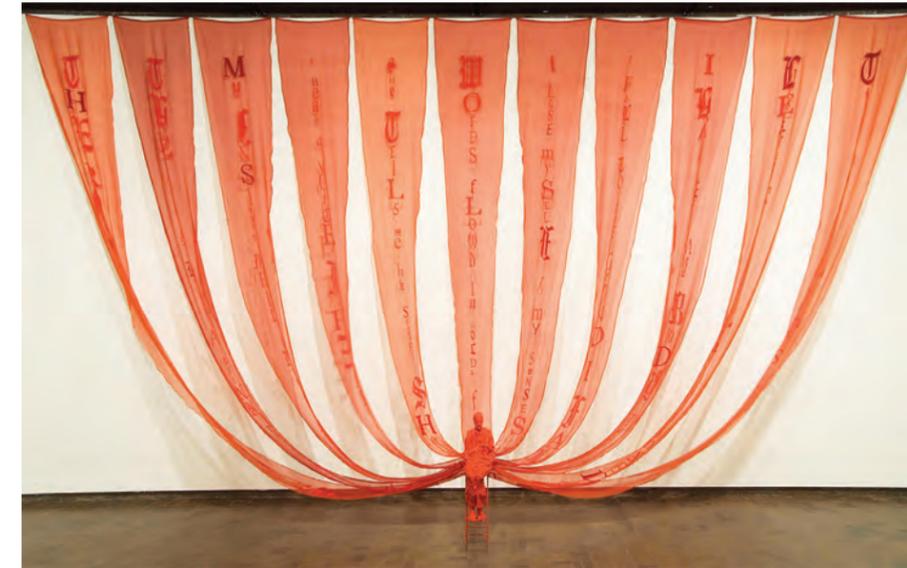




New Maltzan/Murphy Materials Fund

Los Angeles-based architect **Michael Maltzan** BArch 85 and his wife **Amy Murphy** BArch 87 have established the Maltzan/Murphy Materials Fund to help scholarship students buy the tools, supplies and equipment needed to complete studio projects and advance their practices. Their gift supports RISD's social equity initiatives to increase financial aid and give all students full access to everything RISD has to offer.

PARENTS COUNCIL BACKS INTERSHIPS



Imagine working on a large-scale museum installation in Seattle, collaborating with a multidisciplinary performance artist in New York, studying with a renowned Venetian glass artist in Murano or working with a famous printmaker in Singapore. Last summer seven students were able to pursue these and other valuable internships thanks to support from members of RISD's Parents Council.



Thanks to support from the Parents Council, **Ryn Caddick** 17 PR (above) completed a studio internship at David Krut Projects in Johannesburg, South Africa, while **Yu Jin** 18 SC worked with award-winning multidisciplinary artist **Lesley Dill** (whose work is shown above) in NYC.

As parents of current students and recent alumni, Parents Council members meet at RISD twice a year to spearhead strategic initiatives that will directly benefit students and the college. By contributing their time, expertise and financial support, they help expand access to the full range of resources, experiences and opportunities that set RISD apart.

Summer internships in the arts help students build confidence, hone practical and people skills, problem-solve in entirely new contexts and create valuable professional networks. Employers tend to favor recent college graduates who already show relevant work experience on their résumés. Yet some of the most promising RISD students can't afford to pursue an

(often) unpaid professional internship in place of a more lucrative summer job unrelated to their studies.

Once Parents Council members discovered that a number of RISD students can't afford to participate in this vital aspect of their educational experience, they established a fund that provides stipends to eligible undergraduate applicants interested in pursuing unique internship opportunities in art and design. The program got off the ground in the summer of 2013 and has already helped 20 students benefit from these essential experiences.

MACFARLANE BACKS NEW SCHOLARSHIP



Seth MacFarlane 96 FAV has been on something of a wild ride since graduating from RISD two decades ago. Within the first couple of years, he became the highest-paid TV executive ever as the creator of the animated sitcom *Family Guy*, which won its third Prime Time Emmy in 2016. In addition to writing, producing, voicing and animating most episodes of the show, in the past five years he has also pursued a huge range of creative endeavors, from writing and directing two *Ted* movies and *A Million Ways to Die in the West* to hosting the Oscars to releasing

three albums of American standards that have earned Grammy nominations. The longtime science buff also produced a 13-episode remake of Carl Sagan's classic science series *Cosmos*, while working on the animated TV shows *American Dad* and *The Cleveland Show*, and experimenting with a live-action sitcom called *Dads*.

MacFarlane credits much of his success and ongoing interest in creative exploration to the distinctive style he developed as a Film/Animation/Video major. "Studying at RISD was one of the best decisions I have made," he says. "RISD's open-minded approach encouraged me to experiment and find my own voice."

Fortunately, MacFarlane was able to earn the scholarship support he needed to attend RISD after high school, and in the years since he has generously given back to his alma mater on multiple occasions. When he learned of redoubled efforts to increase scholarship and fellowship support—a key component of the president's recently launched Social Equity Action Initiative—he acted quickly to make a gift of \$1.25 million to establish the Seth MacFarlane Endowed Scholarship Fund.

Once the first MacFarlane Scholar—a current undergraduate or graduate student in need—is identified this spring, a full-tuition scholarship will kick in for the 2017/18 academic year and assist that student through graduation.

"Artists really do make a huge impact. In today's world, it's more important than ever to educate smart, imaginative thought leaders."

"Seth's generosity will help move financial obstacles that can impede the ability of the most talented and brightest students to attend RISD, regardless of their means," says President **Rosanne Somerson** 76 ID. "This, in turn, helps RISD to be the kind of place where the best future is invented—a future informed by articulate, provocative and contemporary voices."

MacFarlane continues to be one of the brightest and most productive forces in Hollywood, pushing against industry boundaries and

experimenting with new mediums and challenges. This fall he will star in *Orville*, a new live-action show on Fox that he's also writing and producing.

"I've wanted to do something like this show ever since I was a kid," says MacFarlane, who stars as an interstellar ship captain, "and the timing finally feels right. I think this is going to be something special."



Though best known as the creator of the animated sitcom *Family Guy*, **Seth MacFarlane** 95 FAV also wrote and directed the two *Ted* movies, among a growing cadre of other credits in recent years—from voicing characters to writing, directing, acting, producing and singing like a new-age Sinatra.

above: © Twenty-First Century Fox Inc.

right: © Universal Studios

moving forward

// undergraduate class notes



“I was 4 years old when I first picked up this magazine. Today I turn 24, and accepted a job at *National Geographic* as a photo editor. Thank you to my family, friends and my RISD family for helping me get here.”

Ian Foulk 15 PH
Check out Ian's ongoing self-portrait series at [instagram.com/ianfoulk](https://www.instagram.com/ianfoulk)



Dale (Peraner) Osterle 60 AP
Dale exhibited hand-painted etchings like this one in *A Sense of Place*, a solo show in September at the National Association of Women Artists in NYC. She lives in Dekalb, IL.



Rita Derjue 56 GD
The Best Roads Lead Uphill, a solo exhibition of Rita's watercolors and acrylic paintings from the past decade, is on view through February 26 at the Littleton Museum in the city by the same name in Colorado, where she lives.

1948

The huge body of work produced by **Miriam Beerman** PT forms the focus of Jonathan Gruber's film *Miriam Beerman, Expressing the Chaos* (2015), which was screened as part of last April's Roving Eye International Film Festival at Roger Williams University in Bristol, RI. The 53-minute documentary has played at festivals throughout the US, including the St. Louis International Film Festival in 2015 and the Washington [DC] Jewish Film Festival. Winner of RISD's 2015 Alumni Award for Artistic Achievement, Miriam lives in Washington, DC.

1954

J. Norman Stark IA, who practices law in Cleveland, OH, recently offered a webinar on the legal concept of good and workmanlike construction for the online education firm Lorman.

1958

Writing from his home in Florida, **Frank Lukasik** MD reports that he's busy writing his autobiography, caring for his wife and teaching everyone how to fold the Stealth Origami paper airplanes he designed (stealthorigami.com).

A work-on-paper installation by **Merle Temkin** TX* is now part of the permanent collection at the David Owsley Museum of Art in Muncie, IN. The NYC-based artist's contribution to the museum was also featured in *New Acquisitions 2016*, an exhibition that ran from mid May through early September.

1959

During the month of October, **Robert Cronin** PT showed work in *Now 'n Then*, a solo exhibition at David M. Hunt Library in Falls Village, CT, where he lives. As the icing on the cake of his 80th birthday celebration earlier in 2016, the show spanned his entire career, including work that he made at RISD in the mid-1950s.

1960

In early fall RI-based artist **Wendy Ingram** SC/MAE 77 exhibited pastel landscapes and handmade paper collages in a small group show at the Providence Art Club.

1962

After working with Robert Rauschenberg for 28 years, **David White** IA is now a senior curator at the Robert Rauschenberg Foundation,

where he oversees all exhibitions, publications and projects related to the artist. When *Robert Rauschenberg: Spreads and Related Works* opened last spring at The Glass House—the gorgeous mid-20th-century modern home designed by Philip Johnson—David gave a gallery talk that opened with his memories of RISD and the story of how he first met the famous architect and came to work for Rauschenberg. Both stem from when he met and made lifelong friends with the wonderfully flamboyant **David Whitney** 63 IA, the late curator, collector and art lover perhaps best known as Johnson's partner of 45 years.

1963

Dinah Maxwell Smith PT showed three dioramic works in *Private Viewing: For Your Eyes Only*, a group exhibition at the Islip Art Museum in East Islip, NY from mid June through mid September. The artist lives in Southampton, NY.

1964

Last fall **Nancy Crasco** AE (Boston) showed work in a solo show at the First Parish Unitarian-Universalist Church in Arlington, MA. She also participated in *Patterns: the 2016 National Juried Exhibition*, which ran last summer at the Attleboro [MA] Arts Museum, and in *Fiber in the Present Tense*, a fall juried exhibition of the MA/RI chapter of the Surface Design Association (SDA) at the Arsenal Center for the Arts in Watertown, MA.



Jackie Melissas 58 PT
left: Last summer Jackie showed wood-fired ceramic work in a popup solo exhibition at Midcoast Conservancy in Wicasset, ME and in *Inspirations*, a group show at Stable Gallery in Damariscotta, ME. She lives in Brunswick, ME.

CHANNELING THE SUBCONSCIOUS SELF



"I thought you had to die before you had a retrospective," quipped **David Estey** 64 PT as an exhibition chronicling 65 years of creative output opened at 53 Fine Art Gallery in Boothbay Harbor, ME. The venue run by fellow RISDoids **Terry Seaman** 69 PT and **Heidi Seidelhuber** 70 PT showcased 57 of his paintings and works on paper from August through October. "I'd never had the opportunity to show what I feel is a certain gravitas in my work, which has come from years of working away at stuff," the artist says.

Though Estey earned a master's in public administration and devoted 26 years to working in public affairs at the Internal Revenue Service, he has made art throughout his life—painting landscapes, drawing figurative work and returning to Haystack four times to

Night Swim (2015, acrylic on panel, 37 x 48") shows the lasting influence of the late RISD Professor **Robert Hamilton** 39 PT on David's work, while *Man on Green* (2012, acrylic on Yupo, 18 x 24") exemplifies the liberating effect of creating improvisational paintings on synthetic paper.

push his printmaking practice. But once he returned to Maine in 2002 and devoted himself to studio work full-time, he gravitated back to abstract expressionism. A few years later his work really took off when he began experimenting with black acrylic on Yupo paper as a means of letting go and reconnecting with his own artistic voice.

"I had a lot of hang-ups stemming from my being a RISD grad working in the bureaucracy," Estey admits. "At RISD we learned to think more abstractly—to push the envelope. But there I was working for the IRS, so I was always trying to reconcile those two things."

Nonetheless, the artist found that much of what he learned at RISD served him well at the IRS—specifically conceptual thinking. "I used it for focusing on the big picture while paying attention to details, looking for the real root of problems and not wasting time solving the wrong problem, brainstorming possible solutions and being open to the idea that there's often more than one answer," he says.

Today Estey is working on larger pieces and refining his approach to minimalism, drawing endless inspiration from his lifelong heroes: Pablo Picasso and the late RISD Professor **Robert Hamilton** 39 PT. And seven decades after he first began making art, he still finds the unpredictability of making abstract work endlessly fascinating. "It's about exploring, being in that moment ... going into your subconscious to another plane and transferring that onto canvas."



Ingrid Butler 69 GD

Made from paper she marbles herself, Ingrid's installation *Migration* features 5,000 hand-cut paper butterflies meant to symbolize the struggle of refugees throughout the world. It was included in a 2016 exhibition at Gallery 111 in Sausalito, CA that helped raise funds for Doctors Without Borders and will be shown this year in Venice, Italy in conjunction with the 57th Venice Biennale (May 12–November 26). Ingrid lives in Mill Valley, CA.

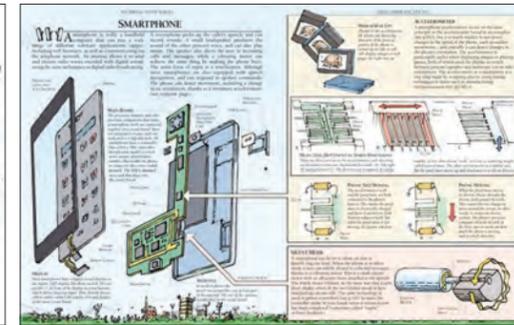
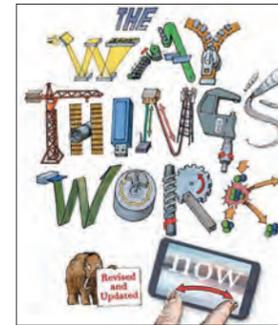
1964 continued

Work by **Elizabeth Ginsberg** TX (West Orange, NJ) will be on view in *State of the Art*, a group show that runs from February 3 through April 14 at SMI Gallery in Montclair, NJ. She also participated in the *Holiday*

Invitational Exhibition, which continues through January 7 at Viridian Gallery in NYC.

1965

In mid November **Robert Lasus** SC exhibited his own work and that of a few guest artists at the studio he's building in Rock Hall, MD. He works mostly in sculpture (cast cement aggregate, reinforced resin, plaster, stainless steel, wood and bronze) but also showed a photographic series of Fig Newtons packages and a piece by the late Italo Scanga, who taught at RISD in the 1960s.



David Macaulay BArch 69

The Way Things Work Now (2016), an updated edition of the classic illumination of the physical world, gives the master illustrator/explicator an opportunity to unpack such advances in technology as the mouse, smartphones, Blu-ray devices and microprocessors. A RISD trustee, David spoke at RISD in September as his show *The Way Macaulay Works* completed its month-long run at the ISB Gallery.

Eleanor (Dixon) Stecker PT and **Alan Stecker** MFA PT met at RISD in 1963 and have been together ever since—married for 52 years and still both making art. They recently exhibited together at The Lamar Arts Gallery & Depot in Barnesville, GA, where they live.

1967
50th Reunion
October 6–8, 2017

Collaborating with his wife Trudie, **Ben Larrabee** PH (Darien, CT) showed family-portrait photographs in *Moments of Grace*, an exhibi-

Amy Van Gilder 68 AP

Topping a 50-year career as a designer, puppetmaker and Muppet maker, Amy recently curated *I Wish I Had Friends Like That*, an exhibition featuring the work of many of the artist friends she has made—from RISD to her career at the Jim Henson Company, Walt Disney Imagineering and more. The show included work by **Racket Shreve** 68 IL and was inspired by her friend **Heather Henson** 95 IL. It ran for a month last fall at The Flower Pepper Gallery in Pasadena, CA, where she lives.



tion at the Sconset Café on Nantucket Island, MA from early June through mid September. The show marks 10 consecutive years that his fine art work has been on view exclusively at the Sconset.

Here Come the Videofreex, a documentary about the guerilla video collective **Mary Curtis Ratcliff** AE helped found in the late 1960s, screened at various festivals throughout the year and in October it premiered in her hometown as part of the 25th annual Berkeley [CA] Video & Film Festival.

1969

Capping a busy year in 2016—and ushering in 2017—**John Dilg** PT (Iowa City, IA) is showing one of his early works in *Between Geometric Abstraction and Gestural Figuration*, a group exhibition that opened in early September and continues through January 8 at the Museum of Contemporary Art Vicente Aguilera Cerni in Vilafames, Spain. He also had solo and group exhibitions in NYC, Peoria, IL, and St. Louis, MO during the year, and his work was featured in the August/September 2016 issue of *New American Paintings*.

Last February **Bruce Helander** PT/MFA 72 exhibited new paintings at Nicole Henry Fine Art in West Palm Beach, FL, where he lives, and in *Open This End: Selected Works from the Blake Byrne Collection*, a group exhibition at Columbia University's Wallach Art Gallery in NYC. The latter show was also on view from September 8 through December 11 at the Ronna and Eric Hoffman Gallery of Contemporary Art in Portland, OR. Bruce also conducted video interviews that ran on *The Huffington Post*—including



Charlotte Forsythe 67 PT *Around and Around* (paint, ink and found fibers on antique linen, 21 x 21") won Best in Show at last summer's *Biennial Members Exhibition at the Fuller Craft Museum in Brockton, MA*. Charlotte lives in Cambridge, MA.

Bridgehampton, NY. Funds raised at auction support Rush Philanthropic Arts Foundation, the charitable organization founded by Russell Simmons that works to provide inner-city NYC youth with access and exposure to the arts, and emerging artists with exhibition opportunities. Judith's work was also featured in the Spring 2016 issue of *INdulse* magazine.

a conversation with Bob Colacello, the former editor of Andy Warhol's *Interview* magazine—and published articles in *Art Miami* and *Simply the Best*, among other publications.

Pamela Resch Tarbell 67 AE

Still mutually inspired by much of what connected them as students, six members of the Class of 1967 exhibited together during the fall at Mill Brook Gallery & Sculpture Garden in Concord, NH. Pam runs the gallery and paints pieces like *Marsh Kaleidoscope #1* (oil on canvas, 60 x 40"), which was on view along with work by fellow grads **Ingrid Peterson Apgar** 67 PT, **Peter Dudley** 67 PT, **Bunny Harvey** 67 PT/MAT 71/MFA 72 PT, **Deidre Scherer** 67 AE and **R. Lee Post** 67 PT/MFA 71 PH.



