

2013 NetWorks 2014

NetWorks 2013-2014



BURKE



GLANCY



BALLY



BARNES



MAHAFFEY



MARTIESIAN



BUSH



de MELIM



METCALF



NATHANSON



DUNNIGAN



GEARAN



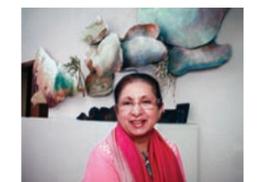
PASCHKE



PRIP



LAWRENCE



MALIK



RUSSO



SNYDER



METNICK



NESBITT



SOMERSON



vanAMRINGE



ROSNER



SHINN

NetWorks

2013-2014

Produced by Joseph A. Chazan, M.D.



Scott Lapham

In 2008, following many conversations with Bert Crenca of AS220, I initiated a project to document and present contemporary representatives of Rhode Island's visual arts community. Thus, **NetWorks** began — with portraits, videos, museum shows, and catalogues. The portraits adorn the halls and walls of Providence art space AS220. The videos appear annually and are repeated periodically on Rhode Island PBS; many can also be viewed online. The catalogues and videos are available in museums and libraries throughout Rhode Island. With this edition of **NetWorks**, we have now profiled 90 artists.

Throughout the project, Scott Lapham has been the portrait photographer; Richard Goulis the video artist; Nancy Whipple Grinnell the curator for biennial shows at the Newport Art Museum of the artists' work; and Pat Appleton and Joel Gear of Malcolm Gear Designers have created the catalogues. I thank all of them for their continued, exemplary work.

Of course, none of this would be possible without the vibrant and talented visual arts community in Rhode Island. The community of artists is a state treasure. Their collective creativity, work ethic, and commitment to excellence inspire me. Thank you for your interest in their work, and I hope you enjoy the various aspects of the **NetWorks** project.

Joseph A. Chazan, M.D.

NetWorks 2008 Artists

Howard BenTré
Jonathan Bonner
Bert Crenca
Ruth Dealy
Walter Feldman
Mark Freedman
Richard Goulis
Salvatore Mancini
Xander Marro
Denny Moers
Jacqueline Ott
Elizabeth Pannell
Timothy Philbrick
Angel Quinonez
CW Roelle
James Watkins
Toots Zynsky

NetWorks 2009 Artists

Astrid
Stephen Brownell
Nicole Chesney
Bob Dilworth
Steven Easton
Annu Palakunnathu Matthew
Tony Ramos
James Reynolds
William Schaff
Thomas Sgouros
Neal Walsh

NetWorks 2010 Artists

Ben Anderson
Leslie Bostrom
Coral Bourgeois
Donna Bruton
Daniel Clayman
Yizhak Elyashiv
Malcolm Gear
Agustín Patiño
Erminio Pinque
Kenn Speiser
Wendy Wahl
McDonald Wright

NetWorks 2011 Artists

Nilton Cardenas
Barnaby Evans
Nancy Friese
Philip J. Jameson
Shawn Kenney
Scott Lapham
Andrew Moon Bain
Janet Prip
Andrew Raftery
Duane Slick
Esther Solondz
Mark Taber
Laura Travis

NetWorks 2012 Artists

Kate Blacklock
Brian Chippendale
Wendy Edwards
Richard Fishman
Lucas Foglia
Corey Grayhorse
Bunny Harvey
Tayo Heuser
Eugene Lee
Meg Little
Jane Masters
John Udvardy

NetWorks 2013 Artists

Jesse Burke
Michael Glancy
Tracy Mahaffey
Paula Martiesian
Stephen Metcalf
Morris Nathanson
Allison Paschke
Peter Prip
Anthony Russo
Dean Snyder
Rosanne Somerson
Judyth vanAmringe

NetWorks 2014 Artists

Boris Bally
David Barnes
Lawrence Bush
John de Melim
John Dunnigan
Julie Gearan
Irene Lawrence
Saberah Malik
Alan Metnick
Ilse Buchert Nesbitt
J. Deane Rosner
Monica Shinn

NetWorks: Artists at Work

The Newport Art Museum is pleased to host **NetWorks 2013-2014**, with its outstanding roster of accomplished Rhode Island artists. This marks the fourth **NetWorks** exhibition at the Museum, and seemingly there is no end to the number of talented, dedicated artists working in our state. Characteristic of this latest **NetWorks** group is a remarkable variety of media, ranging from more mainstream painting, printmaking, drawing, sculpture and ceramics, to the less prevalent stonecarving, furniture design, collage, illustration, and textiles. A common thread to almost all the **NetWorks** artists is that they multi-task—they also teach or run workshops, have several different ventures going at once, work outside their art making, or collaborate on socially relevant projects.

