

Networks

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A CURATOR'S PERSPECTIVE

It is my pleasure as well as that of the Newport Art Museum to participate in the collaboration known as NetWorks 2008. Since becoming the Museum's curator ten years ago, I have strived to educate a diverse audience about the vital group of artists working in Rhode Island. The mission of the Newport Art Museum is to preserve, collect, exhibit and interpret the highest quality art of our region. To that end, over sixty-five artists have had solo exhibitions, dozens more have participated in group shows at the Museum, and approximately 250 artworks by the region's contemporary artists have been added to the permanent collection since 1998. One of the strengths of being in a small state is that it is possible to visit and indeed "network" with the many wonderful artists who work and reside in and just outside of our borders. Some have grown up here and been nurtured by the artistic community, others have remained from their Rhode Island School of Design years. Some find the state a happy medium between Boston and New York, still others are inspired by both the industrial and natural landscape. Rhode Island is very fertile ground for artists of every media.

¶ The documentation of Rhode Island's corps of artists should be an ongoing project. While AS220, under the dynamic leadership of Umberto Crenca, exemplifies a model for the future of urban arts organizations and education, it has admirably stepped up to make sure that we maintain a record of the present. Supporting these efforts to photograph and video this group of sixteen of the state's accomplished and charismatic artists is Dr. Joseph A. Chazan, already well known for his art patronage. And to come full

circle, AS220 and Dr. Chazan, respectively, have worked with the Newport Art Museum in the areas of exhibitions and collection development.

¶ The concept of NetWorks 2008 has intrigued me from the beginning. What a perfect opportunity for the Newport Art Museum to highlight the work of some Rhode Island's premiere artists, while simultaneously focusing attention on our mission and collection development. Some of the art to be shown at the Museum is from our permanent collection, most of it the gift of Dr. Chazan and his late wife, Helene. Howard Ben Tré, Jonathan Bonner, Umberto Crenca and Salvatore Mancini have had solo exhibitions at the Museum, Ruth Dealy, Walter Feldman, Lucas Foglia, Denny Moers, Jacqueline Ott, Elizabeth Pannell, Timothy Philbrick, James Watkins, and Toots Zynsky have been featured in group shows. This continuum is important and will allow us to observe the artistic evolution of some of the participants. Artists Mark Freedman, Xander Marro, Angel Quinonez, CW Roelle, Richard Goulis, and Scott Lapham are new and exciting connections for the Newport Art Museum.

¶ Artistic collaboration is critical, especially in lean economic times. In Newport many non-profit organizations work together with great success. Sometimes reaching beyond the bridges in this Ocean State is more challenging, but NetWorks 2008, is a considerable leap forward in combining forces. The exhibition is at once archival and contemporary; it makes us think. We see video and photography as documentary, but also as fine art. We have fine craftsmanship contrasted with everyday objects. Order prevails in some art works, while chaos rules in others. There is beauty—and there is the beast. NetWorks 2008 offers myriad opportunities for reflection, consideration and appreciation of an important segment of Rhode Island's art community.

Nancy Whipple Grininell, Curator
Newport Art Museum and Art Association

AN ART DIRECTOR'S PERSPECTIVE

NetWorks 2008 is an attempt to begin a process of documenting the vital Rhode Island arts scene. Artists, of course, are central to what is becoming the Providence, R.I. identity "brand." Outside consultants, marketers and policymakers are all looking to capitalize on Rhode Island's highly publicized creative community.

¶ NetWorks 2008 is a collaboration of Dr. Joseph Chazan, AS220, the Newport Arts Museum, 5 Traverse Gallery, and numerous videographers, photographers, designers and administrators. The project attempts to show the faces and tell the stories of a small sample of the artists that constitute this energetic and influential community.

¶ It is my assertion that the more self-conscious we are about documenting Rhode Island's community of makers, the more likely that this community will be sustained and in fact grow. The artists of Rhode Island have had enormous influence on shaping the larger community. Today, maybe more than ever, it is essential that our artists are heard. Our quality of life is dependent on it.

Umberto Crenca, Artistic Director
AS220

PRODUCER'S PERSPECTIVE

The exhibition NetWorks 2008 is an articulation of my professional interests and involvement with Rhode Island artists and visual arts organizations over the past thirty years. In the 1970's, I was introduced to the local "art scene" by Henry Kates, an entrepreneur and collector, who invited me to join the Collectors' Club at the RISD Museum where Frank Robinson was the Director and Deborah Johnson was Curator of Prints and Drawings. Through these associations, I began to discover and relate to art and artists.

I was very impressed by the artists I met who were in search of excellence. They focused on being innovative while problem-solving as they pursued their creative expressions. Around the same time I had begun my private practice of nephrology, having left the world of academia. I immediately identified with the artists and saw that our careers had many similarities. I had entered a clinical specialty in which initially there were few treatments but much in the way of intellectual engagement through biochemistry. Subsequently with the advent of chronic hemodialysis and kidney transplantation, we nephrologists could actually treat people and improve and prolong their lives. I not only learned and explored the technology of these life saving treatments and applied them to patient care, but also experienced the frustration of dealing with institutional and governmental bureaucracy as I tried to create out patient facilities which would provide excellent care to critically and chronically ill patients. I could relate to both the frustrations and gratifications of the creative process just as my new friends in the arts struggled with the technologic and economic aspects of their creative endeavors.