Artists and gallery owners **Terry Seaman** PT and **Heidi Seidelhuber** 70 PT maintain an active exhibition season every summer at Studio 53 Fine Art Gallery in Boothbay Harbor, ME. In addition to celebrating their 47th wedding anniversary in August, they also hosted two summer retrospectives featuring work by the late and well-loved RISD professors **Robert Hamilton** 39 PT and **Gerry Immonen**. Both artists live on in the hearts and minds of countless alumni who studied with them, including Terry and Heidi.

Ballerina, a ceramic sculpture by **Judith Unger** PT (St. Johnsbury, VT), was up for auction last summer at the *Art for Life* event at Fairview Farms in



1970

Meris (Locklin) Barreto AE exhibited work in *Contemporary Women Artists*, a group exhibition at the Bristol [RI] Art Museum from late July through early September. The artist lives and works in Providence.

Christy Colebank IL was the featured artist for the month of July at The Cotton Company Gallery in Wake Forest, NC, where she lives. A regular exhibitor at the gallery, she hadn't yet had the opportunity for a solo show.

Richard Kattman BLA 73

In early fall, paintings like this one, *Tuscan Vineyard* (acrylic and gesso on canvas, 72 x 72"), were on view in *EmozionArte*, a two-person show at Galleria 360 in Florence, Italy. Richard runs a landscape architecture practice in Holliston, MA, and notes that while that's his profession, painting and drawing are his passion.



Three paintings by **Andrew Stevovich** PT (Northborough, MA) are featured in writer/art collector John Sacret Young's book *Pieces of Glass: An Artoir* (2016, Tallfellow Press), which was released last April. In the chapter *Petals on a Bough*, the author reflects on seeing Andrew's composition *Local/Switch* for the first time, drawing comparisons between the crowded subway in the painting and personal relationships in the author's own life.

1971

Ruth Davis PT moderated a panel discussion that took place last September as part of *Beyond Choreography*, a group exhibition at Art League Rhode Island in Providence, where she lives. Providence-based artist **Robert Dilworth** 73 PT also participated in the panel, which further considered the relationship between dance and the visual art explored in the exhibition.

Barbara Goldstein BArch received a 2016 Public Art Network Award at the annual convention of Americans for the Arts (A4A), which was held in Boston last June. The honor

recognizes her contributions and commitment to public art across a distinguished career that includes leadership positions with A4A, the City of San Jose, CA (where she lives and works) and her public art planning consultancy, Barbara Goldstein & Associates.

1972

45th Reunion
October 6–8, 2017

James Carpenter IL (see page 56)

Photography grad **David Richardson** PH continues to make one-of-a-kind furniture and do exquisite restoration work on antique, modern and contemporary pieces through his company Northeast Studio (nestudiofurniture.com) in New Bedford, MA. Working with his son Gabriel, who is learning the ins and outs of the business, he recently refinished and restored the fine furnishings in RISD's Fleet Library.

In April NYC-based artist and architect **Allan Wexler** BArch was awarded a 2016 Guggenheim Fellowship in Fine Art. He also earned a 2016 Graham

Stephen Talasnik 76 PT

The Tippet Rise Art Center in Fishtail, MT recently commissioned Stephen to make *Satellite #5: Pioneer* (2016, cedar and Corten steel, 45 x 30 x 35'), a permanent installation that references both the history of timber framing and architecture of the early NASA Space Program. A documentary about the construction was featured at the 2016 Architecture and Design Film Festival (ADFF) in NYC, where he lives.

Foundation Grant for Advanced Studies in the Arts in support of his book *Absurd Thinking: Between Art and Architecture*, which was released in November by Lars Müller Publishers.

1973

Last May **Felix Carrion** SC (El Paso, TX) released the book *A Psychologist and Neurofeedback* (Page Publishing). Drawing from the author's 35 years of experience as a practicing psychologist, the book discusses how real-time displays of brain activity can be used to help psychotherapy patients.

Abstract landscape paintings by **Henry Isaacs** PT were on view throughout Maine last summer, with a solo exhibition of more than two dozen works at Gleason Fine Art in Boothbay Harbor. The artist lives in Portland, ME.

1974

Last summer a multiscreen presentation of *Murmurations*, a film by **Dennis Hlynsky** FAV, was installed at UMASS/Dartmouth's University Art Gallery, where he spoke about his work in July. In June his *Dark Sunset, Facing South Along RT6* was screened in Venice, Italy every Friday as part of a traveling film festival called *Experimental Video Architecture*. A professor at RISD, Dennis heads the FAV department.

Glass artist **Therman Statom** SC (Omaha, NE) is among four accomplished studio artist/teachers nationwide whose work forms the focus of a new PBS series called *Craft in America: Teachers*, which aired in the fall.

top: photo by Erik Pedersen



Phyllis Boudreaux 74 PH

Falling Up (58 x 32") is one of two monoprints by Phyllis featured in one of the primary sets on the TV series *Blindspot*, which began its second season on NBC last fall. Her work appears in the apartment of fictional FBI agent Kurt Weller, the show's main character. The artist is based in Kinnelon, NJ.

1975

Last summer **Candy Barr** PT (Warren, VT) and fellow artist Julia Purinton created a 16 x 24' mural on a building in Montpelier, VT as part of *Langdon Street Alive*, a "high-impact, low cost tactical urbanism project" that brings together more than a dozen site-specific installations to transform a downtown city block into a public arts space. You can see a time-lapse video of the artists installing the mural on YouTube. Candy also exhibited in *The Female Eye*, a group show that ran last October at The Bundy Modern in Waitsfield, VT.

Roni Horn SC (see page 11)

1976

NYC-based designer **Bruce Bierman** BArch was featured in the second episode of *Designer Beginnings*, a series of videos produced by the American Society of Interior Designers' NY Metro chapter. In the interview, he talks about getting started in the business, including how he translated his RISD background in architecture and textile design into an accomplished career in fine art and interior design. Watch the 13-minute feature on Vimeo.

1977

40th Reunion
October 6–8, 2017

Thanks to funding from a Maryland State Educators Association (MSEA) Community Grant, **Patricia Dingle** AE created a lab and gallery in 2015 at Thomas Johnson Middle School in Lanham, MD inspired by her own experiences



Karen Hackenberg 78 PT

above: *Manifest Destiny* (2016, oil on canvas, 26 x 38") is among the new body of work Karen showed in *Oil and Water*, a November solo show at Smith & Vallee Gallery in Edison, WA. Last spring and summer, her paintings were included in the *Northwest Art Now* biennial at the Tacoma [WA] Art Museum. Karen works out of her studio in Port Townsend, WA.

drawing in RISD's Nature Lab. Pat currently teaches at Capitol Heights [MD] Elementary School and as a US Army veteran was on hand in 2016 to share a letter from her late mother at the opening of the *Mail Call Exhibit* at the College Park [MD] Aviation Museum. She also continues to produce TV shows for the Bowie Community Media Corporation.

After leaving GGLO, the architecture and design firm he founded in 1986 with fellow RISD grad **Chris Libby** BArch 71, **Bill Gaylord** BArch took a year off to do residencies and design exploration in the US, Mexico and South America—"before reinventing myself in 2014 and forming BONFIRE," an art and design space in Seattle that offers exhibitions, performances, workshops and other events. Last summer in a show called *Giant Appetites*, Bill's gallery featured work by alums **Francesca Lohmann** 08 PR, **Marisa Manso** 08 PT and **Ana Mikolavich** 08 FD.

1978

Last spring the internet analytics firm Onalytica named Karten Design, the product design consultancy founded by



September through late October at the Bristol [RI] Art Museum.

In 2015 **Julia Santos Solomon** PT began the M'YMCA Mural Project, an intergenerational community initiative to create a mural on the entrance wall of the Kingston [NY] YMCA. Julia is designing the mural and will collaborate with groups throughout the city to bring it to life. Based in Woodstock, NY, she also showed work in *Gold + Glory*, a June solo show at Rio III Gallery in NYC.

Rosanne Somerson 76 ID

Berkshires Jewelry Box (2016, curly maple, sycamore, pau ferro, ebony, pear wood, leather, handmade paper and buttons, 12 x 11 x 14") was on view in *Modern Treasure Chests*, a late summer invitational exhibition at McTeigue & McClelland in Great Barrington, MA. The show featured jewelry boxes made by 14 master furniture designers, including RISD Professor **John Dunnigan** MFA 80 ID. Rosanne centered her design around her 94-year-old friend's extraordinary button collection, wanting to create "an homage to a remarkable woman whose stories and experiences are their own assembly of beautiful materials."



SUBTLE SUBVERSION

Writer and producer **Ilene Chaiken** 79 GD has long seen her TV work as an opportunity for stealth activism—a way to champion marginalized communities. The creator of the Showtime series *The L Word* (2004–09) and now executive producer of *Empire*, she continues to stand out in an industry dominated by men, in part due to who she is and how that informs her work.

As a 59-year-old white woman who grew up in the suburbs of Philadelphia, Chaiken isn't the most likely showrunner behind one of the most popular shows on broadcast TV today—about tensions in an African-American family that has made it big in the hip-hop music industry. But being female and gay are “things that I think make me good at my job,”



In its first three seasons, *Empire* has really taken off on Fox in large part due to Chaiken's role as executive producer and showrunner.

she told a writer for *The Advocate* last fall, adding that she approaches *Empire* “with a sense of inclusiveness, with a view to listening and nurturing and to welcoming input” from her colleagues. For her, producing *The L Word*—which presented “my story, my voice, my culture”—was very different from working on *Empire*, where she relies heavily on other writers to get the authenticity of voice right.

Chaiken is also quick to acknowledge the impact on both her personal and professional life of the coarse rhetoric during the 2016 US presidential campaign. We're living in “this extraordinary political moment with these two countervailing trends of political culture,” she noted several months ago. “There's this great leap forward and this hideous and appalling kind of slide backwards. There's a real tension in our culture right now that's still being reflected in the entertainment industry.”

That said, TV execs recognize that “passion is what makes shows work,” Chaiken says. And the industry may finally be ready to consider shows that aren't necessarily *about* being gay or trans but that feature LGBTQ lead characters living their lives—content that has traditionally been seen as a business risk.

“These aren't risks,” Chaiken points out. “These are opportunities.... When television is great,” she adds, “it's because it connects us to an experience that we might not otherwise have, and ideally a cultural experience that lets us see people that we haven't had the opportunity to be close to—to see them intimately.”



1978 *continued*

Fish Girl, a new graphic novel by triple Caldecott Medal-winning author/illustrator **David Wiesner** IL (Philadelphia), will be released on March 7. *David Wiesner & the Art of Wordless Storytelling* will be on view from January 29 through May 14 at the Santa Barbara [CA] Museum of Art and in June will move on to the Eric Carle Museum of Picture Book Art in Amherst, MA. David's app Spot won several international and US accolades in 2016, including a Lion in the new media category at the Cinekid festival in Copenhagen, a Pepites Prize in France and a Bologna Bagazzi Digital Award in Italy. In addition, his delightful picture book *Mr. Wuffles!* (*Herr Schnuffels!* in German) won the top picture book award in Germany in 2015.

1979

For 10 days in July artist **Kathy Hodge** PT lived and worked at Denali National Park in Alaska as a 2016 National Park Service (NPS) Artist in Residence.

Bryan Wiggins 81 IL

Autumn Imago, a novel about family struggles and reconciliation, was one of three books chosen to launch Harper Legend, an imprint of HarperCollins, last fall. Based in Cape Elizabeth, ME, Bryan makes annual backcountry pilgrimages to explore the rugged mountain and lake landscape that serves as the setting for his second novel.

Deborah Baronas 79 TX

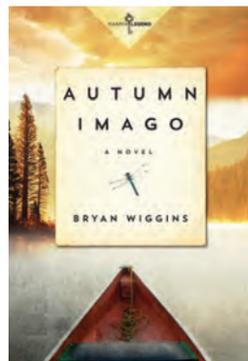
Swimmers is among the work Deborah exhibited in *Grace & Gravity*, a solo show at ArtProv in Providence that ran from mid August through late September. She lives in Barrington, RI.

During her third residency in Alaska and 11th overall with NPS, she sketched, painted, wrote and collected impressions of the state's interior wilderness, work she plans to develop further in her Riverside, RI studio and exhibit in 2017. Kathy also presented a public program at Denali headquarters and donated a painting to the park's permanent collection.

Hiding Places in a Dream, a solo show of work by **Alex O'Neal** IL (Cooperstown, NY), continues through February 11 at Linda Warren Projects in Chicago.

1980

Architect **Peter Twombly** BArch of Estes/Twombly in



Newport, RI earned Lifetime Achievement recognition when he was inducted into DESIGNx RI's Rhode Island Design Hall of Fame during September's Design Week RI celebration.

1981

In November **Anna Boothe** SC (Zieglerville, PA) showed her

cast lead crystal vessels, talismans, goblets, beads and other assemblages at the Philadelphia Museum of Art's *Craft Show*. She also exhibited a selection of flacons created in collaboration with painter and fellow RISD grad **Frances Middendorf** 82 IL and master perfumer Leonardo Opali for

their collaborative *Scent Project* based in Italy.

Last summer **Trine Bumiller** PR showed work in two group shows in Denver (where she lives): *Drawing Never Dies* at Redline and *Colorado Women in Abstraction* at the Center for Visual Art, where she also participated in a panel discussion.

A two-person show of work by **Patrick Dunfey** PT and Enrico Riley ran last summer at 225 Gallery in White River Junction, VT. Patrick lives in Hanover, NH, where he is head of exhibitions at Dartmouth's Hood Museum of Art.

1982

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Ricky Boscarino JM showed jewelry, paintings and ceramic sculptures in *New Alchemy*, a solo exhibition at Philadelphia's Magic Gardens (PMG) from early September through mid



Aliza Augustine 78 PT

In October Aliza showed work in *Emotions & Commotions Across Cultures* in Berlin, Germany as part of the *Berlin Foto Biennale 2016*. Winner of a 2015 Julia Margaret Cameron Award for Women Photographers, she is also one of five New Jersey-based artists to show work in *Unpacking the 21st Century: Artists Engaging the World*, which ran last summer at Westbeth Gallery in NYC.

locations. An American Sailing Association certified instructor, he lives in Groton, CT.

1983

Work by **Suzanne Housley-Noonan** TX (Barrington, RI) was on view in *Fiber in the Present Tense*, a fall juried exhibition of the MA/RI chapter of the Surface Design Association (SDA) at the Arsenal Center for the Arts in Watertown, MA.

Judith Schaechter GL (see page 9)

1984

In November, after being officially inducted into the National Association of Women Artists (NAWA)—the oldest professional women's organization in the US—RI-based artist **Claudia Flynn** SC exhibited her work at NAWA's gallery in NYC.

Jamie Hogan 80 IL

Last spring Jamie and author Eva Murray earned a 2016 Lupine Award from the Maine Library Association for their children's book *Island Birthday* (Tilbury House Publishers, 2015). In illustrating the story of a child's birthday on the small island of Maticnicus, ME, Jamie was reminded of her own home on nearby Peaks Island, where she lives with her family. “Both islands possess a raw beauty that inspires me,” she noted in accepting the award.



Colleen Kiely 84 PT

Colleen showed her evocative drawings and paintings in *About Face*, a group exhibition that ran last September at the Augusta Savage Gallery in Amherst, MA, and in *800 Million Heartbeats*, a solo show on view in the fall at Simmons College's Trustman Art Gallery in Boston. The title references the life expectancy of her aging basset hound Beau, who served as a model for many of the figurative paintings in the exhibition. Both the artist and her dog live in Medford, MA.

1984 continued

In October **Glenn Gissler** BArch (NYC) took over as president of the American Society of Interior Designers' NY Metro Chapter, the second largest chapter of the country's

largest association of interior designers. Work and an essay by the designer is also featured in *Interior Design Master Class* (2016, Rizzoli), a collection of essays on interior design edited by Carl Dellatore. In addition,



New York-based painter **Lily Prince** PT loved creating more than 70 black-and-white illustrations for the recently published book *Abstract Expressionism for Beginners* (For Beginner Books) by Richard Klin. The innovative new book demystifies abstract expressionism using engaging graphic content to introduce

William Hudders 86 PT

left: *Nike Box #5* is among the new watercolor work—and one large oil painting—exhibited in *Reflections*, an early fall solo show at RE:Find Gallery in Allentown, PA. Last spring William also showed his still lifes in *More Paintings about Plants and Buildings*, a solo exhibition at Bank Street Gallery in Easton, PA, where he lives.



the life, work, historical context and cultural milieu of artists such as Jackson Pollock, Willem de Kooning and Grace Hartigan. Based in Stone Ridge, NY, Lily also did a residency last summer at the Olana State Historic Site in Hudson, NY and exhibited a series of *Dream State* landscapes made during the residency at Garvey Simon Art Access in NYC.

The film version of *All We Had*, the first novel written by **Annie Weatherwax** SC, hit movie theaters and on-demand on December 9. Starring Katie Holmes in her directorial debut, it focuses on a plucky single mother and her daughter trying to pull through tough times

John Colwell 84 FAV John is marketing his prints and t-shirts via the online Iowa Disability Creative Works Gallery. In 1990 he was diagnosed with schizophrenia and bipolar disorder and now runs a small studio in Iowa City.

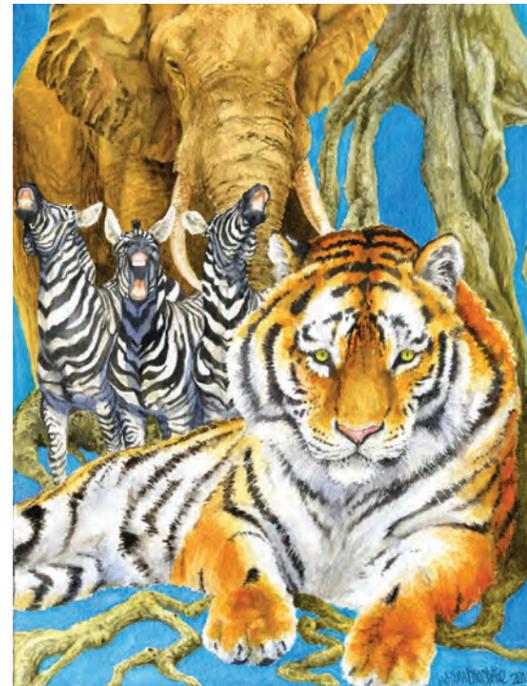


Gwen Cory 86 IL Gwen (Brighton, MA) showed oil paintings exploring how climate change threatens forestlands in *Woodland & Homestead*, a two-person exhibition on view last June at the Loading Dock Gallery in Lowell, MA.

together with as much grace and good humor as possible.