Painting is not dead, as Paula Martiesian takes great pains to articulate. For her, it is a never-ending quest for the right color, line and expression. For David Barnes, it seems to be an exploration of subject matter as well as the paint itself; his past concerns with still life have been replaced by action painting that relates to the relentless pace of life. Much more introverted in her painting, Irene Lawrence often looks to music and words for inspiration. Morris Nathanson's recent paintings are all about geometric form and shape. Using color and space in surreal ways, Monica Shinn paints the life around her. Julie Gearan's lush paintings give the same beauty to figures and faces traditionally accorded to landscapes.

Twenty-first century artists are apt to explore less conventional materials in their art, however. For some it is adding a new element to an old tradition. Tracy Mahaffey is particularly fulfilled in her embrace of stone carving and is attempting to make memorials

more three-dimensional. Saberah Malik's practice of *shibori*, traditional Japanese tie-dyeing, led her to think about the form and content of fabric in a new way. Allison Paschke uses tangible and intangible materials in her sculptures: mirrors, porcelain, resins, inks, pins, light, shadow, voids, gravity. Such explorations of geometry and gravity take on an entirely different meaning in the sculptures of Stephen Metcalf who expresses great joy in his octahedrons and tetrahedrons. Another form that intrigues two of the **NetWorks** artists is the line. Jessica Rosner uses the line to tell a story or create an abstraction. Anthony Russo's lines block in his narratives which often illustrate an article—or he uses painterly lines to portray a deceptively simple subject.

Those who teach at the Rhode Island School of Design are always masters of their craft, and that unquestionably applies to furniture designers John Dunnigan and Rosanne Somerson, sculptors Dean Snyder, Peter Prip, Michael Glancy, photographer Jesse Burke, and ceramicist Lawrence Bush. While these artists and craftsmen are intent on creating the finest personal work imaginable and showing it in prestigious venues, they share an equal passion for passing on their learning and techniques in the classroom.

Many artists have home studios and visiting them is part of the fun of the **NetWorks** projects. Invariably, private collections overlap into the studio, and the eye does not know where to stop. That is the case with retired Rhode Island College professor John de Melim whose lifetime of interest in ancient cultures is reflected in his incredible home. (But I note that his latest work is inspired by computers and printed circuits). Morris Nathanson's studio/office



Daniel McManis

is filled floor to ceiling with his woodcuts, paintings, assemblages, and mementoes. Ilse Nesbitt's legendary Third and Elm Press, on "The Point" in Newport, is adorned with woodcuts and artists' books that reflect her own blend of Japonisme and German expressionism. Last but not least, Judyth vanAmringe's home and studio bursts with the trappings and trimmings of a creative life.

Finally, to be a successful artist in the twenty-first century is to be an artist on the move. Going global. Alan Metnick always has numerous projects in the works that take him to Poland, where he has been photographing Jewish cemeteries, or his native Chicago, or New York City, where his son collaborates with him. Boris Bally was off to Ireland for a commission, soon after I visited him. Bally's prosperous career as a designer/craftsman often relies on his ability to be a world traveler. The world is getting smaller for artists; the NetWorks project helps them grow bigger.

Once again we are appreciative of Dr. Joseph Chazan's vision and dedication. NetWorks serves as an opportunity to connect with the working lives of some of the region's respected artists, to celebrate the importance of arts in our society, and to appreciate the range of talent that exists here in Rhode Island.

Nancy Whipple Grinnell

Curator, Newport Art Museum



Newport Art Museum

Courtesy of Newport Art Museum

NetWorks 2013



Jesse Burke



Jesse Burke is a New England native and currently lives in Rhode Island with his wife and their three girls—Clover, Poppy, and Honey. He received his MFA from the Rhode Island School of Design, where he is a faculty member, and his BFA from the University of Arizona. Burke's work deals with themes related to vulnerability and identity, as well as humans' complicated relationship with nature. His monograph, *Intertidal*, was published by Decode Books in 2008. His work has been exhibited in galleries and museums in the United States and abroad, including The Haggerty Museum, the Perth Center for Photography, and the Tucson Museum of Art, and is held in many private and public collections, among them the Museum of Fine Arts, Houston, and the RISD Museum.

Untitled (from the *Wild + Precious* series), 2013
 C-prints; various dimensions
 Newport Art Museum, Gift of Joseph A. Chazan, MD



Michael Glancy

Extraordinary and elegant in quality and beauty, Michael Glancy's sculptures reveal the artist's exacting struggle towards perfection. Drawing inspiration from natural macro- and micro-environments, Glancy translates cellular landscapes into elegant jewel-toned sculptural objects. Made with blown and plate glass, copper, bronze, silver, and gold, his works reference science, biology, molecular physics, and mathematics. A native of Detroit, Glancy received a BFA from the University of Denver, a second BFA in sculpture, and an MFA in glass from the Rhode Island School of Design, where he studied with Dale Chihuly. He is a member of the adjunct faculty in the Jewelry and Metal-smithing Department at RISD and has taught at Pilchuck Glass School in Washington. Glancy's career has included exhibitions in New York City and Switzerland and his work is in major museums and collections.