In the early 1980's, I began a long, gratifying relationship with Umberto Crenca of AS220. I watched as this fledgling institution with its unjuried venues and its rehabilitation and use of historic buildings became a major force in transforming the face of downtown Providence.

My involvement with artists culminated in 2005 with an exhibition of selected work that my wife and I had donated to the RISD Museum of Art in a show entitled "Chazans' Choice" curated by Judith Tannenbaum and Tom Michie. Unfortunately, while the show was still up, my wife, Helene, became acutely ill and died. Now some three years later, I continue to struggle with this but have turned my energies again to artists as I try to help them in their efforts to form a more meaningful milieu in which we live. I remain most interested in introducing art and artists to the community and hope that NetWorks 2008 will advance this process.

This exhibition highlights some of the accomplished artists who have been working in our community over the past several decades. Initially, it was planned as a documentation of their careers, using portraits and videos of these artists. Subsequently, Bert and I thought that a show at AS220 of the portraits and videos would enhance the project. In addition, works created by the artists shown in a museum setting would bring another dimension to the project. Fortunately, Nancy Whipple Grinnell, Curator at the Newport Art Museum, embraced the concept and made her Institution available for such a show. 5 Traverse, a private gallery in Providence, also agreed to show work in their private space and we engaged the AS220 design department to create a catalog to document the scope of the effort.

NetWorks 2008 is an unusual cooperation and collaboration of artists, art space, gallery and museum to not only present works of accomplished local artists but also to provide a window into their motivations. I find this quite gratifying since I strongly believe that one can accomplish a great deal by asking the question "How can we do this?" rather than "Why can't this happen?" We did this together.

I am hopeful that NetWorks 2008 is the first of what will be many collaborations, and that this cooperation among individuals, organizations and institutions will serve as a model for artistic advancement throughout our community.

Dr. Joseph A. Chazan, Producer

DEDICATED TO THE
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E
A
R
T
ARTISTS OF RHODE ISLAND



Untitled #3, 1983
Paper, gouache, patina
54 1/2 x 28 1/2 in.

Newport Art Museum
Gift of Ronald Onorato and Jane Carey

HOWARD BEN TRÉ

AMERICAN, BORN 1949

Howard Ben Tré's sculpture, and especially, as we shall see, his public works, are permeated by idealism. Even when his sculptures are intended for more private viewing, they draw on forms that are at once simple and universal. Ben Tré recounts that he began to cast glass when he looked at the molten liquid and realized that it was in essence very similar to molten bronze. In casting it, he lets it do what comes naturally to it. For similar reasons, he doesn't artificially color his glass, preferring the watery green color that is natural to it, though he sometimes tints the glass by adding metal oxides.

And although Ben Tré is often identified as a sculptor who works with glass, he has explored a number of other materials, which he treats with equal respect. Metal appears as cladding, adding a thin skin over areas of the sculptures. Or it may be an insert into a glass form. Sometimes it is a counter-element, providing a sharp geometry to the softer curve of a glass form, an exterior frame, or an accent or band whose opacity accentuates the luminosity of the glass. Rubbing inner cavities with metal oxide, Ben Tré creates mysterious inner shadows. But there is never any trickery involved.

Ben Tré continues to combine his work in the public realm with the creation of individual sculptures. These two modes play off each other, sparking new ideas and new forms. In the end, it is clear that they emanate from the same source—a sense of our common humanity and a desire to use art to bring people together. Ben Tré's public and private commissions and projects return us to the realm where utopian visions and social ideals don't seem so foolish after all. They remind us that dreams take root in the places in which they are cultivated.

Howard Ben Tré, 2008
Chromogenic print by Lucas Foglia



Jonathan Bonner, 2008
Chromogenic print by Lucas Foglia

JONATHAN BONNER

AMERICAN, BORN 1947

Making art is a marinade of questions. The questions concern everything from major concepts to small details. Solutions arrive from constant immersion in the marinade.



AH HA, 2005
Print on handmade paper from copper plate
Engraving on copper plate
Limited edition of 1
13 x 13 in.