1985 **David Andreozzi** BAArch of Andreozzi Architects, a RI firm that specializes in historically based regional architecture, is pleased and proud to have been appointed president of the New England chapter of the Institute of Classical Architecture & Art (classicalist-ne.org).

In early September children's book illustrator **Mary Jane Begin** IL (a senior critic in RISD's Illustration department) introduced the latest adventure in her *My Little Pony* series: *The Dragons on Dazzle Island*. She



has also developed a new online illustration course available on Lynda.com called *Character Development and Design*. Last summer Mary Jane had an "incredible experience" traveling in China, where she offered guidance and hands-on workshops to prospective students in Beijing, Shanghai and Guangzhou.

A new body of work by **Huma Bhabha** PR is on view through January 21 in a solo show at Stephen Friedman Gallery in London.

In the imaginative artist's book *Carnivorous Plants: A Compendium of Most Unusual Species* (Wolfe Editions, 2015), illustrator **Stephen Burt** IL (Scarborough, ME) and botanist Pam Morgan present an array of fictitious carnivorous flora in the style of a 19th-century scientific journal. In the book, which was recently acquired for the special collections of the University of Southern Maine, Bowdoin College and Bridgewater State University, the artist utilized etchings and other media to give convincing life to such creatures as "the Feathery Leaved Sundew."

Michael Maltzan BAArch (see page 61)

Last summer **Stephanie Roberts-Camello** PT

Lisa Baechtle 85 IL Lisa showed watercolor paintings like this one in *Animal Stories*, an exhibition at Briar Patch Veterinary Hospital in Ithaca, NY that ran from July through mid October. She lives nearby in Spencer, NY.

(Pembroke, MA) showed encaustic paintings from her new body of work, *Encaustic Relief and Free Forms*, in a solo exhibition at Schoolhouse Gallery in Provincetown, MA. For this series she let layers of wax fuse together on the canvas and then reworked the material as it cooled, manipulating the medium to explore human emotions, limitations and phobias.

Michael Sloan IL (New Haven, CT) recently launched *The Zen of Nimbus* (zenofnimbus.com), a website devoted to the "world-famous astronomer and explorer, reluctant celebrity, space traveler [...] and more" of his *Chronicles of Nimbus* series of graphic novels.

1986 **Peter Brown** IL (New Milford, NJ) has created cartoonish illustrations for the book *101 Ways to Conquer Teen Anxiety* (Ulysses Press, 2016). It's the first of his planned collaborations with authors Patrick Hatcher and Thomas McDonagh.



Work by **Kim Dickey** CR is on view in *Words Are Leaves*, a retrospective show at MCA Denver that opened in October and is on view through January 22. The artist lives in Longmont, CO.

Jim DiMarcanantonio 86 IL As a lifelong Deadhead, Jim spent five years working on *Brief Encounters with the Dead*, a five-inch-thick leather-bound volume of ephemera and photographs by his friend Herb Greene. More than a dozen RISD students and alums got involved in making the massive tome, which weighs in at more than 60 pounds and was born at Hope Bindery, the thriving Providence-based business Jim launched in 1988.

The incredible on-site journalistic work **Fred Lynch** IL, an associate professor of Illustration at RISD, has honed over years of practice is featured in all four books in Gabriel Campanario's *Urban Sketching Handbook* series: *Reportage and Documentary Drawing, Architecture and Cityscapes, People and Motion* and *Understanding Perspective*. His work is also discussed in the recently released book *Pen & Ink* by James Hobbs, which is available in a number of languages.

At last summer's Comic-Con in San Diego, **Jack Matthews** BID (Barrington, RI) did a demo of the new Oculus Medium sculpting program at the DC Comics stage, where several of his latest collectibles for DC were unveiled. Oculus created a

virtual metropolis for the show, so for his demo Jack "stood" on top of a building in front of the *Daily Planet* and sculpted a Superman facing off with Darkseid in about 25 minutes. As an invited member of the Oculus Medium Artists Council (the world's first VR artists' group set up by Oculus), he says "it's pretty amazing to be sculpting in a virtual space with touch controllers, which brings a little extra 3D back to the monitor- or tablet-constrained world of digital sculpting!"



Stephanie Roberts-Camello 85 PT Stephanie's recent encaustic work is on view through January 13 in *The Fabric of Life: Themes from the personal well*, an exhibition she curated at Artspace in Maynard, MA, and from February 3–March 2 in *Material Matters*, a two-person exhibition at Simmons College's Trustman Art Gallery in Boston. *Envelop II* (folded encaustic over old letters, 14 x 14 x 2") is shown here.



Alison Berger 87 GL

above: In October Skira Rizzoli released *Alison Berger: Glass and Light*, a 240-page hardcover focused on Alison's handblown glass sculptures, functional objects and lighting from the past 20 years. With more than 300 images, the book includes a foreword by Holly Hunt, an essay by Matilda McQuaid of the Cooper Hewitt and a conversation between the Los Angeles-based artist and *Town & Country* magazine's architecture and design editor, Pilar Viladas.



1986 continued

Last May **Nader Tehrani** BArch, dean of the Cooper Union Irwin S. Chanin School of Architecture in NYC, presented selected work from MoMA's Architecture and Design collection as part of the museum's *From the Vault* lecture series. He also leads NADAAA, which was named one of the top three architectural firms for design for the fourth consecutive year in *Architect* magazine's annual rankings. After co-designing the Fleet Library at RISD a decade ago, Nader is also consulting with RISD again on new Campus Master Plan initiatives.

Robin Roraback 88 IL

left: Robin completed work on two children's books released in 2016: *Fun Days* (Norwood House Press), a collection of short poems for early readers by Margaret Hillert, and *A Library for Nellie Grace*, a book celebrating the 125th anniversary of the David M. Hunt Library in Falls Village, CT, near where she lives in Salisbury, CT.



Lawrence Quigley 89 PT

For his *Salesman* series, the Brooklyn-based artist painted portraits of individuals who work as regional sales managers onto nickels, a material he values for its archival properties. Lawrence showed paintings from the series at the *Governor's Island [NY] Art Fair*, which ran on weekends throughout the month of September.

As the September 2016 Artist of the Month at the Edward Hopper House Art Center in Nyack, NY, **Trine Giaever** IL exhibited 13 paintings at the gallery throughout the month. She lives in Piermont, NY.

Tehranscape, a photo series by **Farsad Labbauf** BID (see also back cover), was published in *Studio* magazine's June 2016 issue, which focused on the "hidden" forces at play in the evolution of cities. Based in Jersey City, NJ, Farsad often makes work focused on Iran, including this series on the

1987
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During the month of October, **Eileen Ferara** IL participated in *JCAST*, a citywide art event and studio tour of Jersey City, NJ, where she lives.

Liz Deschenes 88 PH

A mid-career survey of Liz's work was on view at the Institute of Contemporary Art (ICA) in Boston from late June through mid October. The show featured photography, sculptural installations and photograms by the NYC-based artist—a "quiet giant" in photography, according to *The New York Times*.



Margaret Pettee Olsen 86 PT

Colorado Vortex (2016, synthetic polymer and interference pigment on canvas, 96x60") was on view in *Colorado Women in Abstraction*, an invitational featuring the work of 32 women that ran from mid July through early October at the Center for Visual Art in Denver. Margaret is based in Broomfield, CO, and in the fall also exhibited in a two-person show with **Brian Kane** 87 PT at *Watermark Contemporary Gallery* in East Providence, RI. Called *Cipher*, it was curated by **Mark Goodkin** 87 PT.

changing significance of mural paintings in its capital city over the past decade.

1988

Michael Coughlan PT continues to exhibit his work

widely, with reviews appearing in *ArtForum*, *LA Weekly* and the *Los Angeles Times*, among other publications. In June his paintings were on view in two group exhibitions, *Flashback + Guest* at *Stalke Galleri* in Kirke



Saaby, Denmark, and *Revisiting TRI Gallery* at *Wilding Cran Gallery* in Los Angeles, where he lives and works.

Kristin Leachman PT is showing work in *Xylem Rays*, a solo show that runs through January 15 at *Laguna Art Museum* in Laguna Beach, CA. The artist lives in Pasadena, CA.

Last June **David Masenten** BArch accepted a new position as director of Mixed-Use Practice at *ELS Architecture and Urban Design* in Berkeley, CA.

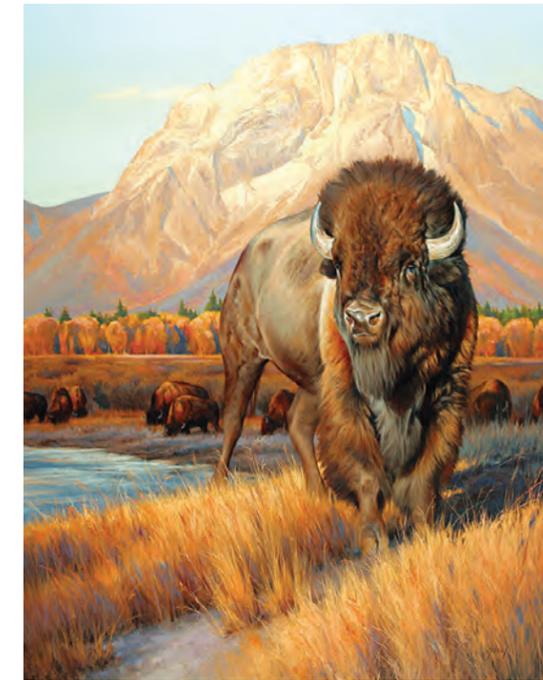
Last year architect **Nicholas Sonder** BArch (Cromberg, CA) shared his expertise with the 3D design tool *SketchUp* at the company's biannual 3D Base-camp conference in Steamboat Springs, CO. The conference was held right after the June 6 publication of *SketchUp & Layout for Architecture* (Biz-found), which he co-wrote.

Elizabeth Ranieri

BArch 86 +

Byron Kuth BArch 86

left: Designed as a place of respite on a busy pedestrian thoroughfare, *SonoGROTTO* was voted top pavilion and won the People's Choice Award at San Francisco's 2016 Market Street Prototyping Festival. The installation by Kuth Ranieri Architects consists of hundreds of cardboard tubes—ranging from 6 to 24 inches in diameter—fastened together to create a protected but open enclosure. People can peer inside, walk through, sit down and enjoy conversing and interacting in the sculpted void inside.



Edward Aldrich 87 IL

An award-winning painter based in Golden, CO, Edward frequently travels to Wyoming to paint the state's animals in their native environs and to take part in *Western Visions*, a signature festival. In 2016 he was the featured artist at the *Jackson Hole [WY] Fall Arts Festival*, where this painting *Greeting the Dawn* (oil, 52x64") appeared on the official posters and in the lobby of the *Wort Hotel* before being auctioned off at the festival itself.

1989

Melinda Beck GD (see page 81)

Nicole Eisenman PT (see page 22)

Last summer **Liz Jaff** PT showed the second incarnation of the site-specific installation *Hedge* in *Bits and Pieces*, a

three-person show at *Robert Henry Contemporary* in Brooklyn, where she lives.

Suzanne Kammin 87 PT

Animal Farm (2016, oil on panel, 20x20") is among the work **Suzanne** (Newark, NJ) exhibited in *Parallel Developments*, a fall group show at *Chazan Gallery* in Providence.



IDENTIFYING INGREDIENTS

Brooklyn-based textiles designer **Lauren Garfinkel** 91 AP admits that the 2016 US presidential campaign was tough to stomach. But even before she knew how upsetting it would get, she managed to find a good outlet for her frustrations and a natural “way of participating in the political process.”

Starting in the summer of 2014, Garfinkel began sharing her *Edible Government* series of political commentary on Instagram, using a wild assortment of foodstuffs to amplify the identity of the leading candidates. Early in the campaign, she portrayed Bernie Sanders using sticks of chewing gum, Jeb Bush as a baked potato and Hillary Clinton made of raw mushrooms. In the summer of 2015, she posted her take on Donald Trump as a circus peanut—the right color, she says, to capture the president-elect’s signature tanning salon skin. NPR’s food blog, *The Salt*, soon caught on to her provocative political portraits, as did *Lucky Peach*, which invited her to do a monthly *Edible Trump* column for the last six months of the campaign.

Garfinkel first began creating politically poignant food art a decade ago when then-President George W. Bush put his foot in his mouth by prematurely praising FEMA head Michael Brown in the aftermath of Hurricane Katrina. His comment, “Brownie, you’re doing a heck of a job” led to her first piece—a silhouetted person on a rooftop made from brownies trying to escape the chocolate syrup pooled below.



As the 2016 campaign devolved over the summer, Garfinkel found in Trump endless fodder for her raw take on reality. She recreated his mug and signature mop using hotdogs, baby carrots, a chunk of grilled steak, table scraps, Chuckles candy and more.

Shortly before the election *The Atlantic* ran a piece pointing out that Garfinkel’s work follows in a fine tradition of political cartoons and absurdist art full of biting commentary. In the end, she said, she spent every free moment she had literally making ridiculous faces as her own way of trying to understand how “individual choices” end up making an incalculable impact on us all.



As the political climate in the US reached a boiling point in 2016, **Lauren Garfinkel** 91 AP kept her cool creating portraits of key players exclusively using edibles. Her fishy Trump, nachos-inspired Supreme Court Justice Ruth Bader Ginsburg and squid-slimey NJ Governor Chris Christie offer a taste of her repertoire.

For more visit [instagram.com/ediblegovernment](https://www.instagram.com/ediblegovernment).

1990

In early May **SoHyun Bae** IL showed *Grace I* (2011, acrylic on canvas, 72 x 30") in *Art New York, Pier 94* at Nikola Ruikaj Gallery in NYC, where she lives.

Kimberly Becker TX (Waltham, MA) participated in *Fiber in the Present Tense 2016*, a juried exhibition showcasing fiber work by members of the MA/RI chapter of the Surface Design Association. The show was on view from early September through early November at Arsenal Center for the Arts in Watertown, MA.

A Fox Appears, a book of poems by Jennifer Stewart Miller that features artwork by **Franklin Einspruch** IL, won Best in Category for Poetry at last May’s *New England Book Show* awards ceremony in Boston, where the artist lives. The new video piece *Franklin, Painting* by Stephen DiRado focuses on his work.

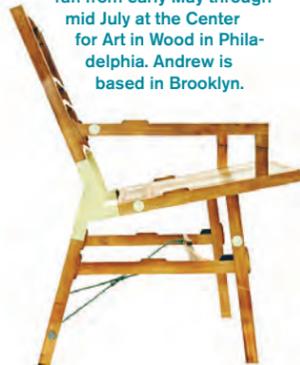
1991

Original artwork and prints by **Alicia Sterling Beach** PT of Burbank, CA are now available through ArtLifting, a nonprofit organization dedicated to promoting artists with disabilities.

In September **Melissa Conroy** PT (Philadelphia) released *The Lowcountry Coloring Book* (Algonquin Books), a collection of 44 detachable line drawings of scenes from Savannah, GA,

Andrew Jay Rumpier 91 ID

Tatum’s Lounge (2010), built from recycled piano keys, resin, glass fiber and steel, was included in *On the Edge of Your Seat: Chairs for the 21st Century*, a juried exhibition that ran from early May through mid July at the Center for Art in Wood in Philadelphia. Andrew is based in Brooklyn.



Arnor Bieilvedt 92 PT

Arnor showed nine mixed media paintings in *Montage*, a group exhibition held last June at the *Gloria Delson Contemporary Art Gallery in LA*. He draws inspiration from his native Iceland as well as the landscape of southern California around his home in Pasadena.

the sea islands of South Carolina and more. In creating the images of Charleston, SC, she drew inspiration from her father **Pat Conroy**, the renowned novelist who had lived in Charleston and died in early 2016.

Jennifer Daltry IL curated *Experimental Nature*, a group exhibition that ran from early June through mid July at the Narrows Center for the Arts in Fall River, MA. She and her husband Chris continue to oversee the record and antique



Please email class notes submissions to: risdxyz@risd.edu.



store *What Cheer?* on the East Side of Providence.

Last spring **Jocelyn Hobbie** PT (Conway, MA) showed new paintings in her second solo show at *Fredericks & Freiser Gallery* in NYC.

In September **Marcia Patmos**

AP spoke with *Vogue* writer Emily Farra about 97, the storefront she and six other designers opened earlier in the summer in SoHo. “We were reminiscing about our early days in New York when there were these interesting places to discover and meet independent designers,” the Brooklyn-based designer said of the group’s inspiration for the store, which features handmade work like Marcia’s custom-made, hand-knit sweaters.

Last May **Mel Prest** PT (San Francisco) completed a residency at the *Wassaic [NY] Project*, an arts center and organization founded by fellow alums **Bowie Zunino** MFA 09 SC and **Jeff Barnett-Winsby** MFA 06 PH. Last spring she also curated the exhibition *Not Invited* at *Transmitter*,

Ingrid Lavoie 91 IL

left: Working in the German paper-cutting tradition known as *schere schnitte*, Ingrid recently created a 6 x 7.5’ work for the exhibition *Wee Faerie Village*, a *Flutter in Time: Faerie Houses Around the World & Across the Ages*, which ran during the month of October at the *Florence Griswold Museum* in Old Lyme, CT. Based in Wakefield, RI, she became enamored with the technique during childhood trips to Denmark but had never made a piece this large.

Leah Oates 91 IL

As part of NYC’s Metropolitan Transit Authority series *Transitory Space*, Leah is showing her panoramic lightbox *Park Windows* in subway stations below Bryant Park. The installation, which went on view last spring and continues through mid 2017, is designed to bring the natural world underground. Last fall Leah’s work was included in the *Cultural Landscape Foundation’s* annual auction and in *To Have and Not to Hold*, a two-person exhibition at *Susan Eley Fine Art* in NYC, where she lives.

a Brooklyn-based gallery she cofounded in 2014, and contributed two works on paper to *Art | Kala 2016*, an auction for the *Kala Art Institute* in Berkeley, CA.

maintains studios in Gloucester and Naples, FL, where he lives.