Liquid Landscape, 2010
 Polished cast stainless steel, industrial plate glass, copper,
 10 x 17 x 22 in.





Tracy Mahaffey



"'Written in Stone,' as the saying goes. This is my work. Tap, tap, tap, announces the dance between mallet, chisel, and stone. The idea of a sculpted surface or dimensional plane with letters carved upon it adds a literal and physical element to the understanding of the words. For fourteen years, I've been a memorial artist, expressing people and their lives through the composition of lettering, relief carving, and sculpture in stone. My personal work is an extension of that experience." Originally from New Jersey, Tracy Mahaffey received her BFA in Studio Arts, concentrating in sculpture, from Kutztown University in Pennsylvania. She came to Rhode Island in 2000 to pursue the art and craft of stone carving, specifically the hand carving of gravestones. A professional stone carver, Mahaffey lives and works in Foster.

My Heart, 2014
Vermont Purple Slate, 12 x 9 x 1 in.

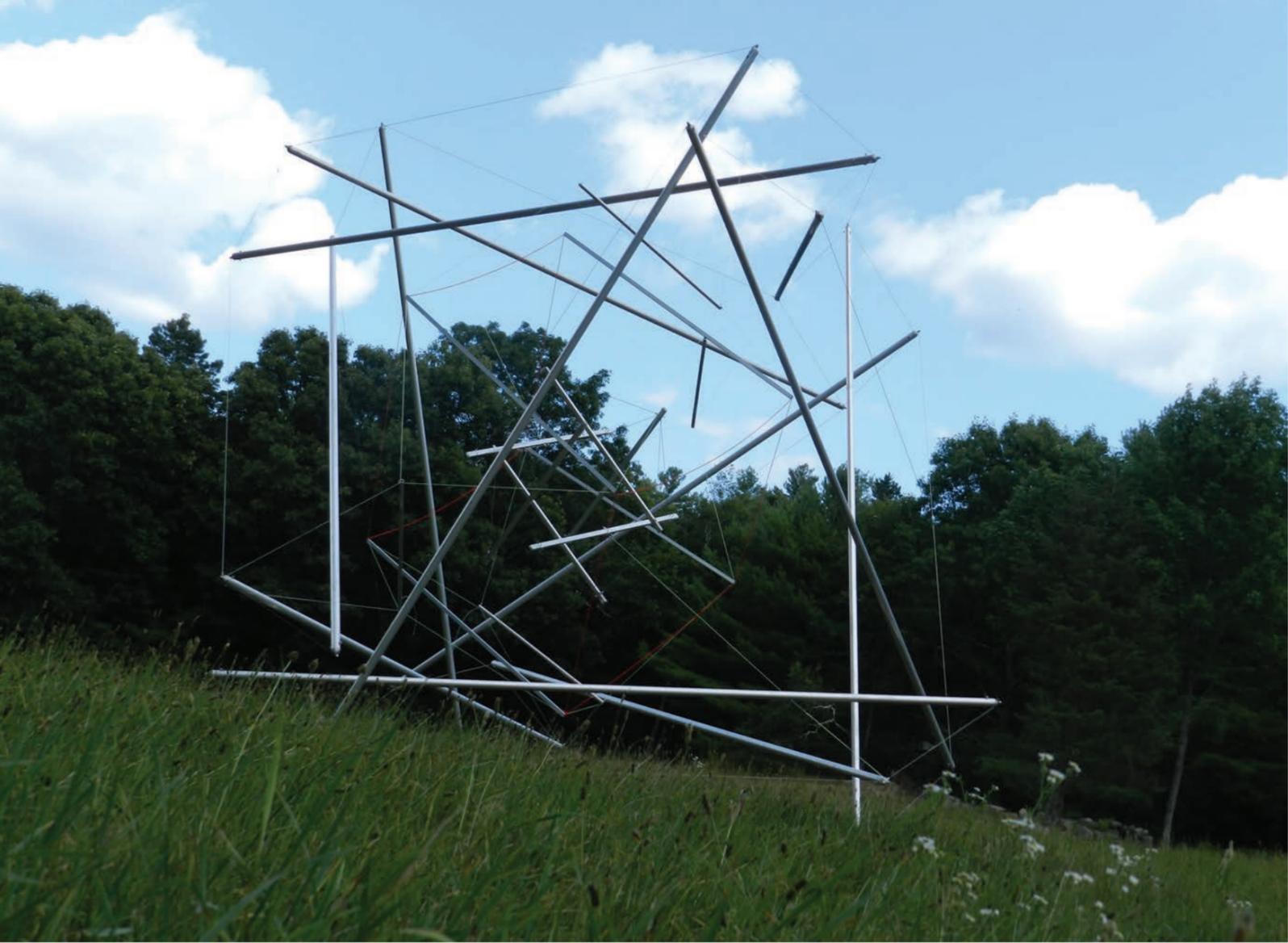


Paula Martiesian

"Painting for me is neither a magical channeling of creative forces, nor a juggling act of conceptual ideas. It is, instead, a highly personal experimentation involving elements of color, space, and line balanced with emotional experience. To that end, I have been a student of painting for over forty years." A native Rhode Islander and graduate of the Rhode Island School of Design, Paula Martiesian also studied extensively with her mentor Gordon Peers, head of the European Honors Program at RISD. She is, and has been, an integral part of Providence's creative community. She was the editor and co-publisher of *Quix Art Quarterly*, then a co-founder and board chair of Gallery Night Providence, and remains the curator for the BankRI Galleries. Martiesian has exhibited extensively around Rhode Island and is active as an award-winning advocate for the arts and artists—both emerging and established.