Lent by the artist



UMBERTO CRENCA

AMERICAN, BORN 1950



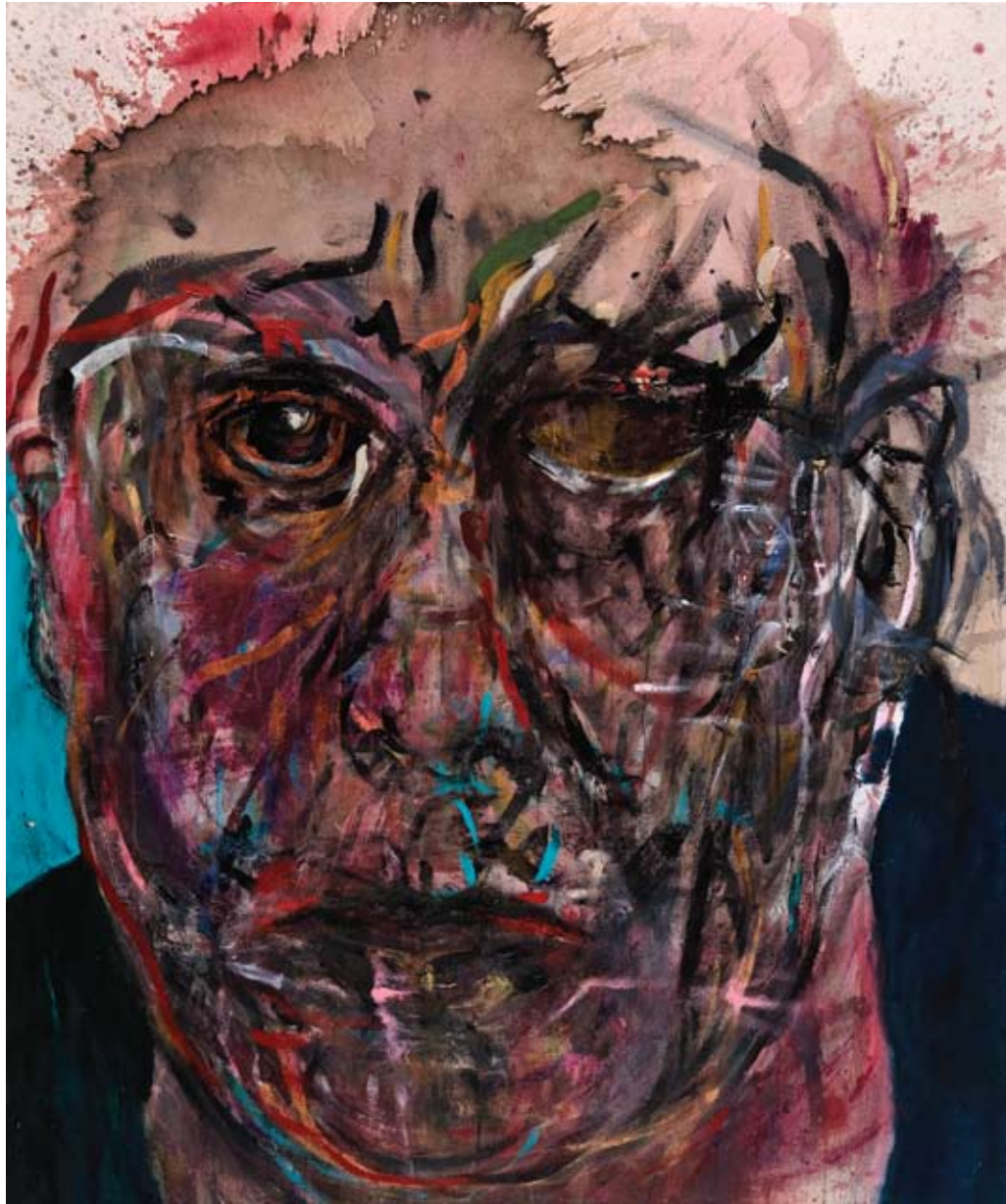
Umberto Crenca, 2008
Chromogenic print by Lucas Foglia

I make art. The art I make is a product of my experiences, for better or worse. The work often represents my cynical, and sometimes humorous, view of humankind. My motive in making art is not to make art that sells. My motives are to create works that assert my individuality and to exercise the freedom implied in doing so.

Below: *Nature's Nature (triptych)*, 2008
Acrylic, wallpaper, mixed media on panels
78 x 48 in. each

Lent by the artist





Ruth Dealy, 2008
Digital print from color film by Scott Lapham

RUTH DEALY

AMERICAN, BORN 1947

I am a painter who has lived and worked in Providence, Rhode Island for the past forty-one years. I received my BFA in painting from the Rhode Island School of Design in 1971 and my MFA in 1973. My paintings have been in the form of two series: one of self-portraits and the other of landscapes, both interior and exterior, which act as secular altarpieces. Having fixed subjects has allowed me to submit one vision fully to time, light and mood so that there is a scientific as well as spiritual, element.

Wrong Eye Blind, 2008
Oil on canvas
72 x 60 in.

Lent by the artist

WALTER FELDMAN

AMERICAN, BORN 1925

When I was a student I attended a lecture by Naum Gabo the painter and sculptor whose philosophy of Constructive Realism had a profound effect on all modern art. He began his remarks by saying, "It has always been my principle to let my work speak for itself, following the maxim that a work of art does not need to be explained by its author, that it is rather the other way around, it is the author that is explained by his work of art."