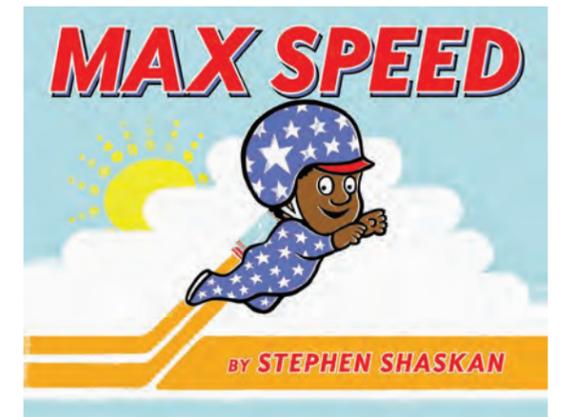
1992 25th Reunion October 6-8, 2017

Last summer **Cornelius Sullivan** SC showed work in *New Paintings and Etchings of Gloucester*, a solo exhibition at *Cornelius Sullivan Gallery* Rocky Neck in Gloucester, MA. In the fall he exhibited in *Gloucester Skies*, also at the *Rocky Neck gallery*. **Cornelius**

Wonderware North, an engineering firm in Indianapolis, IN, recently purchased *Utopian Landscape 13* (acrylic paint, ink, Chinese white pencil) by **Carrie Neiss** BArch for its permanent collection. She’s based in the Canadian province of Quebec.

Stephen Shaskan 92 IL

Max Speed (Simon & Schuster), Stephen’s most recent children’s book, earned a *Kirkus* starred review in conjunction with its release in October. His story of “a black boy with a big imagination” is deemed a “winning” fusion of playful humor and vibrant digital artwork. Based in Minneapolis, Stephen also recently illustrated the kids’ book *Punk Skunks* (HarperCollins, 2016) written by his wife *Trisha Speed Shaskan*.



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

5TH-YEAR DEGREE

BArch	Architecture
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MASTER'S DEGREES

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

FORMER MAJORS

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

FORMER 5TH-YEAR DEGREES

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

OTHER

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



William Swanson 92 PT
Strata Bloom (acrylic on panel, 28 x 38") was among the new paintings in *Bloom Chamber*, a solo exhibition that ran from mid June through the end of July at Eleanor Harwood Gallery in San Francisco, where William lives.

timed to coincide with the 2016 Summer Olympic games. Collaborating with fabric designer Harry Umen, she created 13 looks for a new commercial clothing line.

Last year **Denyse Schmidt** GD (Bridgeport, CT) created *Free-Wheeling Single Girl*, an updated version of the first stand-alone quilt pattern she made for home quilters in 2007 and then took her new version of the "double wedding ring" quilting pattern on the road for a series of workshops.



Bo Joseph 92 PT
left: *Cache of Cryptic Signs* (2016, oil pastel, acrylic and tempera on joined paper, 55 3/4 x 80 1/4") is among the new works in *A Season of Psychic Noise*, Bo's fifth solo show at Sears-Peyton Gallery in NYC, where he lives. The show ran from late October to mid December.

Wellington B. Gray Gallery and runs through January 16. Shepard also contributed an essay presenting his thoughts on nonviolence to the exhibition catalogue.

1992 continued

During the month of August, **Patrick Brennan** BArch showed paintings in *Free Fallin'*, a solo exhibition at Halsey McKay Gallery in East Hampton, NY. It was the third solo show at the gallery for the NYC-based artist and educator.

Shepard Fairey IL (Los Angeles) was one of four jurors for *I.M.A.G.I.N.E. Peace Now*, a group exhibition of disabled guns that have been transformed into works of art in a wide range of media. The show opened in December at East Carolina University's

New Hampshire-based fashion designer **Laura (Coulter) McCarthy** TX debuted a new line of apparel in *Moda-Couture's Olympic Fashion Show Circus*, a runway show in Rio



1993

Marni Sugerman TX (marni.decoratingden.com) has opened a franchise of Decorating Den Interiors, North America's largest home furnishings and interior design franchise company, to serve Riverdale and Westchester, NY. "I love decorating because I love color and fabric and texture—and I have a tremendous respect for great craftsmanship," she says.

1994

Megan Kennedy FAV partnered with **Jonah Hall** 93 PT and his studio Timber to produce *Read*, a short film launched last June by Reading Is Fundamental (RIF). The PSA, which encourages adults to read aloud to children, helped celebrate the 50th anniversary of RIF, the largest children's literacy organization in the US. Both Megan and Jonah live and work in California.

Alyce Santoro CEC (Alpine, TX) and composer/guitarist Julian Mock published a limited-

Thea Perez 93 AP

In October Thea launched *Polychrome* (polychrome. design), an online marketplace providing artwork for print designs and trend direction for fashion designers. She's based in Newton Highlands, MA.



Scott Canary 93 IL, Derek Gores 93 IL + Shawn Kenney 93 IL

Since they met at RISD in the early 1990s, Scott, Derek and Shawn have continued to inspire and push each other—even though they live thousands of miles apart in Portland, Miami and Providence, respectively. Last summer they reunited for *Swan Point Connection/RISD Reunion 2016*, a well-received group show at Charlestown [RI] Gallery. From l-r, Scott's oil on panel painting *Fissure* (7 x 9"), Derek's collage on canvas piece *All Summer Long* (36 x 36") and Shawn's acrylic on panel painting *Lions, Tigers and Bears* (8 x 8").

edition compendium of their *Tonal Relativity* project in conjunction with a solo show of the same name on view for a month last fall at Georgia

Jeff Bye 94 IL

For the month of September, Jeff's recent paintings of abandoned buildings were on view in *Urban Exploration*, his fourth solo show at Greenhut Galleries in Portland, ME. The artist is based in Hershey, PA.



Southern University in Statesboro, GA. In August *New Music Pioneer* published an interview with Alyce, who also showed a pair of works in *Measure of All Things: Rethinking Humanism Through Art*, a fall group exhibition at SUNY Buffalo.

Providence-based artist **Anne Tait** PR recently completed advanced studies in gold work and silk shading at the Royal School of Needlework in London.

1995

Kristin (Parella) Anderson PT* (Newport, RI) showed photographs in *Photo Finish*, a group exhibition that ran from mid May through early June at Station Independent Projects in NYC. Kristin's work in the show explores the role of devotion in tourist documentation of the Holy Land.

New Forest Grove, a public art commission **Chris Condon** SC



created in 2015 for a new library in East Roswell, GA, was selected by Americans for the Arts and KRIS Wines for an arts awareness campaign that ran from early September through the end of October. Chris lives in Vista Grove, GA.

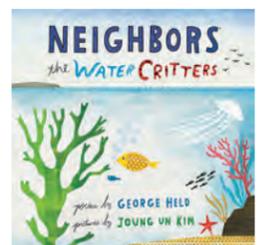
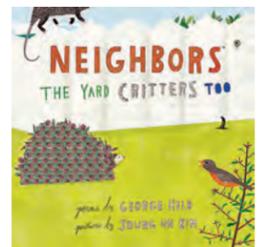
Seth MacFarlane FAV (see page 60)

Bent Parallel, a monumental installation by **Philip K Smith III** BArch (Indio, CA), continues through January 15 at Laguna Art Museum in Laguna Beach, CA. Continuing his ongoing dialogue with color theory, optics, scale and technology, the piece envelops viewers in light via two intersecting color-field walls. This creates

the illusion of a third plane that mixes the adjacent colors and seems to extend the physical bounds of the space, resulting in an environment that appears to be simultaneously finite and infinite.

Joung Un Kim 93 IL

Illustrator Joung Un's fruitful collaboration with poet George Held has led to three books in their *Neighbors* series since 2011. Their most recent effort, *The Water Critters*, was released by Filsinger & Company in 2015. The artist is based in Anaheim, CA.





ABSORBING IDENTITIES

by **Lindsey Adelman** 96 ID

In a November 3, 2016 piece in *T*, the *New York Times* magazine, the owner of Lindsey Adelman Studio—a super successful design operation full of fellow RISD grads—explains why she loves the glass objects her now-husband **Ian Adelman** 95 ID made when they met as ID students.

As Ian's girlfriend, I would always hang out in the Hot Shop watching my hot boyfriend blow glass. I'd just arrived at RISD as a transfer student and everything was new to me. I had studied *The Faerie Queen*, but I'd never used a drill press. My state of mind was totally open, and when you're in that place, you pick up so much unintentionally.

I remember watching Ian work with this sea creature language in so many different mediums—sheet metal, aluminum, glass. Coming from a family background steeped in design, he understood craft on a level that I didn't.

These skate egg pods (see below) represented something that came naturally to him. But it was an elusive thing that I was after. That also happens when you date someone. They have something that you want in yourself, a quality that you're like, "Oh, I want a piece of that!" Not only do I want to date that person, but I want that quality....



These glass skate egg pods represent so much of a common visual language that Ian and I share. We never talk about it, but we're just drawn to the same signifiers. It's like we both have this primary experience with source material that then becomes a shared experience—whether it's through snorkeling, walking on the beach, collecting things or traveling. It happens naturally and becomes part of the work that we both make.

Sharing that visual language with Ian has shown me by osmosis how to turn references like sea creatures into an abstract form that I could use in design. When we studied industrial design the process was rigorous: It's about paring down a naturalistic form into a language that can be repeated and communicated. It's a balance of picking up the emotional and visceral response you have to form and, at the same time, taking measurements, studying proportions and dimensions.

Once you pick up on these proportions and refined details to capture the essence of natural forms, you start to understand why we respond to them. It's like the golden mean... or the Fibonacci sequence. Or why models' eyes are a certain distance apart. We can't really explain why we're drawn to these gorgeous creatures but it's undeniable that we are. And that power can be harnessed as a designer.

While the glass I design has to be technically perfect, it also has a mysterious quality that you can't totally pinpoint or understand—a cryptic quality. It never gets old, because it's inherently challenging to make work you can't totally understand or predict. It's a pretty fun lifelong chase.



1997
20th Reunion
October 6–8, 2017

Takeshi Murata FAV (Saugerties, NY) showed work in *The Limits of Control*, a group exhibition that opened on August 12 and ran through September 4 at the Finnish Cultural Institute of New York. Presented by Station Independent Projects, the exhibition explored social identity within the context of the modern built and regulated environment.

Kim West 98 PT
In expanding on a project she began five years ago, Kim completed a mural for Hauser Wirth & Schimmel Gallery in Los Angeles, where she lives. Last June she gave a talk at the gallery about the mural, which covers the entire east-facing exterior wall.



Charles Wilrycx BArch 96
As a principal at ARKITEKTUR, Charles (West, TN) is partnering with the Nashville-based firm Supportive Design on the design and development of the Meharry Pavilion in Nashville. The 120,000-sf structure is designed to be part of the campus of Meharry Medical College, one of the largest historically black academic health science centers in the US.

1998
Clara Lieu IL, who teaches in the Illustration department at RISD, has launched ART PROF, a free, online arts education program created in partnership with digital strategy and production expert Thomas Lerra of WGBH Boston. "In most schools, visual arts education is meager or simply



Scott Abrahams BArch 96
As a principal at OMA, Scott led the Office of Metropolitan Architects' design of *Manus x Machina: Fashion in an Age of Technology*, an exhibition that ran from early May through the beginning of September at the Metropolitan Museum of Art in NYC.

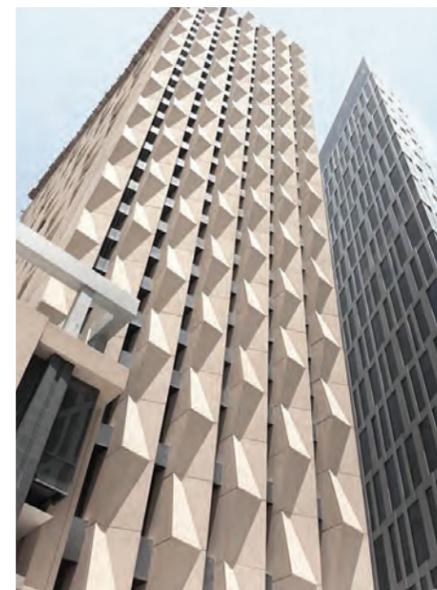
does not exist and outside art programs are not affordable for many people," Clara points out. "ART PROF allows a global community of all ages to access high-quality visual arts education for free."

In September, just before he left SYPartners to become

CMO at Oxelon, NYC-based design strategist **James Wynn** GD delivered the keynote address at the 2016 Design Week RI conference, focusing on the importance of design in the business world. "What corporations should be doing is embedding the creative process into every aspect

of their existing business," he noted. "Yes, technology drives productivity, but *people* shape demand."

1999
Work by **Anna Goransson** FD (Arlington, MA) was on view in *Fiber in the Present Tense*, a fall juried exhibition of the MA/RI chapter of the Surface Design Association (SDA) at the Arsenal Center for the Arts in Watertown, MA.
Last summer Brooklyn-based artist **Joseph Hart** IL showed



Nick Scappaticci 00 ID + **Matt Cottam** BID 00
Nick and Matt were thrilled to collect the 2016 National Design Award in Interaction Design at the Cooper Hewitt National Design Museum's big gala in October, where they posed for this photo with RISD President **Rosanne Somerson** 76 ID. Tellart, the studio they founded the year they graduated, now employs a dozen alumni who love working together to create interactive products, installations and exhibitions for clients worldwide. Though still headquartered in Providence, it now also runs global offices in Amsterdam, NYC and San Francisco.

work in *CHUD SILO*, a solo exhibition at Halsey McKay Gallery's NYC location.

2000
Megan Biddle GL participated in two group shows last fall: *The New Classics: Contemporary Glass* at the Islip Art Museum and *Hush.ex* at River House Arts in Toledo, OH. Fellow grad **Sharyn O'Mara** MFA GD, who teaches with Megan in the glass program at

Temple University's Tyler School of Art, exhibited in the latter show, which originated earlier in the year at the Philadelphia Art Alliance.

Jae Kim BLA 96
As VP of Commercial Design at Callison RTKL in Seattle, Jae focuses on projects in India. He is currently the DP architect in charge of multiple high-rise towers in the burgeoning city of Mumbai.



Lu Heintz 01 SC
Laundry is among the sculptural work, prints and video exhibited in *in tra versions*, a solo show that ran last fall at Roger Williams University in Bristol, RI. Lu lives in Coventry, RI.

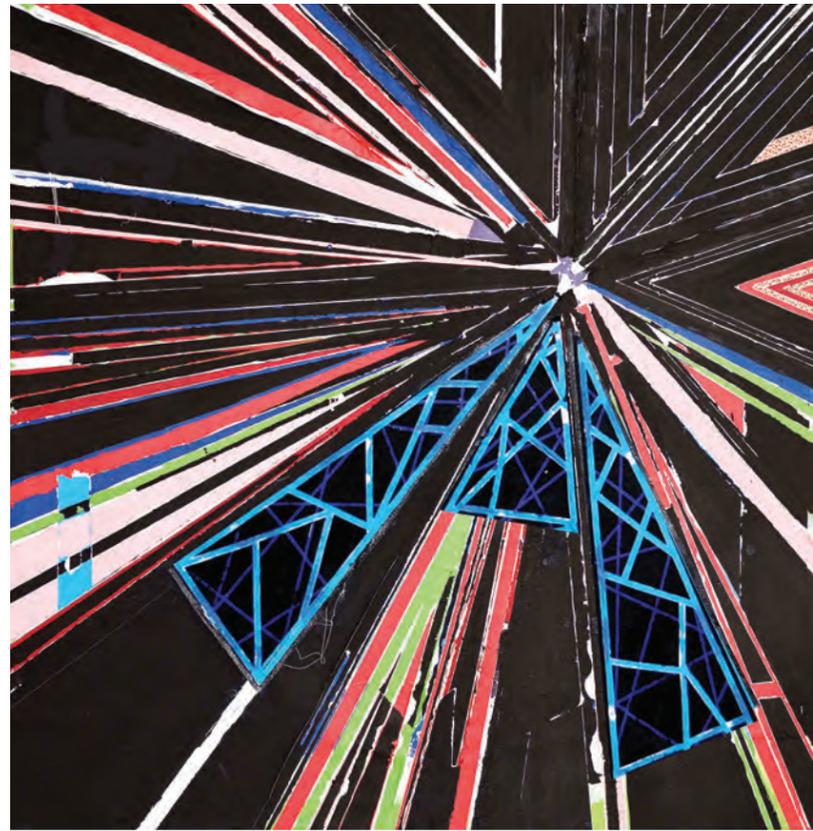
2000 continued

Last year Impel Studio principals **Matt Chin** ID and **Gaz Brown** founded Ittl, a new product design and manufacturing company based in NYC. For their first product, the Ittl tumbler travel mug, the designers launched a Kickstarter campaign that surpassed its funding goal of \$26,000 in under three days.

Technology Will Save Us, the London-based tech-for-kids company founded by **Bethany Koby** GD and her husband **Daniel Hirschmann**, recently

launched a new product. Called the Mover Kit, it combines motion sensors, a compass and rainbow lights that respond to movement. Kids not only assemble the watch-like device but program it with apps they create themselves using open-ended software that encourages play and imagination.

Sara (Greenberger) Rafferty PH and **Sara Vanderbeek** 03 PR co-curated *Her Wherever*, a fall group show at Halsey McKay Gallery in East Hampton, NY that included their own work along with that of eight other women artists. The work “reflects the space where the image meets domestic and soft-edged labor and process is politic,” the co-curators write. “In the works, process translates into a processing of information, feelings and materials”



From early September through early October, **Vincent Valdez** IL (San Antonio, TX) exhibited work in *The Beginning is Near (Part I)*, a solo show at David Shelton Gallery in Houston, TX.

2001 Ben Blatt IL (Red Hook, NY) exhibited paintings in *Hovering*, his third solo show at Halsey McKay Gallery in NYC. The late summer/early fall exhibition featured abstract work that explores digital culture through traditional mediums.

Katie Herzog PT and writer **Andrew Choate** made a series of encaustic diptychs that were shown last summer in *Exegesis Eisegesis Encaustic*, a collaborative exhibition at Klowden Mann in Culver City, CA. Katie lives in Los Angeles.