High Tide, 2013
Oil on linen, 36 x 50 in.



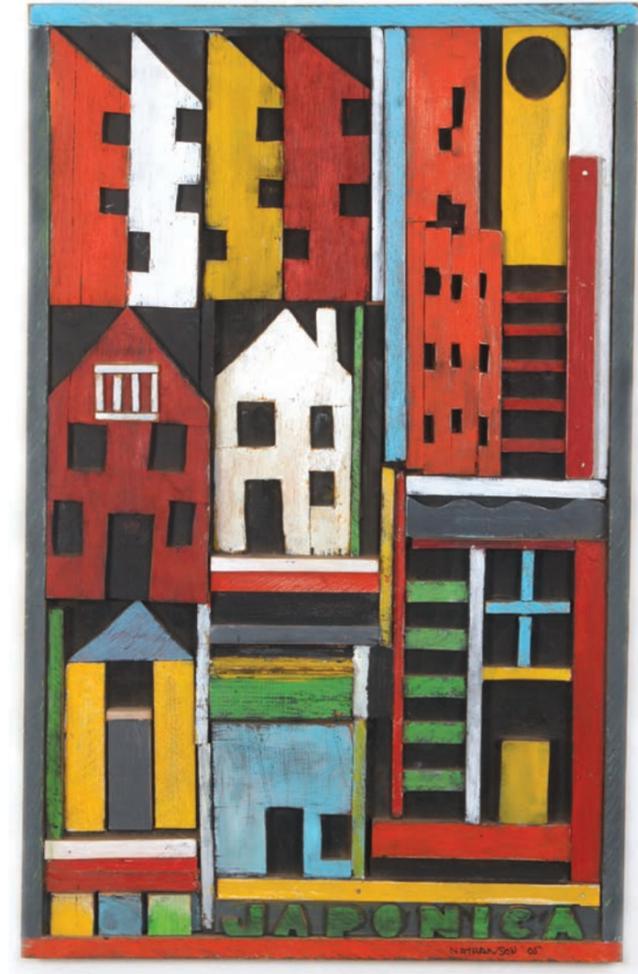


Stephen Metcalf



Sculpture and science intersect in the work of Stephen Metcalf, whose large, often kinetic works derive from a structural principle called 'tensegrity'—defined by inventor Buckminster Fuller as 'tensional integrity' or contemporary sculptor Kenneth Snelson, as 'floating compression.' Since his student days at the Kansas City Art Institute, from which he received his BFA in 1972, Metcalf has explored this concept in his sculptures, which he delights in releasing to the fields around his farm in Exeter, Rhode Island. Over the years Metcalf has worked in management for both television and construction but now is free to further investigate the connections between the physical world and his geometrical forms. Metcalf is active in the Art League of Rhode Island and as a trustee of the Rhode Island School of Design, which was co-founded by his ancestor.