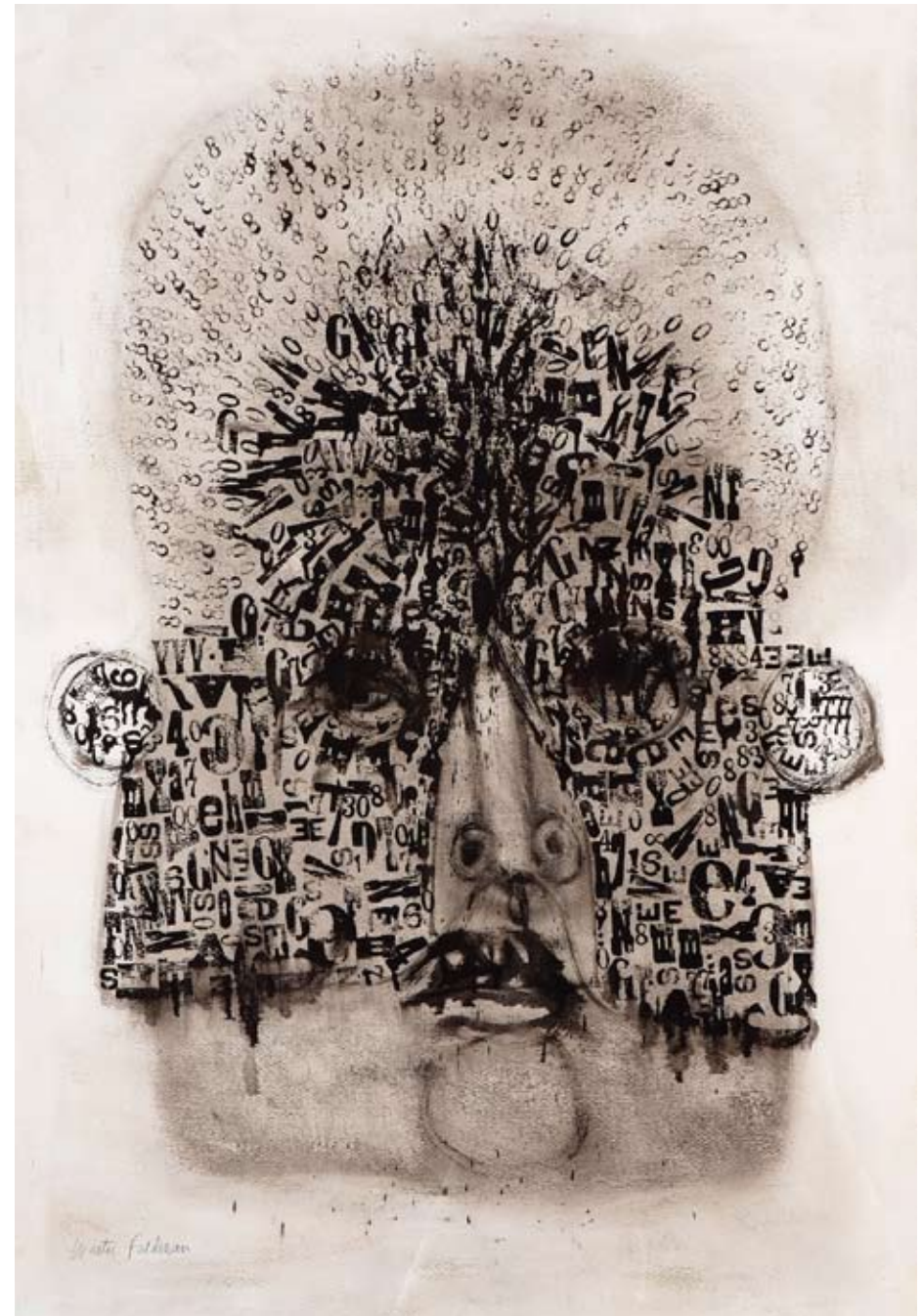
Walter Feldman, 2008
Digital print from color film by Scott Lapham



The Warrior (Head of Pre-Columbian Warrior), 1966
Oil ink on prepared paper
40 x 28 in.

Lent by the artist

In this complex and difficult, world-shattered environment, we can't make comparisons with norms- but the artist can say- HERE I AM...This is how I see the world..I believe my work reflects the inexpressible -yet is the most effective means of communication between the members of human society.





Gowanus, Sunday, 2007
Oil on wood
36 x 52 in.

Lent by the artist

MARK FREEDMAN

AMERICAN, BORN 1949

I was born in New York City and moved upstate with my family when I was five. I have always loved painting and drawing. I love the minutiae of everyday urban/post-industrial life. I like brief bios and statements, believing that the artwork is where the communication takes place. That's my statement and i'm sticking to it.

Mark Freedman, 2008
Digital print from color film by Scott Lapham



Salvatore Mancini, 2008
Chromogenic print by Lucas Foglia

SALVATORE MANCINI

AMERICAN, BORN IN ITALY, 1947

Procession of Horses, Bluff, Utah, 1990
Gelatin silver print
14 x 11 in.

Newport Art Museum
Gift of Dr. and Mrs. Joseph A. Chazan



Looking back throughout my 40 years of photographing what do I see through that clear singular reflective lens of time? From my first photograph, a self-portrait with dark glasses and a beret, to my most recent photograph, a self-portrait in a rat temple in Bikaner, India, the one word that jumps out at me is remembrance. Every photograph I've taken is an act of remembrance. I want to remember my passage on this earth (sentimental as that may seem). I want to remember the journey of my life, who I was, where I've been, what I thought, what I felt, what I dreamed and what inspired me. I want to remember all of my relationships, family, lovers, and friends, what questions I've had and which got answered or didn't.