In June **Matt Kenny** PT had his second solo show at Halsey McKay Gallery in NYC. Called *The Night Watch*, the exhibition was billed as proving the Brooklyn-based artist’s “hasty decline into paranoid delusion”

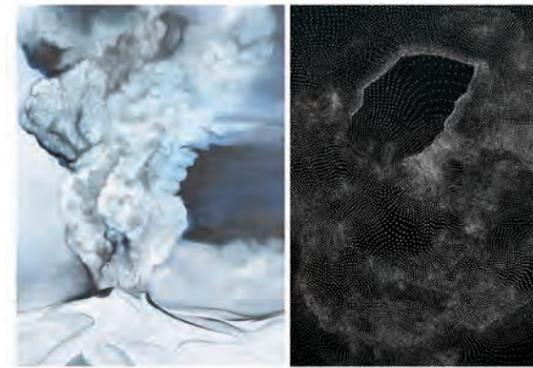
Robert Raphael 00 CR
Symposium, a site-specific installation created for the Bronx Museum of the Arts, presents a series of porcelain sculptures inspired by classical elements and placed to suggest something of a conversation among the various pieces. The title refers to the ancient Greek social gathering in which men debated, plotted, boasted and often relaxed with abandon. *Symposium*, which has been on view since last September, continues to transform the terrace through February 19. Robert is based in Brooklyn.



L. Mylott Manning 01 SC
Superstring 10 (2016, paint, fabric, thread, 36x36") is among the works on view through **February 10 in MetaMoi (P) ARTY 2**, a group show at Columbia University’s Center for Theoretical Physics. “I had the honor of meeting physicist **Brian Greene** at the opening reception,” **Laura** writes. “A lot of my research into the superstring theory has been through his work and is an integral part of my thought process when creating my works on canvas.”

brought about by “the present state of the American political system and the spastic media that covers it.”

In July **Adam Novak** PT exhibited paintings in the four-person show *Fragmented Gaze* at Tiger Strikes Asteroid in Los Angeles, where he lives.



Alison Lee Schroeder 02 PT
 Alison exhibited new work last summer in a solo exhibition at *Politics & Prose* in Washington, DC and in *The Illusion of Control*, a two-person show at Hermitage Gallery in McLean, VA. She lives in Bethesda, MD.

2002 15th Reunion October 6–8, 2017

Susan Ghahremani IL showed work in *Through the Woods*, a group exhibition that ran last

May at Giant Robot 2 Gallery in Los Angeles. A frequent collaborator with the gallery, she lives in San Diego.

Last summer **Chloe Hedden** IL showed work in *Simplifying the Essentials*, a group exhibition at Walker Fine Art in Denver that was featured in the summer edition of *5280* magazine. During the past year, the artist’s work has also been featured on *ArtSlant* and *Constructed By*. Chloe lives in Moab, UT.

As a volunteer for Artists for Hillary, Brooklyn-based illustrator **Caitlin Keegan** IL contributed her talents to help support Clinton’s campaign by designing and illustrating a deck of *Woman Cards* sold online. “I think the symbolism of a female president is really important,” Keegan noted on the Clinton campaign blog prior to the election, “especially to little girls to have a role model and know that this is something they can do. I think that can never be overestimated.”



left: photo by Elisabeth Bernstein

Aaron Gleason 02 SC
 Having recently relocated to the Santa Ynez Valley in California, **Aaron** is helping his father **Kevin Gleason** 75 SC run Refugio Ranch, the vineyard and winery he established in 2004. He has been designing labels for the family business since 2010 and is continuing his painting practice from a spacious home studio.

ROLE MODELS

When friends and fellow New Yorkers **Julia Rothman** 02 IL and **Melinda Beck** 89 GD returned to RISD in October, they spoke with joy and candor about their work as freelance illustrators.

Both artists captivated the crowd that came to hear them speak in conjunction with their wonderful two-person show at the ISB Gallery.

Rothman explained that 14 years ago, just as she was about to graduate from RISD, she had attended a talk by a super inspiring visiting illustrator who was making incredible work in NYC. That was when she first met Melinda and thought, “I want to be her when I grow up.”

Beck, who has been making a living as an illustrator for 26 years, opened by noting that she gets “paid for making fun of people”—as she showed a series of punchy political pieces capturing her disdain for Donald Trump. “I also make fun of stupid laws,” she added, showing a clever editorial piece about the public bathroom controversy surrounding trans rights.

Though Rothman’s practice is now considerably different from her early idol’s, both women have established rewarding careers by tapping into their own individual strengths in a city with plenty of competition in the field.

Rothman spoke of her intrinsic love



Editorial work and other illustrations by **Melinda Beck** 89 GD (above) show a wide range of styles. They were on view last fall in a two-woman show at RISD’s ISB Gallery that also featured recent drawings and paintings by **Julia Rothman** 02 IL, whose credits include a series of books.

of drawing, her many book projects, her recent focus on drawing her day-to-day surroundings and her love-hate relationship with licensing her images.

Beck, who was a Graphic Design major at RISD and professed to an ongoing love of type and color, talked about her highly conceptual approach to image making and reminded students that while the ability to draw well is a huge plus, “anything that can be thrown on a scanner can be an illustration.”

Beck also spoke about her animation work in collaboration with dream client Nickelodeon, while Rothman talked about her involvement with Artists for Hillary, which included designing fundraising posters, t-shirts and tote bags along with illustrating the wrapper that identified Clinton’s campaign buses.





Sarah Aspinall 04 IL
Penguins Love Colors (Scholastic), Sarah's first US picture book, was released at the end of November. Inspired by the need to make artwork from a very early age ("something all RISD grads can relate to, I'm sure!" the Los Angeles-based illustrator says), the book focuses on six creative little penguins who brighten up their white world with their favorite color paints. It's aimed at teaching the preschool crowd basic colors and that it's OK to make a mess.

2003

Since 2013 **Rachel Mosler Cope** SC and her husband Nick have been making elegant marbled paper designs as the founders of Calico Wallpaper. The Brooklyn-based duo aim "to move art beyond the frame and incorporate its elements

into everyday interior spaces" in their collections and collaborations with a diverse array of partners such as MAST Brothers Chocolate and fellow alumna **Lindsey Adelman** 96 ID. They also recently designed a subtle, monochromatic accent wall for the RISD Museum's new Café Pearl, designed by **Aja Blanc** MA 06 and **Ben Blanc** MFA 04 FD.

Keri King 05 IL
Spectacles & Spectators, a "visual storybook for grown-ups" produced at DWRI Letterpress, the Providence-based studio of **Dan Wood** 94 PR and **Lois Harada** 10 PR, was released last fall. To celebrate, Keri hosted a launch party at Providence Public Library in late October.

As the June Artist-in-Residence at de Young Museum in San Francisco, **Jane Kim** PR painted images of Golden Gate Park's flora and fauna onto a world map located in the museum's Kimball Gallery and exhibited work in the solo show (non)Native. Also last summer,

her San Francisco-based studio Ink Dwell created a 50-foot mural at June Lake Pines Motel in Lake June, CA, the seventh mural she has painted in the eastern Sierra Nevada.

Chandler O'Leary IL (see page 13)

Last spring **Christina Rodriguez** IL participated as a guest artist on a panel discussion to close *May is Latino Books Month* at the Pawtucket [RI] Public Library. The illustrator also visited RI-area schools with co-panelist and author Meg Medina during the last week of the month-long collaboration with RI Latino Arts.

Tavares Strachan GL (see page 56)

Last year **Amanda Swain** IA joined Garcia Tamjidi, an archi-

ture and design firm based in San Francisco. She designs interior architecture and furniture for the studio, which she had admired before taking a position there as a junior designer.

Jordan Wolfson SC (see page 14)

2004
 Last May **John C. Gonzalez** IL participated in *Skowhegan-PERFORMS*, a group exhibition at Socrates Sculpture Park in Long Island City, NY. Artists and audiences engaged with sculptures already in the park as part of another Skowhegan exhibition at the park, *Landmark*. John lives in Brooklyn.

Last year **Ethan Hayes-Chute** PT, **Christopher Kline** PR and their Berlin-based studio

Kinderhook & Caracas released the first two "blocks" of the TV project *Conglomerate* online (conglomerate.tv). Through a variety of televisual segments made by members of the studio and other international artists, *Conglomerate* satirizes the cultural highs and lows of channel surfing. In late August the studio hosted a theatrical premiere for *Conglomerate-Block Two* at Movimiento Kino in Berlin.

Shannon Murphy PH has been named head of Education at The Noguchi Museum in Long

Diana Schoenbrun 04 IL
 Diana won a Gold Medal in the Special Format category of the Society of Illustrators Comic and Cartoon Art annual exhibition for her enticing handmade accordion book *A Walk in Brooklyn*. Needless to say, that's where she walks most often, too.



Jamie Allen 05 IL
My Mind is the Turquoise Sky (mixed media on watercolor paper, 45x45") is among the new paintings in *Surround*, a fall solo show at the Pegge Hopper Gallery in Honolulu, HI, where the artist lives and works. Jamie is represented by the Halele'a Gallery on the island of Kauai.

Island City. In addition, an essay she wrote entitled *Engaging with Silence: Using Art as a Heuristic to Develop Understanding about Meditation* was published in the book *Mindfulness and Educating Citizens for Everyday Life* (2016), which was released by Sense Publishers.

2005
Kristy McKenzie AP (see page 96)

Providence-based artist **Joan Wyand** CR created *Crude Constellation*, three site-specific pieces made from found rope and slipcast ceramic flotsam, for the second annual *Steel Yard x Newport* summer sculpture event in Newport, RI.

2006
Family Tree, a solo show of detailed "blueprints" by **Mark Bennett** PT depicting famous houses from classic TV sitcoms, was on view in the fall at Mark

Moore Gallery in Culver City, CA. In conjunction with the show, the Tennessee-based artist was interviewed for the NPR program *Design and Architecture*.

Nina Boesch GD exhibited recent work in *Upcycling New York*, a solo show that ran in late fall at the German Consulate General in NYC, where she lives.

Kim Harty GL (Chicago) was among three alums to show work in *Paracosm*, a group exhibition that ran from mid September through late October at Norte Maar Gallery in Brooklyn. Her work was also included in *To Touch the Sky with Two Arms*, a fall two-person exhibition at Holding House in Detroit.

Tara Kopp SC (see next page)

RISD alumni were well represented in *People Who Work Here*, a group show that ran last

summer at David Zwirner in NYC. **Brendan Loper** PT, **Mike Schreiber** MFA 11 PT and **Xavier Donnelly** 14 SC showed work in the second exhibition of art made by people who work at the gallery.

At last year's International Contemporary Furniture Festival in NYC, **Rich/Brilliant/Willing** (Theo Richardson FD, Charles Brill FD and Alex Williams FD) unveiled a trio of new lights designed in partnership with David Rockwell of Rockwell Group. The Brooklyn-based designers' first-ever collaboration resulted in the *Witt Chandelier* and the *Notch* and *Phase* sconces, which they describe as "reinterpretations of basic geometric forms as minimalist, almost jewel-like sculptures."

R. Kikuo Johnson 03 IL
 Last spring Kikuo landed his first cover for *The New Yorker*. In addition to teaching at RISD, he does a lot of editorial work for publications such as *The Atlantic*, *The Guardian*, *GQ*, *Newsweek*, *New York Magazine*, *The New York Times*, *Real Simple* and *Wired*. And by the time the year was over, his artwork had appeared on three *New Yorker* covers.



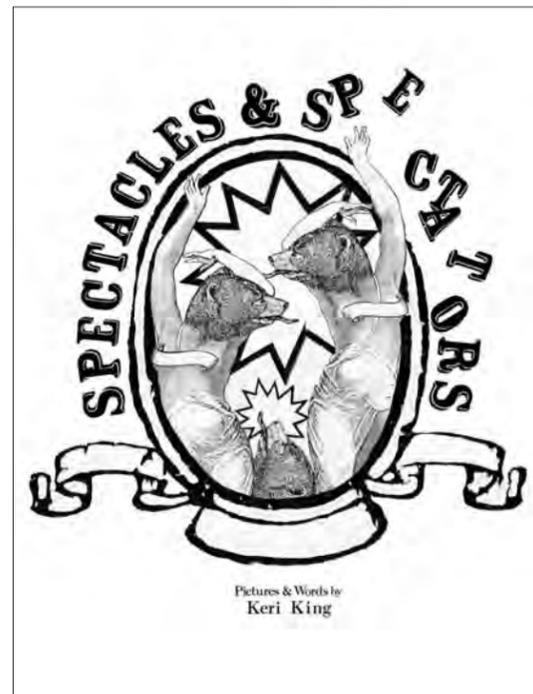
Two works by **Alexander Rosenberg** GL (Philadelphia) were on view in *Touch & GO*, a group exhibition that ran from early September through early October at Columbia University's Neiman Gallery in NYC.

At last summer's CatConLA in Los Angeles, **Jamie Shelman** PT exhibited the cat-inspired cards and prints that he makes from his Baltimore-based studio The Dancing Cat.

Last spring **Leah Wolff** PT participated in two group shows, *Contemporary Ceramics* at The Leroy Neiman Gallery in NYC and *The Split between the Eye and the Gaze* at Kunstraum Gallery in Brooklyn, where the

Daniel Hertzberg 03 IL
 On July 23, 2015, Dan and his wife welcomed twins Isaac Charles and Lincoln John Ponder-Hertzberg into their home in Morristown, NJ. His illustrations have appeared recently in *The New York Times*, *The Wall Street Journal* and *Politico*, among many other publications.

artist lives and runs the collaborative arts organization Meta Meta Meta with cofounder Guy Ben-Ari. Leah also had a piece in *Lucky Draw*, the annual art fundraising event hosted by Sculpture-Center in Long Island City and showed work in *VerbLIST*, a group exhibition that ran last fall at E.Tay Gallery in NYC.





2007
10th Reunion
October 6–8, 2017

The remains of the set director Cecil B. DeMille blew up and buried after the filming of his iconic 1923 film *The Ten Commandments* provided the inspiration for *Excavation II*, an archaeological project by **Daniel R. Small** PH on view last summer at the Hammer Museum in Los Angeles. Once he learned the story of this intentional ruin in 2010, Daniel joined a series of digs to explore how popular knowledge of history is filtered through and reconstructed by the myth-making powers of Hollywood and popular culture.

Hannah Shields 09 IL
Hannah's surface designs for Printed Village, a fashion brand based in New York, appear on shoes, shirts, totes, scarves and leggings sold at stores such as Anthropologie, Nordstrom and Target. The company recently featured her collection and ran a video about her on its site.



Jessica Auclair Smith JM
(see page 55)

2008
James Cogbill ID exhibited five paintings in *Brazilian Memory*, a solo show that ran from April 8 through mid June at Wilson's Tea & Coffee in Brooklyn, where he lives.

Filmmakers **Colin Healey** FAV, **Dave Schachter** FAV and **Ben Powell** FAV are working on a new independent feature film called *For Entertainment Purposes Only*. Written and directed by Colin, the "mystical dramedy" focuses on a struggling storefront psychic in NYC and is inspired by stranger-than-fiction accounts

of fortune-telling fraud. Dave has signed on to produce and Ben is director of photography.

As people throughout the US marked the 15th anniversary of 9/11, photographer **Jennifer Judkins** PH launched a site called The Ripple—designed to share podcasts of people talking about how their lives changed permanently as a result of the tragedy. As a recovery worker at Ground Zero, her own father, Chester Judkins, Jr., grew increasingly ill in the aftermath of the tragedy and died in 2013. Jennifer photographed her father over the years as his health failed and found the process to be "cathartic" because it provided "a lens to process what was happening to [him]."

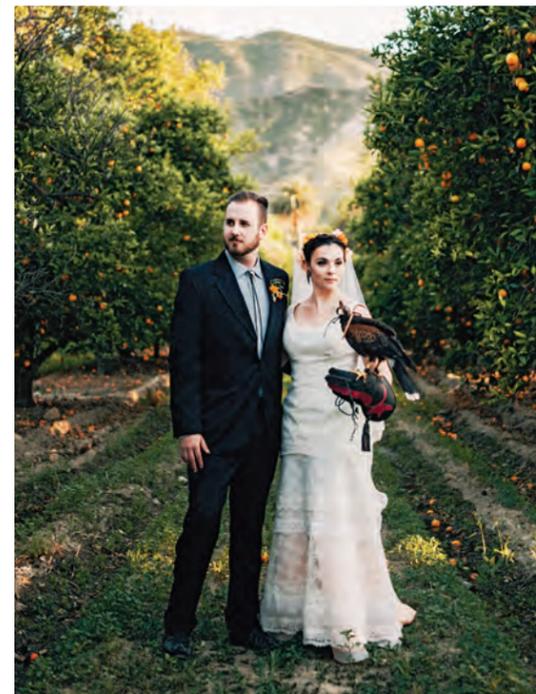
All of the swimsuits and accessories in KORE SWIM's latest capsule collection were designed by cofounder **Jessica Schulz** AP and sport hand-drawn beach scenes and colorful floral prints by illustrator **Joana Avillez** IL. In addition to her fabric designs, Joana is best known for her work for *The New Yorker* and *Vanity Fair* and for illustrating *Not That Kind of Girl*, the 2014 bestseller by *Girls* creator Lena Dunham.

Never shy about sharing what's on their minds, NYC-based designers **Jessica Walsh** GD and Stefan Sagmeister of Sagmeister & Walsh threw themselves into the maelstrom of presidential politics by trying to motivate millennials to vote. Through a site called Pins Won't Save the World, they promoted a collection of badges, patches, tees, tattoos, posters, stickers and bumper stickers to help people let the world know where they stand.

All proceeds from the sale of their pins and other paraphernalia went to Amnesty International's *The America I Believe In* campaign.

2009
Last June **Bronwyn Gruet** IL (Durham, NC) joined the design team at Creative Market, an online marketplace of "handcrafted, mouse-made design content" made by independent designers worldwide. As a brand designer, she does design and illustration work to help build the San Francisco-based company's brand and its community of users.

In late August **Sean Monohan** PT (Brooklyn) joined frequent collaborator Dena Yago and fellow artist Rachel Berks for *The Streisand Effect*, a panel discussion at the Hammer



Tara Kopp 06 SC
Last summer Tara exhibited paintings in *With Amazing Scenes Like These*, a solo show at the Catskill Art Society in Livingston Manor, NY. She lives in Brooklyn.