Octahedron Tensegrity, 2014
Aluminum, stainless, wire, 120 in. cubed

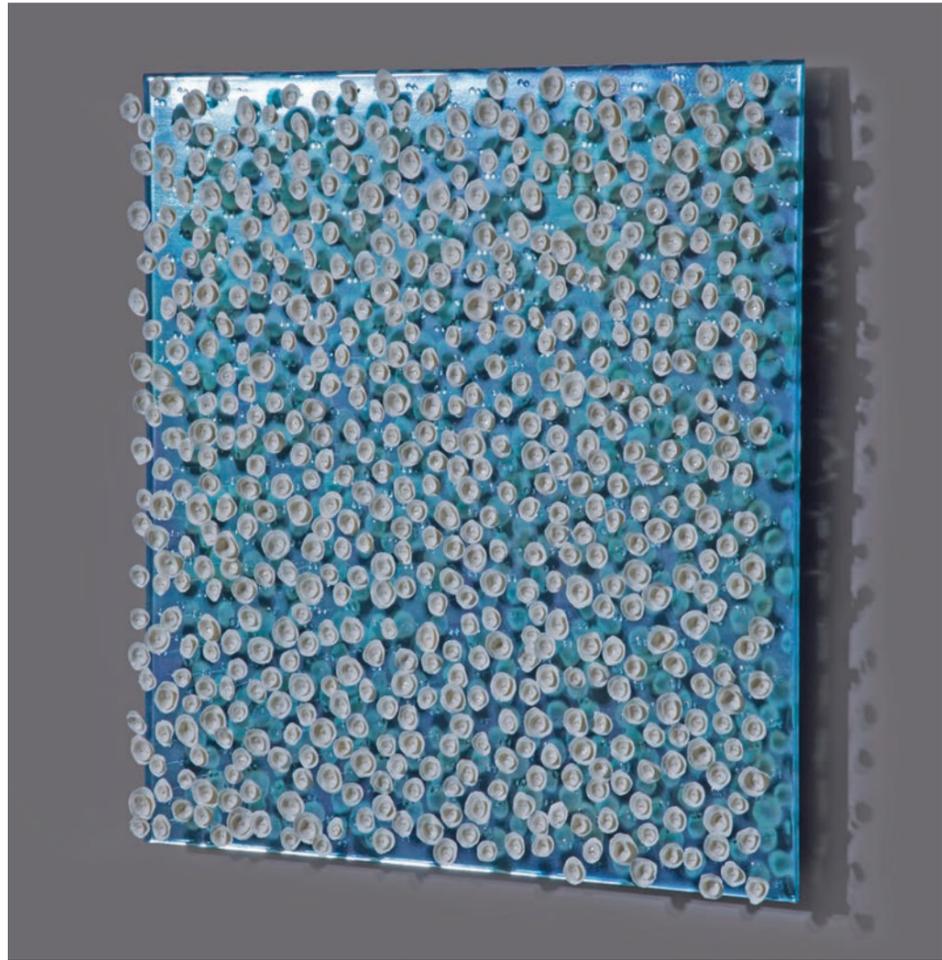


Morris Nathanson

As the founder and president of Morris Nathanson Design, with offices in New York, Boston and Providence, Morris Nathanson has led projects all over the world. He has won many awards for his hospitality venues and restaurants. In 1986, after decades of business travel, Nathanson settled down in his native city, Pawtucket, Rhode Island, and renovated an old mill building for his firm's office. An early advocate for adaptive reuse, Nathanson has been in the forefront of developing Pawtucket as a highly respected arts district. As a fine artist, Nathanson creates paintings, prints, and wood sculptures, drawing from his design aesthetic, bold use of color, and knowledge of modern art. Nathanson received his BFA from the University of Miami, and honorary doctorates from Rhode Island College and Johnson and Wales University.

Japonica, 2005
Wood assemblage, 35 x 22 in.





Allison Paschke



Allison Paschke explores dimensionality and geometry in her abstract sculptures and installations. She uses reflective and translucent materials such as mirrors, porcelain, and resin. Her work is interactive, affected by space and light, and is intended to stimulate one's inner psyche as well as one's aesthetic appreciation. Paschke received a BFA in ceramics from the Kansas City Art Institute and an MFA in ceramics from Cranbrook Academy, Michigan. She has exhibited in solo and group shows in Providence and New England as well as nationally. She also curated the critically acclaimed "de/construct" and "immersion/interaction" exhibitions in Providence.

Pinfield: Double Ips, 2014
Mirror, resin, porcelain, insect pins, 24 x 24 in.



Peter Prip

Peter Prip, the son of Danish master metalsmith John Prip, was born in Denmark, shortly before his father came to teach at the Rhode Island School of Design. Prip attended the Rochester Institute of Technology, School for American Craftsmen, and after an apprenticeship with Ronald Pearson, launched a career as a studio metalsmith and jeweler. Over the years he also did product development work for Reed and Barton as well as freelance design and model making for the jewelry industry. Today Prip acknowledges that he prefers the forms and shapes inherent in making sculpture from metal; in his words he "honors the material in different ways." Prip has been an adjunct faculty member of the Department of Industrial Design at RISD since 1988 and maintains a fresh enthusiasm for working with new students.

Untitled, 2014
Gouache on paper with metal substratum,
20.125 x 26.75 x 2.5 in.





Anthony Russo

Anthony Russo graduated from the University of Rhode Island in 1971 with a BFA but was undecided about a career as an artist until he sold an illustration to a Boston weekly, *The Real Paper*, and never looked back. Today he is a freelance illustrator whose many clients include *The New York Times*, *Washington Post*, *Boston Globe*, and *The New Yorker*. His illustrations have brought him awards from *Communication Arts*, *American Illustration*, *Graphis Annual*, and the Society of Illustrators. As primarily an editorial illustrator, Russo is happy that his work is often constructive and has a positive impact on society. Although he does not avidly promote his second career as a painter, Russo has shown his work at the Virginia Lynch Gallery and Dedee Shattuck Gallery. Originally from North Providence, Russo is a longtime resident of Little Compton, Rhode Island.

Drive Up, 2012
Acrylic, 24 x 24 in.