I don't want to forget what the experience of living has been all about. There is my passage from childhood to adulthood, from primordial urges to evolving into a fully sexual and intellectual being. I want to remember all the experiences that formed my identity, from my birthright to my travels. I want to remember the age-old questions that we all ask - who are we? where did we come from? and, where are we going? I want to have a photograph to represent those questions and their conclusions. I want to remember every sight and insight along this human journey.

I've been given the freedom to explore and make visible many of the yearnings that make life fulfilling, and even painful. I want photographs of all of that. Every photograph I've taken is an attempt to not forget my own existence. The act of photographing keeps me a few steps back from a void, slows down the fleetness of time, and puts a frame around my memories.

To photograph is to remember. I want to remember moments through the exactness of a shutter speed.



The Other Victorians, 2008
Fabric crazy quilt
62 x 62 in.

Lent by the artist

XANDER MARRO

AMERICAN, BORN 1975

Xander Marro is a fake scientist/olde style tinker residing at the dirt palace; a feminist cupcake encrusted netherworld located along the dioxin filled banks of the Woonasquatucket River (which is to say in Providence, RI USA). From this post she makes movies, puppet shows, prints and phone calls. Her adventures underground have included curating the "Movies with Live Soundtracks" film series and performing in various theatrick/musical formats as one of the variety of her alter ego's (Madame Von Temper Tantrum, Lady Long Arms, Lil Blood-n-Guts, Madame Von Malt Liquor etc.) Of recent days she has gotten herself deep into the wild world of community organizing around neighborhood social justice and human rights issues. In her spare time she is the managing director of AS220 where she crafts endless spreadsheets and reports documenting the possibility of an organized egalitarian approach to art making as a revolutionary tool in achieving enlightened human consciousness. Fuck war! True Love is the end of oppression!



Xander Marro, 2008
Digital print from color film by Scott Lapham

DENNY MOERS

AMERICAN, BORN 1953

Untitled Landscape II, 1995

Silver chloride monoprint, selectively fogged and toned
19 x 15 in.

Newport Art Museum
Gift of Dr. Joseph A. Chazan

Denny Moers is known for his highly imaginative, technically innovative monoprints created by controlling the action of light on the chemical-sensitized photographic paper during the print developing process, giving his black and white photographs an extraordinary range of tonalities. He has photographed subject matter as diverse as New England architecture, medieval wall frescoes and tomb reliefs, contemporary constructions sites and western landscapes and dwellings.

Denny Moers was born in Detroit, M.I. in 1953. He received his MFA from the Visual Studies Workshop in 1977. During the early eighties, he worked as Aaron Siskind's first assistant. He is currently teaching at Roger Williams University.

His photographic monoprints are included in numerous public and private collections, including the Addison Gallery of American Art in Andover, M.A.; the Baltimore Museum of Art; the Bibliotheque Nationale in Paris; the Museum of Fine Arts', Boston and Huston; the Israel Museum in Jerusalem; the High Museum of Art in Atlanta; and the Museo Rufino Tamayo, Mexico City.

Denny Moers, 2008
Chromogenic print by Lucas Foglia



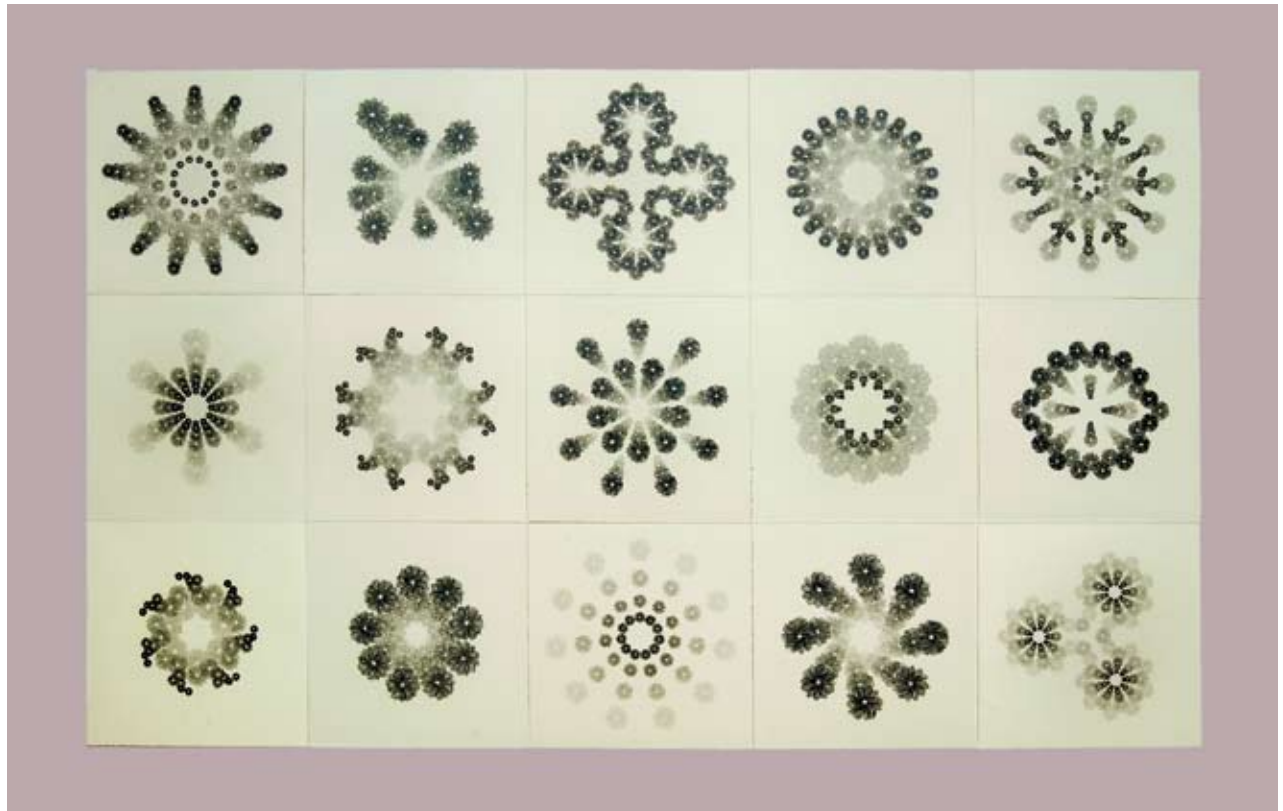
My current work consists of geometric shapes that are built by the systematic application of repeated marks to a visual lined structure. It is derived from my previous work where the marks were hung on a linear structure to create an all-over painting or drawing.