Museum in Los Angeles. The conversation about art, commerce and appropriation marked the close of *Made in LA 2016*, the museum's third biennial exhibition.

Kate Walsh 08 IL + **Andrew Fogel** 09 FAV
Kate and Andrew were married in California on April 16, 2016 in the company of many fellow RISD alums. Horus, a hawk, did his job well as the ring bearer. The (relatively) newlyweds have been together since they met at RISD in 2006 and now live in Burbank, CA.

Last summer **Aaron Perry-Zucker** GD (San Francisco) traveled to Washington, DC to accept the Robin W. Winks Award for enhancing public understanding of the National Parks System. As cofounder of the Creative Action Network, he partnered with the National Parks Conservation Association to revive and reimagine the legacy of WPA travel posters through a project called *See America*.

Last year **Danielle Pottberg** TX earned the Teacher Excellence Award from Success Academy Charter Schools. She teaches art at the NYC-based charter network's High School for the Liberal Arts and lives in Rye, NY.

Jessi Reaves PT (see page 13)

2010
Whetstone Workshop, the Providence-based studio cofounded by **Isaac Juodvalkis** ID, was recently commissioned to build a mirror cloud sculpture for Draper Laboratories in Cambridge, MA. Completion and installation of the 36-foot, 10,000-lb. structure is slated for the beginning of this year.

Juana Medina IL (see next page)

Brett Swenson GL is one of three alums to show work in *Paracosm*, a group exhibition that ran from mid-September

Jon Betz 08 FAV
SEED: The Untold Story, a compelling documentary Jon co-directed and produced, was screened as part of the RI International Film Festival in August. Since it was first released in 2014, the film about the ongoing battle to protect the future of our food has been getting great critical response at festivals around the country. Based in Washington, DC, the cinematographer focuses on making documentaries, often for National Geographic and Discovery.



through late October at Norte Maar Gallery in Brooklyn, where he lives.

2011
Christina Graham PT (Brooklyn) collaborated with master etcher Sarah Carpenter on *Afterimage* and *Fade*, a pair of aquatint etchings produced as a limited edition for Pace Prints. During the month of January she's doing a residency at the Vermont Studio Center in Johnson.

As one of 18 resident artists taking part in the 2016 Digital Stone Project, sculptor **Hillel O'Leary** IL worked with robotics engineer Gabriel Ferri at Garfagnana Innovazione in Gramalazzo, Italy to program a robotic arm using CNC technology to mill the pieces. *Terra Incognita* (122 x 60 x 76cm) was included in the exhibition *Hard Copy*, which was on view at Sala Ex Marmi in Pietrasanta, Italy for the month of July. O'Leary is now back in the US, where he's completing his MFA in Sculpture at Penn State.

2012
In 2016 *Positioning*, an animated short by **Anne Beal** FAV that "takes a biting look at modern gender roles," was screened at the Chicago International Film Festival, the Utah Arts Festival and the Southeast New England Film Festival. She



teaches animation at the School of the Art Institute of Chicago and also plays fiddle in a Chicago-based honky-tonk band and makes music videos for various artists.

The Indian-based TV station She the People has cited **Dhvani Behl** PR as among 6 *Edgy Young Female Artists to Watch Out for in India*. As founder of a popular design studio called Flora for Fauna in Delhi, she emphasizes the value

Michael Hays 11 IL + **Stephanie Swanson** 11 IL
The happy couple made it official on October 30, 2016, when they got married in Providence. **Matt Ferrara** CEC 08 took this engagement photo of the lovebirds, who now live in Attleboro, MA.

of work made by hand while experimenting with stone inlay, woodcut and embroidery along with digital printing and machine knitting.

RI-based artist **Ted DiLucia** FAV (Johnston, RI) contributed an illustration to *The Shirley*

Jackson Project (2016, Ninth Art Press), a book of comics about the life and work of the mid-20th-century American writer most famous for the short story *The Lottery*.

Martine Gutierrez PR (see page 9)

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LATINA LIFE + LITERATURA



In *Juana & Lucas*, a delightful new book released last September, author/illustrator **Juana Medina** 10 GD invites young readers into the trials, tribulations and true joy of growing up in Colombia.

"The world has many cities, but Bogotá is where I am. And where school is... and where Mami

and my *abuelos* and Lucas are," writes the very likable little protagonist, Juana (who is quick to let readers know that her name is pronounced *hoo-WAN-nah*). Bogotá, Colombia, in South America, is the city that's closest to my heart."

As the book for 5–8-year-olds unfolds over the next 88 pages, Medina makes it clear just why she and the character she named after herself are so pleased and proud of their language, culture and heritage. These days the real Juana lives in Washington, DC, where she teaches at George Washington University's Corcoran School of Art and Design and remains actively engaged in speaking out about issues of equity and justice.

In one of many ebullient reviews of *Juana & Lucas*, *School Library Journal* applauds Medina's creative use of typography and sums up her book as "an essential selection that creates multicultural awareness, has distinguished and appealing design elements and a text that is the stuff of true literature."



2012 continued

For the Boston-based episode of the popular Ukrainian TV series *Oryol I Reshka*, Russian celebrity Maria Ivakova wore the most recent dress **Ryan Jude Novelline** IL has made from recycled comic and manga book pages. Ivakova also showed off a custom-made crown by the designer in an Instagram video. Ryan lives in Lexington, MA.

Cooper O'Brien GL (North Aurora, IL) exhibited glass works in *Pilchuck EAIrs*, a group show that ran for a month last fall at Schack Art Center in Everett, WA.

Knitwear designer **Kristine Rodriguez** GD (San Diego), who launched Responsive Textiles in 2014, found her first show at New York Fashion Week in September to be "a learning experience"—much like her transition from graphic design to apparel several years ago. She describes her work as "very polished and clean"

with a focus on silhouettes and experimental shapes. "My goal as a designer is to create pieces that are as wearable as they are beautiful."

Liesl Schubel GL (Stanwood, WA) and **Tina Aufiero** 81 SC/ GL exhibited *Flock the Optic*, an installation on view at King Street Station in Seattle for one week last October.

Jillian Wiedenmayer BArch and Matthew Martin, cofounders of the interdisciplinary design studio In House, are using their backgrounds in architecture to build community in and around Boston, the city where they live and work. Through their new project *Urban Folds*, dedicated to "transforming vacant places into thriving places," they're working to transform the decaying Franklin Pedestrian Bridge—a conduit for pedestrians and cyclists in the city's Allston neighborhood—into an interactive architectural installation.

Jacqueline Lung 16 JM

Jacqueline has already begun to attract attention with her *Archytas* handmade stainless steel sunglasses and a growing line of eyewear available through her site (jacquinelung.com). Designed as part of her senior degree project, they're inspired by the nature of the material itself.



Eda Soylu 13 PT

Constructing the House Anew, a solo show of Eda's work in which visitors participate in the deconstruction of the work as they immerse themselves in it, continues through January 13 at Galeri Khas in Istanbul, where she lives. Her installation *Floral Gas Capsules* from the project *I Feared* was selected as a finalist in the Sovereign Middle East and North Africa Art (MENA) Prize, which aims to benefit mid-career artists while raising funds for START, a nonprofit that offers art therapy-based workshops for refugees and children with special needs across the MENA region.

2013

Providence-based textiles artist and designer **Eliza Squibb** TX earned DESIGNxRI's Emerging Designer Award for her work in West Africa with the GAIA Vaccine Foundation. The award was presented in September as part of the annual Design Week RI celebration.

2014

In November **Matthew Lawrence** CR participated in *Fantasy*, a group exhibition at Metropolitan Gallery 250 in Philadelphia. He lives in Exeter, NH.

2015

Grace Bevilacqua CEC recently joined the Providence-based branding and communications firm (add)ventures, where she is manager of design and branding.

2016

Abigail Best Sherrid FAV and **Eloise Sherrid** FAV were pleased that their films *Spark* and *Arachne*, respectively, were selected for screening as part of the Student Shorts Package at the Rhode Island International Film Festival in August.

During NY Fashion Week in September, **Jacob Blau** AP had the opportunity to compete as a finalist in the Supima Design Competition, presenting a Pima cotton evening wear collection for women that incorporates signature elements from his RISD senior thesis menswear collection: bulky grommets and other untraditional hardware, heavy belts and dyes applied with an eyedropper.

Textiles artists **Michelle Dunbar** TX and **Isabelle Camarra** 17 TX played key roles in creating *The Tilt-Down Fence*, the latest public art installation spearheaded by RISD Professor of Architecture **Hansy Better Barraza**. During the month of September, the series of five tall ladders activated an underused urban green space at the Fields Corner bus

Esmé Shapiro 14 IL

Ooko (2016, Penguin Random House), Esmé's very first picture book, tells the tale of a sweet fox who is so eager to befriend humans that he attempts to impersonate a dog—but soon discovers how important it is to remain true to yourself. The author/illustrator lives with her own dog Chebini in both Brooklyn and NY's Hudson Valley.

station in Dorchester, MA by transforming into colorful bamboo woven tables.

Michelle Lin ID was one of three designers whose modular insulation prototype *Insulus* was named a 2016 finalist for the James Dyson Award, the annual competition hosted by the James Dyson Foundation. Michelle lives in Flushing, NY.

Paul Partlow IL was a finalist in Hasbro's *Next Great Game Challenge*, a competition in



which winners see their games produced. Paul says his game *PLANK & RANK* actually started as a project in the illustration studio *What's Your*

Story, taught by **Mary Jane Begin** 85 IL. "David Porter helped to spark my sudden interest in board games with his class *Projects and Premises*,"

he adds. "And the lessons learned in **Oren Sherman's** and **Bill Foulkes' Entrepreneur** class really helped with the nitty-gritty details!"

Deaths

Lina (Fleischer) Berry 39 TX* of Provincetown, MA on 4.18.16.

Mildred (Parker) Kelleher 39 GD of Cranston, RI on 12.1.14.

Helen (Wetmore) Pratt 39 IA of Newport, RI on 12.19.14.

Eugene Van Wye 40 PT* of Clayville, RI on 1.27.16.

Jerome Nathan 41 ID of Monroe, CT on 4.23.16.

Clayton James 42 PT* of La Conner, WA on 10.12.16.

Edward Wolanski 42 TX of Staunton, VA on 5.22.16.

Helen (Ellis) Doerr 43 GD* of San Diego, CA on 1.31.15.

Marguerite (Flynn) Porter 44 IA of Westport, MA on 6.20.16.

Marian (Tingley) Waite 44 IA* of East Greenwich, RI on 9.3.16.

Eileen (Forrest) Glodt 45 AE of Glenwood, MD on 11.14.15.

Harriot (Purinton) Nutter 46 LA* of Topsfield, MA on 7.10.16.

Robert Berglund 47 PT of St. Augustine, FL on 6.9.16.

Eve (Kleinhandler) Jendrock 47 ID of Exeter, NH on 4.6.16.

Barbara (Groner) Spicer 48 LA of Tiverton, RI on 8.14.16.

Adolph Jeff 49 GD of White Plains, NY on 9.2.15.

Jean Chalmers 50 PT* of Rockland, ME on 9.12.16.

Russell Germond 50 PT of Winwood, AZ on 3.3.16.

Gladys (Sharkey) Wyatt 50 TX of Riverside, RI on 7.26.16.

Hugh Edgar 51 MD of North Yarmouth, ME on 9.19.16.

Stratis Kostas 51 GD of Quincy, MA on 1.12.15.

Deane (Gilmour) Marsh 51 AP of York, ME on 4.9.16.

Warren Sylvester 51 Arch* of Knoxville, TN on 4.19.16.

Louis Beal 52 IA of New York, NY on 9.18.16.

Americo Mastronunzio 52 Arch of Jewett City, CT on 5.18.16.

George King 53 AE* of Narragansett, RI on 4.9.16.

Robert McKenna 53 IL of East Greenwich, RI on 7.28.16.

Robert Coulombe 54 AP* of Newport, RI on 3.8.16.

Constance (Atherton) Powell 54 TX of Southport, NC on 5.2.15.

Janet (Brendel) Montgomery 55 PT of Darien, CT on 11.3.16.

Babette (Wittenberg) Altman 56 TX of Roseville, CA on 5.10.16.

Paul Yale 56 MD of Fort Pierce, FL on 8.11.16.

Helen (Martins) Hagenlocher 57 AP of Eugene, OR on 7.9.15.

Frederic Robertson 57 PT of Providence, RI on 3.20.16.

Margaret (McGuinness) Denny 58 IL of Princeton, NJ on 4.23.16.

Christopher Kressy 58 PT of Newton, MA on 8.16.16.

Francisco Oliva-Esteva 58 LA of Caracas, Venezuela on 6.18.16.

Ann (Higgins) Janson 59 AP* of Duxbury, MA on 7.17.16.

David Presbrey 59 Arch* of Bradenton, FL on 5.18.16.

Irving Taylor 59 Arch of North Kingstown, RI on 10.17.16.

Eunice (Straight) Whiting 60 PT of Staten Island, NY on 6.30.16.

Delos Brown 61 MD of Seneca, SC on 7.25.15.

Lucy Millsaps 61 TX* of Madison, MS on 5.3.16.

H. Grattan Gill 62 Arch* of Sandwich, MA on 10.1.16.

Mark Mendell 62 Arch of Weston, MA on 10.25.16.

Alec Logsdon 64 IA* of Berkeley Township, NJ on 8.17.16.

Wayne Catto 65 FS* of Columbus, OH on 4.29.16.

Jill (Politzer) Krach 66 IL of Lisle, IL on 1.24.16.

Barbara Macak 68 GD* of Lambertville, NJ on 8.31.16.

William Dunning 69 SC of Portland, ME on 9.2.16.

Frank Massony 69 AP* of Monroe, LA on 5.12.16.

Lois Gravlin 70 IL of Bourne, MA on 12.28.15.

James Roberts BArch 70 of New York, NY on 1.1.15.

Wendy (Wage) Mann 74 GD* of San Diego, CA on 1.31.16.

Joseph Wheelwright MFA 75 SC of Dorchester, MA on 9.28.16.

Elaine (Cantor) Fischer 76 SC of Telluride, CO on 5.30.16.

Peter Gregoire 77 PH of New York, NY on 7.6.16.

Thomas King MFA 77 PH of Jupiter, FL on 3.31.16.

Richard Dubois BArch 80 of Burlington, VT on 8.18.16.

Gretchen Breese MFA 84 SC of Jamaica Plain, MA on 4.7.16.

Robert Walker 87 IL of Highland, MD on 4.10.16.

Marie Rafalko MFA 90 PT of Altadena, CA on 5.30.16.

Rene Dimanche BArch 91 of Saint Louis, MO on 5.19.15.

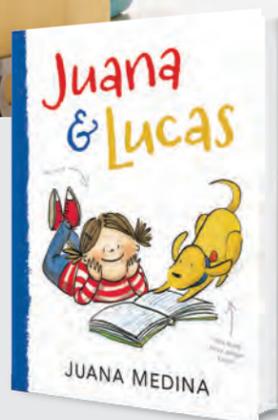
Vanessa Hoffman 92 TX of Providence, RI on 6.5.16.

Reneata Harris 97 AP of Brooklyn, NY on 2.29.16.

Louise DeCurtis 02 PH of Water Mill, NY on 10.26.15.

Jessica Port 11 GD of Austin, TX on 9.19.16.

Juana Medina 10 IL read from her new book as part of RISD Weekend's *RISD Reads* presentation in October.



moving forward //graduate class notes



Cecy Rose 76 PT

Having lived almost half her life in Wheeling, WV, Cecy felt right at home painting local landmarks for *Mountain Christmas*, a 32-page picture book that had a second print run this holiday season. It features 17 acrylic-on-panel paintings full of local color and created to complement the narrative provided by Marc Harshman, West Virginia's poet laureate.

1975

The Society for Photographic Education named **Jim Stone** MFA PH the 2016 Honored Teacher at its 53rd annual

conference, held last March in Las Vegas. Jim lives in Albuquerque, NM and teaches at the University of New Mexico.



Tom Russell MFA 73 PT

right: *Palimpsest No. 1: Satori* (1987/1991, acrylic on canvas, 76 x 62") is among the work exhibited in *Thomas Russell: 50 Years / Selected Paintings*, a solo show on view from September 3 to January 1 at the Newport [RI] Art Museum. "My work — inspired by poetic things and ideas — seeks to express the radiant effect of their union," notes the artist, who lives on Prudence Island off the coast of RI.

1977

Moth Vitals, a short film by **Nancy Wylie** MAE, won the Best Sound award at the Portsmouth [UK] International Film Festival in September 2015, where it was also nominated for best cinematography. The experimental documentary about a veterinarian's reflections on clients who have an extraordinary reverence for all life was screened at a number of film festivals last year, including the Aesthetica Short Film Festival, a British Academy of Film & Television Arts qualifying festival. A professor of art and digital media, Nancy teaches at the Community College of Rhode Island.

1978

In late August **Ricker Winsor** 77 PH/MFA exhibited paintings in a solo show at Galeri Museum Surabaya in Surabaya, Indonesia, where he lives and works. Earlier in the year he spoke with Baruch Zeichner of the website Paradigms, discussing his work and travel experiences during an hour-long podcast interview.

James Watkins MFA 81 GL

Jim's evocative sculptural glass works are on view in *Reminiscence*, a solo show that continues through January 8 at Newport [RI] Art Museum. "The curvaceous volume found in a seedpod, a bird's wing or a boat's hull have all become part of my artistic vocabulary," he writes, noting that he grew up in coastal Louisiana exploring the outdoors. Jim now lives in Pawtucket, RI.



1980

For the past 18 years **Stephen Petegorsky** MFA PH (Florence, MA) has documented the work of the Polus Center for Social and Economic Development, a nonprofit that works to develop innovative services for people with disabilities. As president of the Center's Board of Directors, he traveled to Jordan last year to train disabled Jordanians and Syrian refugees to assist others who have been wounded and displaced due to the war in Syria. *The Meadows*, his series of black-and-white photographs shot on a large tract of land in Northampton, MA bordered by the Connecticut River to the east and south, was on view for the month of November at the city's Old Courthouse Gallery.