Dean Snyder

Dean Snyder's sculpture has been characterized as "uncanny 'graphical' organicism experienced through seamless assemblies of highly considered forming, molding, and lamination." Drawing plays a large role in Snyder's studio. A native of Philadelphia, Snyder received a BFA in photography and sculpture at the Kansas City Art Institute in 1974; a British Arts Council Fellowship for postgraduate work at Lanchester Polytechnic, Coventry, UK, in 1975; and his MFA in sculpture at the School of The Art Institute of Chicago in 1978. Snyder is Chair of the Sculpture Department at the Rhode Island School of Design, where he has taught since 2000. He has received numerous artist awards, including the Guggenheim Visual Arts Fellowship and the Louis Comfort Tiffany Foundation Grant. His work has been exhibited nationally and is represented in the collections of the Tang Museum and RISD Museum, among others.

FinalFreeze, 2014
Urethane paint over epoxy and carbon fiber composite, 85 x 65 x 37 in.





Rosanne Somerson



Currently serving as interim president at the Rhode Island School of Design, Rosanne Somerson came to the institution as a freshman photography major but quickly discovered the joys and challenges of woodworking and furniture design. Studying with Tage Frid, she received a BFA in Industrial Design in 1976, eventually teaching in the program and helping to found the world-renowned furniture design department at RISD. Somerson's studio work covers a broad range, from very personal pieces to commissions for museums, corporations, and individuals. She views furniture in relation to the interactive needs of people, from utilitarian and emotional perspectives. Her furniture is in the collections of the Smithsonian, the Museum of Fine Arts, Boston, Smith College Museum, The Huntsville Museum, and the RISD Museum, among others. Somerson has lectured and exhibited throughout the globe, and has won numerous awards for her work.

Wrapped, 2011
Makore, sycamore, pigmented medium,
and linen, 35.5 x 42.375 x 9.75 in.

Child Trophy, 1998
Mahogany, 13.5 x 8.75 x 8.75 in.



Judyth vanAmringe

Judyth vanAmringe's art is based on years of design work as well as the intricacies of artistic process. She is a graduate of the School of the Museum of Fine Arts, Boston, and has attended the University of the Arts in Philadelphia. For many years vanAmringe worked in New York City as a designer, running a business that made accessories and clothing, and writing regularly for *House and Garden*. In 1997 vanAmringe came to Providence and worked in ceramics, creating textured porcelain vessels. She had a Clay Studio Residence for NCECA and in 2001 won the Louis Comfort Tiffany Foundation award. VanAmringe is represented in the collections of the Rhode Island School of Design Museum, The Wadsworth Atheneum, and the New Britain Museum of American Art.

Bear, 2013–2014
Papier mâché, acrylic paint, glitter, 24 x 24 x 24 in.



Bears and two Rabbits
For years I have collected objects
for art
function did not matter
an unusual shape
a color
a texture
a textile
layers of odd combinations
there is a thread
a thread of magic
all have a job
keeping my inspiration
flowing and in check
they lay dormant
then remembered
a new series of work begins
many many many examples made
a broken wish for the perfect
all my dogs' toys
my favorite are the BEARS
with stuffing hanging out
eyes bitten off
plush fabric licked down to hard tack
what to do...
coats and coats of a fine paper mache cover
until the original Bear is just the heart somewhere inside
this sculptural form new to me
they take on an exaggerated female appearance
they take on my loss of sexuality
sweet and nostalgic
now glitter in a new light
a memorial to the dogs and me
save them...
Gate Keepers their new job.

NetWorks 2014



Boris Bally

A Pittsburgh native, Boris Bally received a BFA in metals from Carnegie Mellon University. Not afraid to take on the “form versus function” dilemma, Bally is a master of blending fine craft and popular culture. His work is both witty and innovative, employing the use of jeweler’s skills on non-precious materials. His current body of work transforms recycled street signs, weapon parts, and a wide variety of found materials into objects for reflection. These pieces celebrate raw American street aesthetic in the form of object, often useful, for the home and body. Bally has won numerous awards—he just received the 2015 RISCA Fellowship in Craft, led many visiting artist workshops, and exhibited nationally and internationally. His work is included in the Renwick Gallery, National Museum of American Art, and Museum of Fine Arts, Boston, among many other venues.

ICONoclast Wall, 2013
Aluminum platters, hand spun, fabricated, pierced, riveted, 25.5 x 3 in.



David Barnes

David Barnes is a Newport artist with a long trajectory of success as a painter and teacher in Rhode Island. He received a BFA from the University of New Hampshire and an MFA from the University of Massachusetts, Dartmouth. His recent paintings have reflected his interests in the art historical past as well as the technological, fast-paced present—particularly the Internet. Barnes has shown his work in several shows at the Newport Art Museum, twice winning Best-in-Show at the Newport Annual; he has exhibited in Providence at 5 Traverse and the Providence Art Club; and at the Virginia Lynch Gallery and Candita Clayton Gallery among other venues. He has taught at the school of the Newport Art Museum for many years and currently teaches at Bristol Community College, Fall River.