I set up a defined format within which to work because it allows me to concentrate on inventing unique markings and systematic methods of configuring the marks. The mark determines the structure and vice versa. The process of integrating the mark within the structure determines the image. The work follows the logic of the system on which it is based – nothing frivolous is included. Within the system, random actions can occur. The pencil lines that define the underlying structure are visible and important to the whole.

I am occasionally asked if a computer is used to develop the work. The answer is no. The work is enhanced by the subtle differences that occur when the work is developed and executed by hand.

Diamond Froth #2, 2008
Graphite on paper
66 x 252 in.

Lent by the artist



JACQUELINE
OTT

AMERICAN, BORN 1948

Jacqueline Ott, 2008
Digital print from color film negative by Scott Lapham

ELIZABETH PANNELL

AMERICAN, BORN 1956

Life's course does not always follow the planned route.

These days, as time allows, I am drawn to the sea, to bask in its restorative powers. I was raised on the water, the daughter of a sailor, and have always had an emotional response to the sea's energy.

I paint from life, plein air, in locations which are imbued with peace and tranquility. In response to the elements, awash in color and light, I work to express this feeling of calm inspired by nature. My paintings are studies, impressions of a day, a location, a time of year, a moment, a memory.

—Elizabeth Pannell, 2008

JAMES WATKINS

AMERICAN, BORN 1955

Watkins' work is about contemplation as much as it is about the action of making. His work slows down our perceptual process so that we can consider the possibilities of interpretation rather than having the obvious and often literal shapes name themselves.

The universality of his forms reflects whole worlds of faunal, floral and artifactual antecedents. We soon find ourselves asking questions.

Does the transparency of a glass form complicate its exterior shape or help us perceive its major volumes? Does a shaped outline in a relief derive from a



Above: *James Watkins and Elizabeth Pannell*, 2008
Digital print from color film negative by Scott Lapham



Upper right: *Beach Study 2*, 2007
Oil on canvas
15 x 30 in.

Lent by the artist

Right: *Carved Vase with Silhouette*, 2008
Cast glass
18 x 12 x 4 in.

Lent by the artist



three-dimensional work or vice versa? Are the other elements which give context to his pieces like wall plaques or horizontal bases integral to his objects or apart from them?

Unlike most objects in our modern world, the things that Watkins makes afford his viewers the chance to think, to consider the possibilities, to contemplate, and thus to imagine.

From: *A Pattern Language: The Sculpture of James Watkins*
by Ronald J. Onorato

Right: *Timothy Philbrick*, 2008
Chromogenic print by Lucas Foglia

Below: *Table*, 1986
Curly maple
29 1/2 x 39 x 16 in.

Collection of the artist



TIMOTHY PHILBRICK

AMERICAN, BORN 1952

The *Shorter Oxford English Dictionary* defines proportion as 'the relation of one part to another.' Pleasing proportions render the whole harmonious, symmetrical and agreeable. I feel that this is central to good furniture design.

With considered, but rough, mathematical proportions arrived at visually, I strive to create furniture which is graceful, balanced and sensuous. I try to give each piece a clear, quietly stylish stance.

Finally, I attempt to select woods which complement the overall feel of a piece and grain patterns which enhance the curve or shape of an individual part.

Born in 1952, in Providence, Rhode Island. Lives in Narragansett Rhode Island, where he maintains a studio. Attended Program in Artisanry, Boston University (Certificate of Mastery, Wood Furniture Design 1978). Apprenticed with John C. Northrup Jr., restoring and reproducing American period furniture (1971-1975).

ANGEL QUINONEZ

AMERICAN, BORN 1973

La Pieta, 2004
Acrylic, gold leaf on plywood
31 x 42 in.