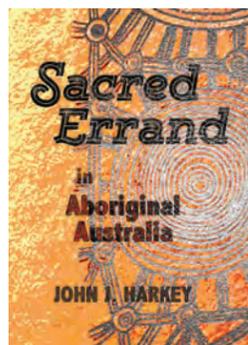
This academic year **Esther Solondz** MFA PH is serving as a Flint and Steel resident at Tulane University. Through the "cross-disciplinary combustion" residency program, the Providence-based artist is creating a sculptural "bee palace" with Tulane entomologist Claudia Riegel that they hope will help educate people about the ecological impor-

tance and dwindling population of bees worldwide.

1981

Maryjean Viano Crowe MFA PH (Belfast, ME) showed work in several exhibitions last year, including *FEMMe-tonymy*, a three-woman show at Carver Hill Gallery in

John Harkey MFA 78 PH *Sacred Errand* (2016, eBook Bakery), John's fictionalized memoir about a man's journey to Australia to return a religious artifact to its aboriginal owners, was released in August. His invented narrative is enlivened by his own experiences and impressions of the continent and its people. John now lives in Providence.



Laurence Young

MAE 78/MFA 79 PR
Inspired by his second trip to Cuba in three years, Laurence made a series of paintings that were on view last summer in a two-person show at Alden Gallery in Provincetown, MA, where he lives. "Tapping into a place of probity that is vulnerable," he says, "was my personal challenge in creating work that is reflective of my Cuban experience."

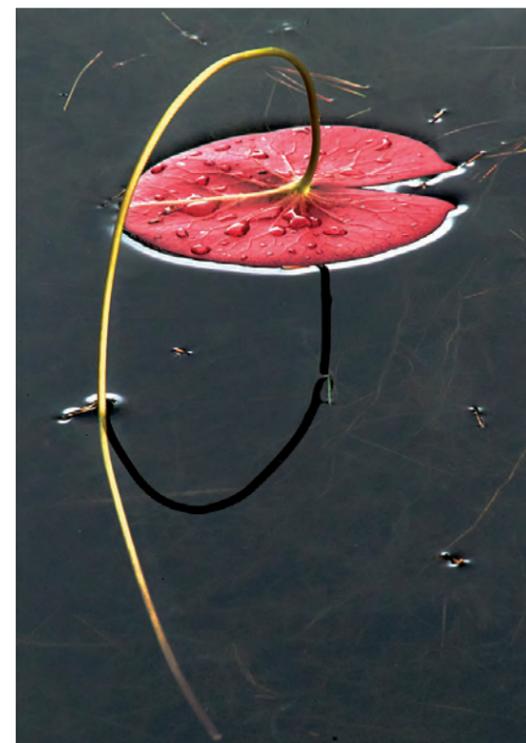
Rockland, ME highlighting work that communicates through its use of clothing.

1982

Darrell Matsumoto MFA PH recently self-published *Venus and David: Allegory, Myth, Fiction*, a new book of photography. Based in Wakefield, RI, he teaches at Anna Maria College in Paxton, MA.

Anne Sherwood Pundyk

MFA PT exhibited work in *Unconditional Paint*, an early fall solo show at LIU Brooklyn's Salena Gallery. In August she presented *Numbers and Lines*, a reading and performance of her contribution to the third issue of critical arts magazine *The Forgetory*, at Dillon Gallery in NYC, where she lives.



1983

Last July **Peter Grimshaw** MAE showed summer-themed work in *Frozen Pops + Flip Flops*, a group photography exhibition at Zephyr Gallery in Salem, MA. He lives nearby in Peabody, MA.



Jim Kociuba MAE (Cambridge, MA) exhibited work in 7 *New Komorebi Paintings*, a solo show that ran at the Cambridge [MA] Art Association's satellite space in Harvard Square from late May through late July. He also participated in *New England Collective VII*, an August exhibition at Galatea Fine Arts Gallery in Boston.

1984

Last summer **Valerie Mitchell** MFA JM exhibited her fine art jewelry at Gallery Ah-won in

R. Lee Post

67 PT/MFA 71 PH
After graduating with two degrees from RISD, Lee has worked in audiovisual and avant-garde multimedia theater, was co-owner of the production company Video-Image Inc. and has taught video and photography in the Boston area. Her photographs (*Loop of the Lilly Pad* is shown here) are in the collection at SFMOMA and have been exhibited extensively around New England, including in a solo show at the Griffin Museum of Photography in Winchester, MA and in a fall group show at Mill Brook Gallery & Sculpture Garden in Concord, NH (see page 65).



Seoul, South Korea and from August through November showed at Freehand Gallery in Los Angeles, where she lives.

1988

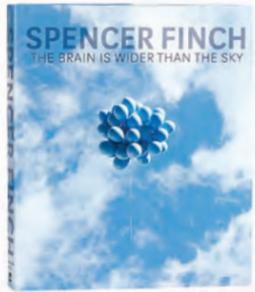
Last year **Rebecca Clark** MFA

PH showed photographs in *Secret Art Histories*, a solo exhibition that ran from mid June through mid July at the Griffin Museum of Photography in Winchester, MA. Rebecca lives in Storrs, CT.

David T. Hanson MFA 83 PH

In the 1980s, David traveled to 45 states to photograph a series of beautiful yet gut-wrenching images of the toll humans take on the American landscape. Previously unseen photographs from the series are collected in *Wilderness to Wasteland* (2016, Taverner Press), a full-color monograph that caught the attention of ABC News Online, CNN and *Newsweek* and features a foreword by author Joyce Carol Oates, who also wrote an essay about the work for *The New Yorker*.





Spencer Finch MFA 89 SC
Spencer Finch: the Brain is Wider Than the Sky (2016, Prestel), a monograph published last spring, captures the breadth of the Brooklyn-based artist's multimedia investigations of light, color and the nature of perception.

1989

Janine Antoni MFA SC
 (see page 10)

1992

Brooklyn-based artist **Dana Matthews** MFA PH showed photographs in *One farm One decade* at TK Home and Garden in Hudson, NY. For the exhibition, which ran from mid June through the end of July, she shot images of farm life and landscapes at Lucky Dog Organic Farm in Hamden, NY.

Miami Marbles, a large-scale work by **Anne Spalter** MFA PT

Della Reams MFA 05 TX

Having joined the faculty at Miami University, Della is leading a newly designed fashion minor in the university's College of Creative Arts in Oxford, OH. In addition, her textile *Asian Allusion* won second place in the Providence Art Club's annual juried open exhibition, which invited non-club members to submit work based on the simple theme of "color."



(Providence), was on view at the *PULSE Miami Beach* art fair, which ran for four days in early December. Created specifically for *PULSE*, the installation incorporated photographs Anne took at last year's events surrounding Art Basel/Miami to "encapsulate the vibrancy

of the city" as well as an augmented-reality component that she made available through a *Miami Marbles* mobile app. An extension of the project was also on view at the COMO Metropolitan Miami Beach Hotel.

1994

Kara Walker MFA PR/PT
 (see page 30)

1999

Last fall **Kana Tanaka** MFA GL (Richmond, CA) exhibited work in *Glass & Ceramics*, a solo show at Orié Art Gallery in Tokyo that ran for two weeks in October.

2001

In 2015 **Jennifer Bloch** MLA (Berkeley, CA) launched *Soak-d*, a blog site designed by **Lee Friedman** MFA 97 GD that chronicles her observations as a landscape architect. Based on her blogging, she was invited to write for the 2016 European Cultural Centre Exhibition *Time-Space-Existence*, a show that ran from late May through November in conjunction with the *Venice Architecture Biennale*.

Last spring **Amy Devers** MFA FD and Jaime Derringer of

Tanya Aguiñiga MFA 05 FD

Last summer Tanya participated in *3 Women*, an exhibition at *The Landing* in Los Angeles that included her site-specific installation composed of suspended rope structures cradling biomorphic forms. "The minimal hammock structures echo my sense of not belonging," says the Mexican native, who used to cross the US/Mexico border every day for 14 years to attend school. In "the current political climate," Tanya observed as the show opened, "I can't help but feel disenfranchised and simultaneously empowered regarding gender, ethnicity and my own physical body." Her practice is now based in LA.

Design Milk began co-hosting *Clever* (cleverpodcast.com), a podcast focused on designers and all things design-related. Though they haven't yet featured many RISD people, in

October they interviewed Los Angeles-based designer **Tanya Aguiñiga** MFA 05 FD.

2002

In late August a studio taught

Erik Benson MFA 01 PT/PR + Jon Elliott MFA 01 PT/PR

Last fall Erik (Minneapolis) and Jon (Providence) showed work in *Waterlogged*, a three-person exhibition at Transmitter in NYC. The work on view made use of water-based media to explore contemporary urban and environmental issues.



Marguerite Kahrl MFA 95 SC

Sculptures and works on paper from Marguerite's *Noble Savage* series were on view from early July through late October in *Wild Energies: persone in movimento*, an exhibition at Parco Arte Vivente in Turin, Italy, near where she lives. The show also featured work by Marjetica Potrc and members of the Torino collective Con MOI. Marguerite also exhibited work in *Little Malthusian Invasions*, a spring solo show at Museo d'Arte Contemporanea Villa Croce in Genoa, Italy.

by **Thomas Huang** MFA FD, an associate professor at the University of Kansas in Lawrence, culminated in six canoes made from locally harvested bamboo and reclaimed plastic bags being launched on the Kansas (Kaw) River. The designer/educator led a group of 12 students ranging in age from eight to 80 in exploring the notion of "craft" as a means of raising environmental awareness and building community.

2005

Constructed Video, a late fall exhibition at Boston Cyberarts, featured *Siren*, a new installation by **Robin Mandel** MFA SC employing special video devices that spin the projectors and display on three custom screens viewable from both sides. Audio from a performer singing a range of notes is combined with clips that cycle in and out of phase, forming contrasting combinations of notes and offering a very physical experience of the moving image. Robin teaches at UMASS/Amherst.

Helen Lee MFA GL is showing work in the *Wisconsin Triennial 2016*, a group exhibition at the Madison [WI] Museum of Contemporary Art that opened in late September and runs through January 8. She lives in Madison, where she heads the Glass program at the University of Wisconsin.

Phoebe Lickwar MLA (Fayetteville, AR) and her landscape architecture firm FORGE have been selected to work as the landscape architects on the National World War I Memorial in Washington, DC. Sponsored by the WWI Centennial Commission, the project will be built in Pershing Park on



Pennsylvania Avenue, adjacent to the White House.

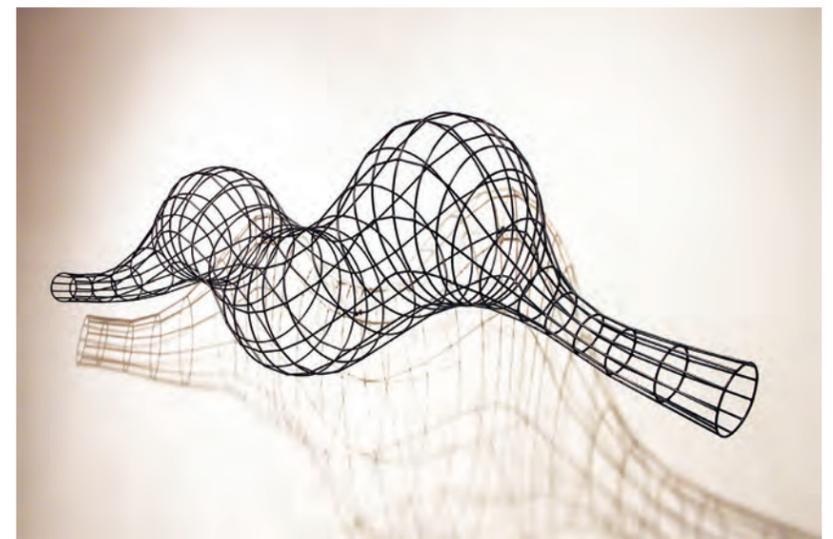
Since 2014 **Sean Salstrom** MFA GL has been living in Akita City, Japan, where he teaches glass in the Creative Manufacturing Design Department at Akita University of Art. As a liaison between the university and the city, he leads a variety of courses and projects, such as a public glass-making complex scheduled to open near the university this May.

As an homage to the 49 people who lost their lives in last year's tragic shooting at the Pulse

Timothy Uriah Steele MFA 04 PT

Hexes, Divinations and Concussions, a fall solo show at Maitland Foley in Los Angeles, was Tim's first solo show in LA. He's based to the south in Huntington Beach, CA.

nightclub in Orlando, FL, **Eduardo Terranova** MArch made a short video compilation of work that can be seen on his website (eduardoterranova.com) and on YouTube. "I believe in healing through art," says the NYC-based artist.



Joshua Enck MFA 03 FD

A Celebration of Shadows, a spring 2016 solo show at Simon Gallery in Morristown, NJ, featured eight new sculptures. Through his latest work, Joshua explores how manipulating wire lines impacts such formal qualities as an object's density or mass. Joshua is based in Rochester, NY.

THE SKIN WE'RE IN



In *Glass Armor*, a solo show on view last summer at Houston Center for Contemporary Craft, **Charlotte Potter** MFA 10 GL used the idea of skin “as a metaphor to discuss how one’s identity is affected by relationships.” Using microscope slides, lenses and window glass, she constructed a series of glass armor pieces that invites viewers to explore how the body’s largest organ and protective barrier—with all its blemishes, scars and imperfections—is fundamental to each individual’s sense of self.

In *Siblinghood* (2016), Potter examines hereditary identity using slides of her own skin connected with those of her brother’s and her sister’s to create an ambiguous body form. The work also references the history of the medical and other scientific fields that traditionally utilize glass. “My grandfather was a scientist and helped to create the first working transistor, which was actually made out of glass,” she notes. “I think about the lineage of the family and the hereditary nature of the skin we all live in.”

Armor (2014), which took center stage in the exhibition, is made of more than 4,000 glass microscope slides presenting photo decals of Potter’s own skin painstakingly connected with silver chain and assembled over metal armature. “My armor investigates the

skin as both a barrier and an entryway,” she explains, “bringing the viewer into an intimate yet universal conversation about the fluidity of human bodies, identity and the material world that surrounds them.”

In addition to expanding the field of glass with her own work, Potter has been running the Glass Studio at the Chrysler Museum of Art in Norfolk, VA since being appointed its first manager and programming director in 2011. Based on its growing reputation under her direction, the Glass Art Society will hold its 2017 conference there in June.

For Potter, the seductive properties of glass—fragile and strong, transparent and opaque, fluid and rigid—offer endless opportunities for exploring issues of identity and engagement in contemporary culture. “It’s about starting a conversation—a real conversation,” she says, which means she really wants her work “to reward you if you sit there a little bit longer.”



Emily Fleisher MFA 06 SC

Last fall Emily exhibited work in *Outta Space*, a group show at Rudolph Blume Fine Art/ArtScan Gallery held in conjunction with Sculpture Month in Houston. She was also excited to exhibit with fellow alum **Stella Ebner** MFA 06 PR in *Smile Because It Happened*, a show held in October at Terminal 136 at the University of Texas in San Antonio, where she lives.

2006 continued

Work by **Stephanie Williams** MFA SC was on view in *Good and Plenty*, a five-person show that ran at School 33 in Baltimore, MD from early September through late October. She lives in Washington, DC and in October also exhibited work in a four-person show at Acre Projects in Chicago.

2007

Last summer One Nature, the Brooklyn-based landscape architecture firm founded and led by **Bryan Quinn** MFA, designed and built a new pre-school garden for the Beacon [NY] Hebrew Alliance.

2008

Jonas Criscoe MFA PT has been working with five other alumni to establish ICOSA, a 20-member gallery collective in Austin that has been hosting monthly exhibitions since last spring. In October he showed his own work in *Bits & Pieces*, a two-person show at that collective’s space. Jonas also had work in *The Third Coast National*, an early fall show at K Space Contemporary in Corpus Christi, TX.

DownCity Design (DCD), a nonprofit founded and run by Manuel Cordero Alvarado and

Adrienne Gagnon MA, has received a National Endowment for the Arts (NEA) Art Works grant to support its efforts to enhance public schools in Providence. The \$30,000 award has already helped more than 100 Providence-area youth build amenities for four schools as part of Design/Learning, a DCD collaboration with Providence Public Schools.

Curandi Katz, the duo of **Nathaniel Katz** MFA DM (Jupiter, FL) and **Valentina Curandi**, is exhibiting the performance piece *Resist Everywhere*, *Masako* in the exhibition *Orestiaide Italiana* in Rome. As part of the 2016 *Quadriennale di Roma*, the exhibition opened in mid October and ends in early January.

RISD faculty member **Lucky Leone** MFA DM exhibited work in *I am unclear*, a solo show that ran from mid September through mid October at the Chazan Gallery in Providence.

Work by **Yuka Otani** MFA GL is on view in *Best if Used By*, a group exhibition at Houston [TX] Center for Contemporary Craft that opened last September and runs through January 15. The Tokyo-based artist also curated and presented work in *Emancipa-*

tion, a group exhibition at Soul Full Cup Coffeehouse in Corning, NY, held in conjunction with the 2016 Glass Art Society Conference in June.

Breanne Trammell MFA PR accepted a one-year position as an assistant professor of Print Media at Kent [OH] State University. She showed work in a number of exhibitions last year, including *Stand Out Prints 2016*, an international juried show at Highpoint Center for Printmaking in Minneapolis that ran for a month last fall, and in a solo exhibition last October at the Kimmel Harding Nelson Center for the Arts in Nebraska City, NE. Breanne also presented her work in *Site as Matter: Printmaking and Site Building*, a panel discussion held at the 2016 Mid America Print Council biennial conference in Louisville, IN.

2009

In 2015 **Anastasia Laurenzi** MArch and **Michael Larsen** MArch 10, partners in life and work, launched Oblique Studio, a small design/build practice

Miguel Angel Elizalde MFA 10 DM + Mara Streberger MFA 12 GL

Miguel and Mara welcomed their first baby, **Izar Jasper Elizalde Streberger**, on August 13, 2016. The family lives in Winona, MN.



on the West End of Providence dedicated to making hand-crafted furniture and architecture. Since winning a Providence Design Catalyst grant, Oblique has moved to a new, larger shop space. Anastasia and Michael recently completed the renovation of a carriage house residence in Providence and are working on the design, build-out and furniture fabrication for a new restaurant/bar on the city’s West End.

Last spring **Brendan Ravenhill** MID, who runs an eponymous studio based in Los Angeles, released a new lighting fixture called the *Ada Sconce* 9. Made of solid sheet metal construction with modern LED technology, the light gets its name and *raison d’être* from the Americans with Disabilities Act (ADA), which calls for a 4” limit on the amount sconces in hallways protrude from the wall.