Boots, 2013
Oil on canvas, 30 x 40 in.





Lawrence Bush



"Nature is my model, sometimes literally, always conceptually. With clay and glaze I imitate nature. With function and form; color and texture; history and need, I attempt a layering of forces and structures similar to that found in natural things like flowers." Lawrence Bush is a potter, collaborator, and educator who has taught ceramics at the Rhode Island School of Design since 1984, heading the department for twenty years. Bush fuses histories of art making and craft tradition to serve contemporary need. Freedom to move among handwork, mechanized production, and digital technologies is important. Originally from Seattle, Bush holds a BFA from the University of Washington and an MFA from the College of Ceramics at Alfred University. His professional activities and special projects at RISD are numerous. He has exhibited nationally, has work in the RISD Museum, the Museum of Ceramic Art at Alfred, and many other venues.

Morning Glory Jar #44, 2014
Ceramic, 3.5 x 3.5 in.



John de Melim

Collage is at the heart of John de Melim's art; to him it is the most cohesive way to represent the myriad of differing realities we experience each day. His images derive from extensive travel and study of ancient cultures in the Amazon, New Guinea, and Mexico, as well as visits to Mali, Japan, and Greece, with his late wife. De Melim's home in Johnston, Rhode Island is a museum of art and artifacts from this rich life. He received a BS from Tufts University; a BFA from the School of the Museum of Fine Arts, Boston; and an MFA from the University of Guanajuato, Mexico. A longtime educator at Rhode Island College, he was an integral force in the creation of its art department. De Melim brings a mastery of printmaking techniques, painting, and assemblage to his collages which take both two-dimensional and three-dimensional form. He has shown his work in New England, New York, California, and Mexico.

Greek Motif, 1990
Collage, 22 x 28 in.





John Dunnigan

John Dunnigan is a designer, maker, and educator. A native of Providence, Dunnigan is a graduate of the University of Rhode Island, with an MFA in Furniture Design from the Rhode Island School of Design. His work involves a range of contexts, materials, and processes, but it is driven by a consistent interest in things as an expression of the interdependent relationships among culture, technology, and identity. In his more recent work, he is motivated by the pursuit of what he calls "Practical Solutions to Oblique Problems." Dunnigan's furniture has been shown in over one hundred exhibitions, including ten solo exhibitions, and is included in collections such as the Museum of Fine Arts, Boston and the National Museum of American Art. He is a partner in DEZCO furniture design llc, a company dedicated to sustainable practices in design for mass production. Dunnigan is a professor and Chair of the Department of Furniture Design at RISD.

Table Lamp, 2014
Reclaimed Padouk, brass, 72 x 38 x 14 in.