Lent by the artist



I have been painting and drawing forever, and from the moment my little fingers picked up a bulky crayon my love for all things art began. I always wanted to be an artist, and throughout my life I have been blessed with people that have pushed me in the right directions.

My artwork is driven by the necessity to create, or capture things or ideas. I often paint things that are part of my environment, drawing from books, films, my music collection, and friends. I am constantly thinking about all my pieces that are in progress, and new work that I am trying to figure out.

I have always been my biggest critic. My studio is filled with paintings that have been sitting for years. It took a long time to be able to put work aside. I used to sit in front of a painting for hours, even days.

I don't know what direction my new work is heading. I have been carving wood, and small pieces of stone for the past couple of years. I am always trying to explore new mediums, and trying to take things to new levels. After all these years I am still trying to create the perfect painting.

Angel Quinonez, 2008
Digital print from color film by Scott Lapham



CW ROELLE

AMERICAN, BORN 1976



CW Roelle, 2008
Digital print from color
film by Scott Lapham

CW Roelle grew up in and around Palmyra/ Shortsville/ Manchester NY. The Finger Lakes region. It's pretty up there. After high school he moved to Baltimore MD to attend The Maryland Institute College of Art. First a Visual Communications major, he quickly realized that graphic design and computers and all that weren't his thing, so he became a painting major, but painting was a little messier than he had bargained for, so he went for General Fine Arts. Knowing only that he liked to draw, he concentrated on life drawing classes to see where that took him. After several semesters of filling sketch books with pencil line drawings he started to feel too far removed from the line he was making and wanted to reach into the paper and grab it and move it around. Realizing that this was not really possible, he opted instead to use wire, a line he could move around easily, but that would also hold its shape. The first wire drawings were loose reinterpretations of the figure drawings done in class but soon evolved to made up cartoony figures and later scenes that those figures could be situated in. When he graduated from MICA he was working in a video store in the Bolton Hill neighborhood and customers would see the little wire images he was making and some would commission pieces of their houses or their families. This was a turning point because now the images had to look like specific people and working from photographs was necessary. As he made more of these portraits the figures lost their cartoon qualities and more realistic, grander images started to take shape. At the time Baltimore was a potentially unfriendly place to live and an opportunity arose for CW to move to Providence RI. So he did. Since moving he has had many shows and won both a state fellowship in three dimensional art, as well as The Robert And Margaret MacColl Johnson Fellowship from The Rhode Island Foundation. These awards have helped him to get a studio and, among other things, a mig welder with which his pieces are getting bigger and sturdier all the time. He has also made a career as a parking lot attendant in several lots around town, working on projects in between cashing out cars.

Old People As Older People #1:
Rudolph Valentino and Monsieur de Beacaire, 2005
Wire drawing
19 1/4 x 28 1/2 x 13 3/4 in.

From the collection of Walid and Lynda Farah



Ansa, 2008
Filet-de-verre (fused and thermo-formed color glass threads)
10 x 17 x 11 in.

Courtesy of Barry Friedman, Ltd., New York

TOOTS ZYNSKY

AMERICAN, BORN 1951



Toots Zynsky, 2008
Chromogenic print by Lucas Foglia



I began working with glass in 1970 because it is an extraordinarily versatile material and I believed that there were endless unexplored possibilities. I still believe this. I employ the vessel as my vehicle of expression because of its basic three dimensionality; giving me the possibility of working in 2 and 3 dimensions at once, with endless multiple surfaces and views - both interior and exterior. The structure of my pieces (made up of thousands and thousands of colored glass threads thermally fused together and then formed by hand while hot) and the color are one and the same and this purity is important to me.

China, 2008
Plastic, acrylic, wood, glass, ceramic, water, DVD video
81 x 60 x 30 inches

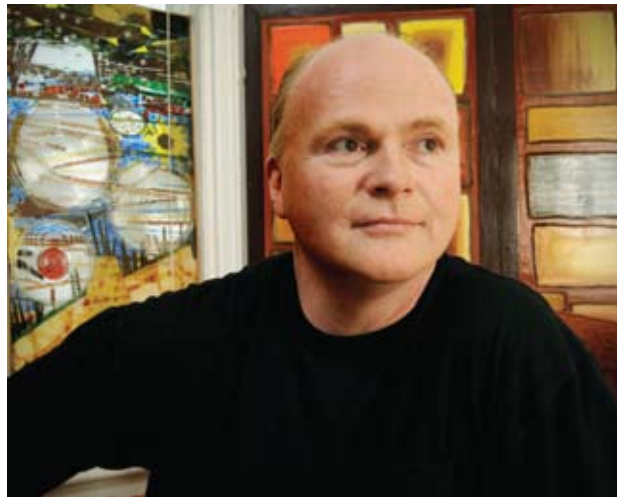
Lent by the artist

RICHARD GOULIS

AMERICAN, BORN 1958

My inspiration comes from absolutely everywhere, and I truly mean everywhere. I probably cannot find a place in the known universe, especially the unknown, in which I don't find some inkling of interest that might someday or another translate into a piece of artwork, video, or performance. But I don't dwell on that. It's a force that just "is". I live mostly in the moment and plan very little of my life much to the chagrin of my wife, who enjoys planning almost as much as she enjoys sleeping late when she can. Me, I can't plan my way out of a wet paper bag, but I try. With very few exceptions, the materials I use here in *China* are all found by me or given to me. The background is an old teak wood tabletop, the surface is treated with dry pigments and "Indestructible Pearls" from the old home of the Victory Pearl Company in Olneyville. The TV cabinet was found on trash day on Broadway. There is nothing new about using discarded or found objects in artwork. The way I reuse them is new, if I'm lucky. I admire people who plan things. Maybe I will myself someday, but I enjoy trying things out and seeing where they take me.