Last summer **Gabriela Salazar** MFA PT exhibited sculptural work in *Eye of Palm*, a solo show at Efrain Lopez Gallery in Chicago. She lives and works in NYC.

Parallel Lines on a Freeform Surface, a solo show of work by **Clement Valla** MFA DM, was on view last fall at Providence College. Based in Brooklyn, he teaches at RISD—in the first-year program now known as Experimental and Foundation Studies.



Ben Wright MFA GL (Norwich, VT) showed work in *Paracosm*, a group exhibition that ran from mid September through late October at Norte Maar Gallery in Brooklyn.

2010

Last summer Brooklyn-based artist **Gregory Kalliche** MFA PR exhibited work in *VURT*, a group show at Young Projects Gallery in West Hollywood. Named after a science-fiction novel by Jeff Noon, the show featured work by artists engaging with virtual and digital forms.

Rui Sasaki MFA GL (see page 11)

2011

Jake Beckman MFA SC showed sculptural machine prototypes

Neil Salley MFA 06 DM

“Musée Patamécannique is not so much a place as an experience,” Neil says about his secret spot in Bristol, RI, which is open to small groups of visitors from late spring through early fall. *The Boston Globe* describes it as “an intellectual hall of mirrors... a museum for questioning museums, and art, and science, and officialdom, and facts, and the world.” Discover more at museepata.org.

in *Machines for Making Meaning*, an exhibition that ran from early September through mid November at The Delaware Contemporary in Wilmington. The “Director of General Affairs” for the Production Language Factory, he lives in Philadelphia.

Last fall Punchbowl Projects, a platform **Mariah Tuttle** MFA JM (Providence) founded to connect jewelry artists with curators, writers and designers, presented work by a host of

talented makers in *Gateway Drugs*, a pop-up show that ran for two days each at Hotel Wilshire in Los Angeles and at Velvet da Vinci in San Francisco. Among the alumni whose work was featured are **Yong Joo Kim** MFA 09 JM (Providence), **Sooyeon Kim** MFA 10 JM (Seoul), **Lauren Tickle** MFA 09 JM (Brooklyn) and **Mallory Weston** MFA 13 JM (Philadelphia).

Rose B. Simpson MFA CR (see pages 1 + 12)



2012

Austin Ballard MFA SC has landed a 2016–17 Visual Arts Fellowship at the Fine Arts Work Center in Provincetown, MA. Based in Charlotte, NC, he also exhibited new sculptural work in *Signaling to the Cipher Towards a Segway*, a group show that ran last spring at Field Projects in Chelsea, NY.

After creating the songs for Daddy's debut album *Let Me Get What I Want* with a literal vision in mind, **James Franco** MFA DM and **Tim O'Keefe** MFA DM released a film by the same name in mid November. Since the album is based on their own memories of high school, the duo invited students at Palo Alto High School, James' alma mater and home of the prestigious Media Arts Program founded by 2016 RISD honorary degree recipient **Esther Wojcicki**, to make the film. Tim has also been working on new songs and film/video scores with Smiths bassist Andy Rourke, including music for the Anthony Bourdain-hosted web series *Raw Craft*.

Brooklyn-based artist **Rachel Klinghoffer** MFA PT showed work in *Pourous Coverage*, a

group exhibition that ran from early September through mid October at FJORD in Philadelphia.

Falon Mihalic MLA has won a commission to create permanent public art in the Jonestown neighborhood of Baltimore. It's the first major public art commission for the Houston-based designer and her firm, Falon Land Studio.

Last June The Reading Room in Dallas hosted three iterations of *Endless/Nameless*, an experimental musical written by **Arthur Peña** MFA PT. Based in Dallas, he named his performance piece after the "hidden" last track on Nirvana's 1991 album *Nevermind*. It featured a rotating cast that included artist and RISD Painting Professor **Dennis Congdon** '75 PT, who provided a welcomed bit of humor in an otherwise sober piece.

2013

Rachel Branham MA adapted the thesis project she did for her degree in Teaching + Learning in Art + Design into *What's So Great About Art, Anyway?* The graphic novel was released online last August as

part of the Teaching for Social Justice series produced by Columbia University's Teachers College Press. Rachel lives in Everett, MA.

Zach Seeger MFA PT (Brooklyn) curated *On the Stump*, an exhibition that ran from early September through early October at Proto Gallery in Hoboken, NJ. The show featured work by RISD Painting faculty members **Angela Dufresne** and **Dennis Congdon** '75 PT, along with alumna **Judy Glantzman** '78 PT, among others.

RI-based artist **Sophia Sobers** MFA DM is preparing for a solo show at the University of Pittsburgh's University Art Gallery. The exhibition runs from February 9–23.

2014

Frances F. Denny MFA PH (see page 11)

Julie Gautier-Downes MFA PH (Santa Barbara, CA) won first place in the Still Life category of the 2016 International Photography Competition at the Florida Museum of Photographic Arts (FMOPA) in Tampa, FL. She also won a

Grants for Artists Projects (GAP) Grant from the Artist Trust to support the creation of *Dislocated Memories* in Spokane, WA, an installation project exploring her "fractured relationship with her childhood home." Julie exhibited extensively throughout the year, including in the show *Trail's End*, a walk-in living room featuring

Sameer Farooq MFA 14 GD

Fall was especially busy for Sameer, with multiple shows in disparate cities. A solo show called *Blind Forms* ran from September through late October at Sheppard Contemporary in Reno, NV. He also exhibited work in the group shows *Tomorrow Never Happens* at Samek Art Museum in Lewisburg, PA and *Form Follows Fiction*, which featured art and artists from Toronto, where he lives. Sameer is also exhibiting in a two-person show that continues through January 8 at the Contemporary Art Gallery in Vancouver.



Justin Sorensen

MFA 13 PR

Justin's solo show *Stalking the Snow Leopard* was on view last spring at the North Dakota Museum of Art in Grand Forks. Once he realized that art isn't "just located in the studio," he writes, he started focusing on "those moments leading up to the art... moments between." Now, he's "trying to make objects or events that we directly experience as inhabiting a body that is moving through the world.... I hope that people can walk away from my work feeling a little less alone in the world." Justin lives in Williston, ND.

her photography that ran at Saranac Art Projects in Spokane throughout the month of September.

Last fall **Steven Pestana** MFA DM (Providence) participated in *Fertile Solitude*, a group exhibition at Boston Center for the Arts.

Photographer **RaMell Ross** MFA PH is among the half-dozen artists nationwide selected to receive an Individual Photographer's Fellowship (IPF) from the Aaron Siskind Foundation. A panel of guest jurors selects grant recipients based on "artistic excellence, accomplishment to date and the promise of future achievement in the medium in its widest sense." Dividing his time between Greensboro, AL



Lauren Skelly MFA 15 CR

For two months last summer, Lauren exhibited abstract sculptural work like this in *Freshly Funk*, a solo show at the Clay Art Center in Port Chester, NY. She lives nearby in Massapequa, NY.

and Providence, RaMell teaches as an assistant professor of practice in the Visual Arts Department at Brown and is a research affiliate in the Social Computing Group at the MIT Media Lab. In September his work was included in *The Do Bad Barn: A Directory of Southern Culture*, a juried show in Zebulon, GA.

2015

Soe Yu Nwe MFA CR exhibited work in *Me and My Arrow*, a summer group show at ZieherSmith in NYC. The artist lives in Long Beach, CA.

New York Horizon by **Yitan Sun** MArch and **Jianshi Wu**

BArch 15 won *eVolo Magazine's* 2016 Skyscraper Competition. Their winning idea is to excavate NYC's iconic Central Park, reveal the bedrock underneath and envelop it in a "sidescraper" that wraps the entire diameter of the park in glass.

2016

Last summer **Kate Aitchison** MFA PR received funding from the Santa Fe (NM) Art Institute (SFAI) to return to the Colorado River area where she grew up and connect her art with environmental advocacy. After constructing a dory from carved plywood that she also

used for making relief prints, she rowed the boat through the Grand Canyon and used the hull of the vessel as a visually intriguing place to display prints that represent the complex role of water in the Colorado River ecosystem.

In October **Mina Jafarpour** MID exhibited an analogue toolkit known as *Twine* at the *Global Grad Show*, an exhibition in Dubai (UAE) featuring innovative technology by 145 designers from 30 countries around the world. Her design helps small business owners identify problems and address them collaboratively and creatively.

Last year **Scarlett Meng** MFA GD (Providence) earned a Core77 Design Awards Student Notable for her work on *Perspectives on Contemporary Aesthetics*, a book co-edited by RISD Professor of Philosophy **Yuriko Saito**. Scarlett collaborated with Dean of Architecture + Design **Nancy Skolos** to execute a concept incorporating QR codes as both an aesthetic motif and an interface between the physical book and digital versions of the essays collected within it.

Dennis Staton MLA recently made *Float Garden*, an installation of balloons that was on view as part of last September's *Park(ing) Day Providence*, a series of public installations appearing in parking lots throughout the city. He works as a designer with Birchwood Design Group in Providence.

Last summer graduate Printmaking alumni from the class of 2016 showed work in *The Glare*, which was on view for one month at NARS Foundation in Brooklyn. Curated by **Leah Wolff** '06 PT (see page 75), the exhibition included prints by **Kate Aitchison** MFA PR, **Hannah Bigeleisen** MFA PR, **Zach Cramer** MFA PR, **Nabil Gonzalez** MFA PR, **M. Benjamin Herndon** MFA PR, **Adam Porter** MFA PR, **Laura Post** MFA PR and **Andrea Santos** MFA PR.

2017

In October **Wudi Hong** MID had the opportunity to travel to

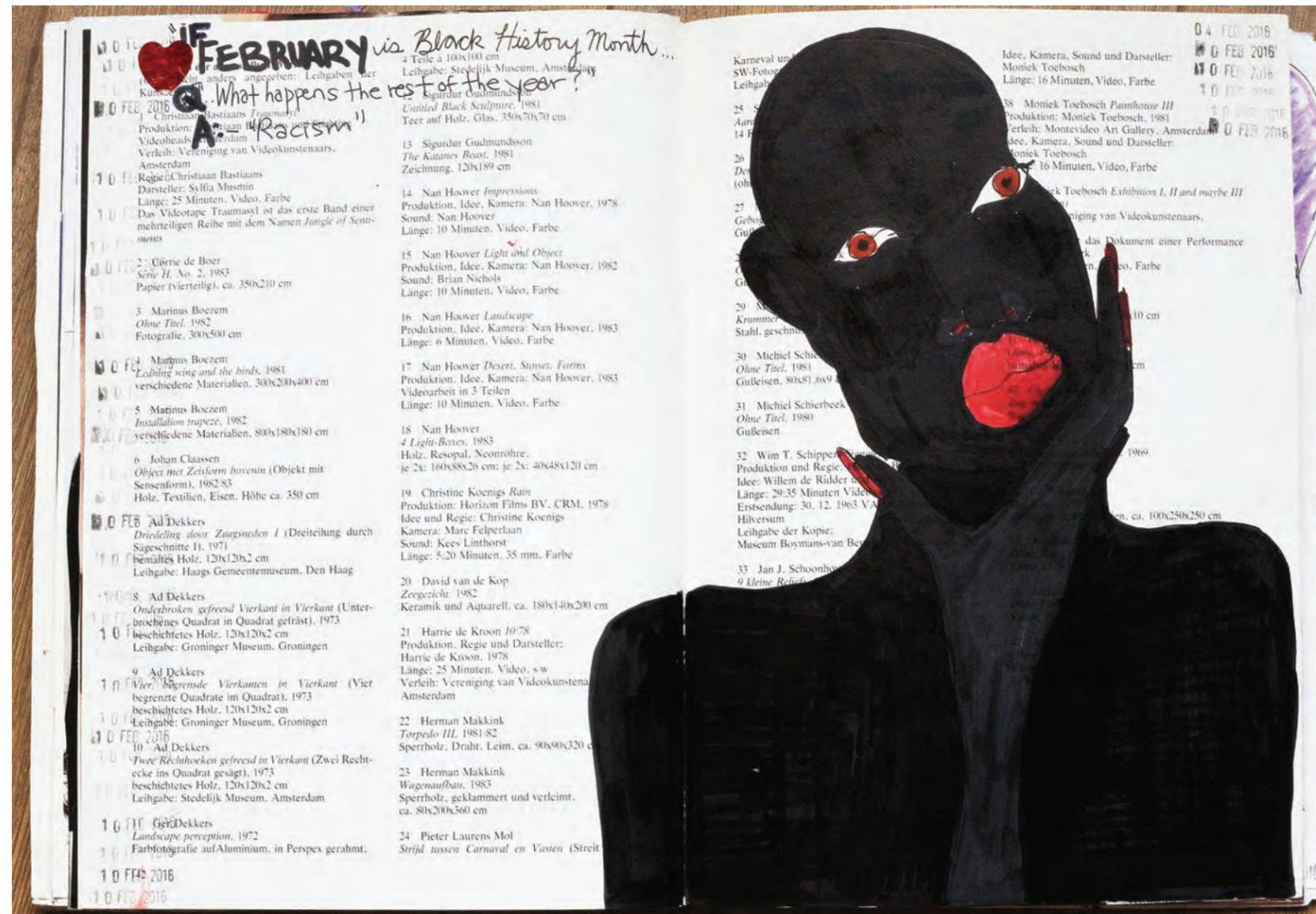
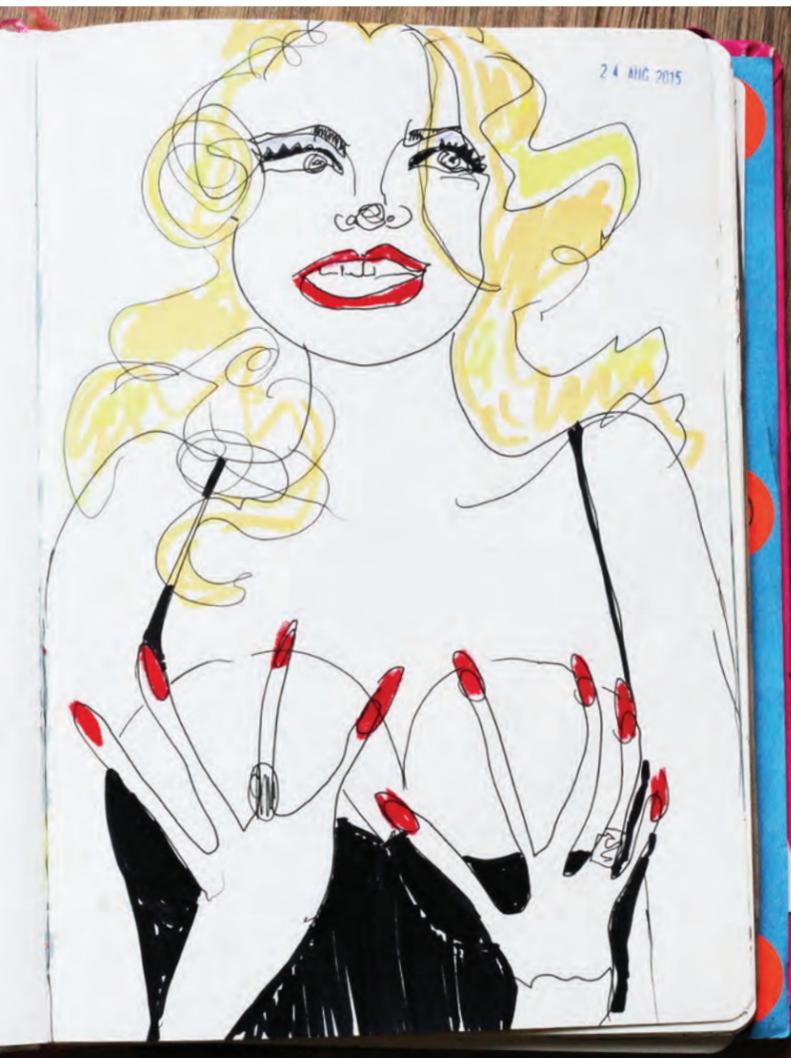
Dubai (UAE) as one of four RISD industrial designers invited to participate in the *Global Grad Show*, an exhibition featuring innovative technology by 145 designers from 30 countries around the

world. His *WOW Ring* offers a wearable video game controller that encourages a wide range of motion and features embedded parental controls that discourage long periods of uninterrupted play.

Luci Jockel MFA 16 JM

After being invited to participate in the 2016 *Marzee International Graduate Show*, which ran from mid August through the end of October at Galerie Marzee in Nijmegen, the Netherlands, Luci was one of 10 winners of this year's Marzee Graduate Prize and the only American to be so honored. Shown wearing her piece *Seven Sorrows*, she creates wearable pieces using (ethically acquired) remains of animals, such as foxes, groundhogs, squirrels, deer, honey bees, moths and more. The gallery now represents her work, which was also shown in a new gallery in the Netherlands called *Marzee for Starters*.





REDISCOVERING THE REAL ME

by **Kirsty McKenzie** 05 AP

In 2013 I took myself to rehab to face my substance abuse and the addictions that had overshadowed my life for 17 years. Early recovery was a rough time, filled with depression and despair. I felt so lost and unsure of who I was—or if I was even still creative. I started a “vision sketchbook” in hopes of reigniting my creativity. It was a slow start... but by 2014 my sketchbook practice exploded.

After completing the first book, I started doing more ambitious large-scale drawings and paintings but kept the sketchbooks going. That year I passionately redirected my focus from fashion and

costumes to visual art—and rediscovered myself as an artist. I completed four bloated sketchbooks that year, and the obsession continued.

When I was “between sketchbooks,” I sometimes repurposed books I found on the street. I’ve completed about 12 sketchbooks in the three years since I got clean and have also created a massive body of work spanning from paintings, drawing and collages to sound and video installations.

Getting clean has been a powerful transformative journey—and the most pivotal transition in my life. It is what led to my current creative path, one in which I am completely immersed in my work.

When I stopped being addicted to drugs and became addicted to making art instead, I reached creative highs previously unknown to me. Now I am the artist the “real me” was always meant to be.

Please submit sample pages from your own sketchbooks. Our favorites will appear in *XYZmail* and/or the next issue of the magazine. Questions? Email risdxyz@risd.edu.

RISD*xyz*

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