Richard Goulis, 2008
Digital print from color film by Scott Lapham



SCOTT LAPHAM

AMERICAN, BORN 1968

Tyler, 2006
Digital print from color negative film
16 x 20 in.

Lent by the artist



Above: *Scott Lapham*, 2008
Chromogenic print by Lucas Foglia

Scott Lapham graduated Rhode Island School of Design in 1990 with a BFA in Photography. He is an artist, teacher and free lance photographer. His work with the non-juried art center AS220 started in 1995 with the co-founding of the AS220 Community Darkroom. In 2001 he founded Photographic Memory, a youth photography program targeting the under-served youth in the Rhode Island Training School, Group Homes and the wider youth community. Exceptional students from Photographic Memory learn to assist Scott on free lance photography jobs giving them valuable opportunities to experience professional work. His photographs have been widely exhibited.



Lessons, 2006
From *The Garden* series
16 x 20 in.

Lent by the artist

LUCAS FOGLIA

AMERICAN, BORN 1983

Lucas Foglia was raised on a small family farm in Huntington, Long Island. A graduate of Brown University and a current MFA candidate at Yale School of Art, Foglia exhibits nationally. His photographs are included in permanent collections including the Museum of Fine Arts, Houston, Rhode Island School of Design Museum of Art, Newport Art Museum, Margulies Collection, Light Work, Woodstock Center for Photography, David Winton Bell Gallery of Brown University, Starr Foundation, and Sprint Systems of Photography. Foglia has been an Artist-in-Residence at Light Work, and recent awards include the "Top 50 Photographers" chosen by Critical Mass, "Photography Now" from the Center for Photography at Woodstock and Magenta Foundation's "Flash Forward 2008."

Below: *Lucas Foglia, 2008*
Digital print from color film negative by Scott Lapham



NetWorks Video Credits

Since May of 2007 these filmmakers teamed up with the NETWORKS 2008 artists to create individual video portraits as part of this project. The compelling short documentaries, fifteen in all, are compiled onto the enclosed DVD.

Approximate running time: 2 hours, 30 minutes



Michelle le Brun
Harken Productions
[Ruth Dealy](#)



Seth Gass
Shadow Puppets
Entertainment
[Angel Quinonez](#)



Richard Goulis
[Walter Feldman](#)
[CW Roelle](#)
[Mark Freedman](#)
[Xander Marro](#)



Betsy Hart
[Jacqueline Ott](#)
[Toots Zynsky](#)



Paul Marsella
[Salvatore Mancini](#)



Jeff Rand
[Jonathan Bonner](#)



Christian de Rezendes
Breaking Branches
Pictures
[Timothy Philbrick](#)
[Richard Goulis](#)



Paul Rochford Jr.
[Denny Moers](#)



Stu Siegal
Verité Media
[Howard Ben Tré](#)



Scott Tiffany
Time Frame Films
[Elizabeth Pannell](#)
[James Watkins](#)

Produced as a Program of AS220
Providence, Rhode Island, U.S.A.
www.AS220.org

<i>Producer</i>	Dr. Joseph A. Chazan
<i>AS220 Artistic Director</i>	Umberto Crenca
<i>Exhibition Curator Newport Art Museum</i>	Nancy Whipple Grinnell
<i>Exhibition Curator 5 Traverse</i>	Jesse Smith
<i>AS220 Managing Director AS220 Gallery Director</i>	Xander Marro Neal Walsh
<i>Photographic Portrait Artists</i>	Lucas Foglia Scott Lapham
<i>Video Production Manager</i>	Richard Goulis
<i>Video Producers</i>	Stuart Siegal <i>Verité Media</i> Jeff Rand <i>Luminosity</i> Michelle Le Brun <i>Harken Productions</i> Richard Goulis Paul Marsella Paul Rochford Jr. Betsy Hart Scott Tiffany <i>Time Frame Films</i> Christian de Rezendes <i>Breaking Branches Pictures</i> Seth Gass <i>Shadow Puppets Entertainment</i>
<i>Additional Footage</i>	Geoff Adams Joe Votta
<i>Video Mastering</i>	Luminosity Jeff Rand
<i>Catalogue Design</i>	Design Providence Arley-Rose Torsone
<i>Catalog Printer</i>	Cogens Printing, Providence, R.I.
<i>DVD Replication</i>	DiscMakers, Pennsauken N.J.

NetWorks 2008
AS220 ©2008

Typeface Router designed by Jeremy Mickel