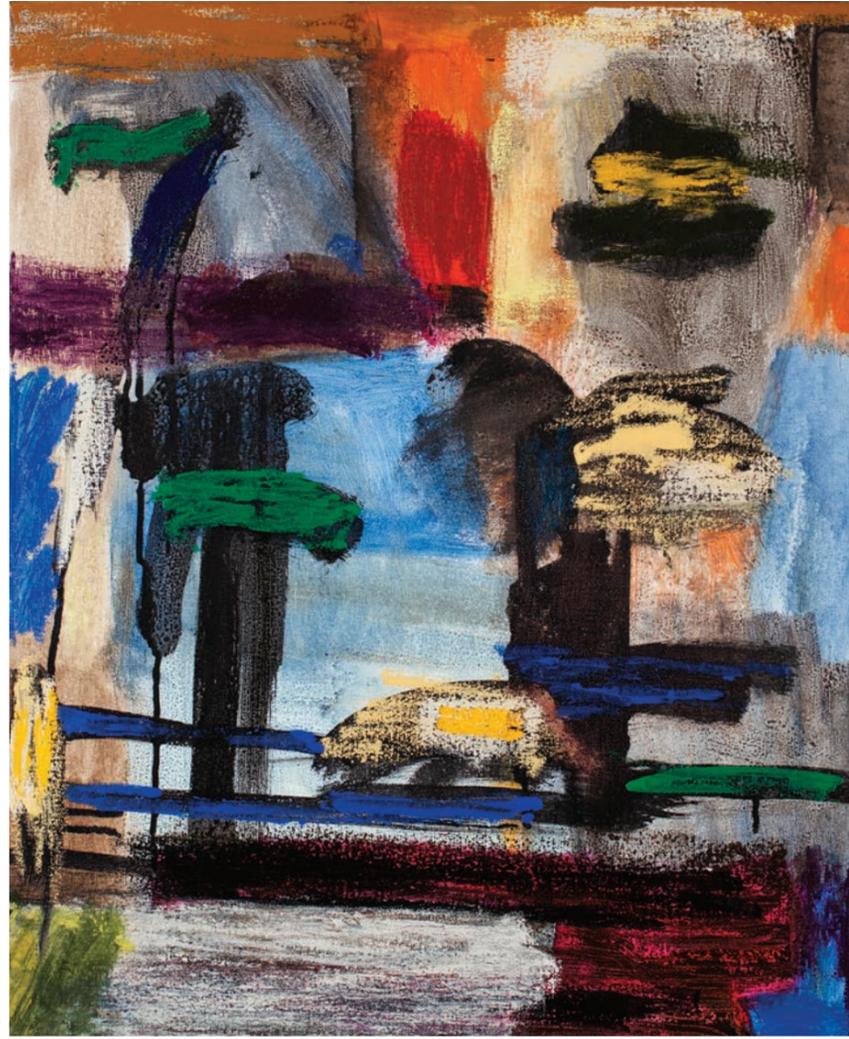


Julie Gearan

Julie Gearan enjoys exploring a narrative in her painting; she describes herself as "a painter of themes that connect human relationships of past and present, linking ancient myths with our current everyday lives." She also is interested in the portrait as a genre, and has recently been selected to paint the official portrait of Governor Lincoln D. Chafee. Gearan received her BFA from the Tyler School of Art, Philadelphia, and her MFA from Indiana University in Bloomington. She has studied, worked and lived in New York, Philadelphia, Italy, Chicago, and Providence; she currently teaches part-time at the Rhode Island School of Design and Roger Williams University.

Skater 2, 2010
Oil on canvas, 60 x 48 in.





Irene Lawrence

Irene Lawrence is a painter, printmaker, and maker of books as well as a musician who studies the cello and the viola da gamba. Born in California, she grew up on Long Island and came to Providence, where she lives, to attend the Rhode Island School of Design. Lawrence's work is characterized by an integration of rhythmic strokes using monochromatic colors and has been influenced both by music and writing. Her printmaking, enhanced by concentrated study at the Crown Point Press in San Francisco, has pushed her to total abstraction in all her work. Lawrence is a member of American Abstract Artists, New York, and has exhibited in the United States and Europe, including locally at the David Winton Bell Gallery, Brown University, and RISD.

Dragonfly Rumors, 2010
Oil on canvas, 66 x 54 x 2.5 in.



Saberah Malik

Saberah Malik, of Warwick, has combined the traditional and the innovative in both her art and her life. The daughter of an Indian civil engineer, Malik was a first generation Pakistani who grew up traveling throughout Pakistan, absorbing the region's art and culture. She received her BFA and MFA in graphic design and was awarded a National Merit Scholarship, which brought her to Pratt Institute in New York to receive a Masters in Industrial Design. Following her arranged marriage, Malik and her physician husband moved to the United States. After her children were grown Malik returned to artmaking, and through the practice of *shibori*, she created her technique of manipulating fabric into "ethereally transparent forms of stones, bottles, and other artifacts." She has exhibited her work in solo and group exhibitions, both nationally and internationally, and has won numerous awards.

Dairy Divas, 2012
Polyester fabrics, mirrors, 72 x 72 x 10 in.





Alan Metnick



Alan Metnick was born in Chicago and came of age in the 1960s. Shaken by the political turmoil of the era, he earned a BA in history at the University of Wisconsin. Determined to forge a meaningful life as an artist, Metnick first embraced photography, creating sensitive and strong work under the guidance of photographer Harry Callahan at the Rhode Island School of Design, where he received an MFA. Characteristically, he discovered printmaking while making protest posters for the Vietnam War, Kent State, and Cambodia, under RISD instructor Art Wood. Since then Metnick has created a body of work (photography, serigraphy, drawing, and stained glass) that reflects his many talents and interests in "the historical, biblical, and personal." Metnick has managed a silkscreen business and gallery, published books and portfolios, and exhibited his work in solo and group exhibitions in Rhode Island and Poland, among other venues.

The Tunnels, 2012–2014
Stained glass, various dimensions



Ilse Buchert Nesbitt

Ilse Buchert Nesbitt was born in Germany and spent her childhood in Japan, absorbing the influence of *sumi* brush painting practiced by her mother. In the 1950s she studied at the Art Academies of Hamburg and Berlin, concentrating on typography and book design. As a personal art form, the woodcut seemed a natural progression from typography; both processes involve the relief technique. In 1960 Nesbitt moved to the United States to teach at the Rhode Island School of Design. At RISD she met her late husband, Alexander Nesbitt, a calligrapher and type historian. They moved to Newport in 1965 and founded Third & Elm Press which, over the years, has produced artists' books and pamphlets. Nesbitt continues to create woodcuts, making her own paper in the traditional Japanese way. She has exhibited in the United States and Germany where she is also represented in private and public collections.

Backwater, 2002
Woodcut, 12 x 21.5 in.
Newport Art Museum, Gift of the Artist





J. Deane Rosner



Jessica Deane Rosner was raised in Manhattan and received her BFA from the Cleveland Institute of Art, where she majored in enameling. Back in New York, Rosner worked in enamel and then jewelry before relocating to Cranston, Rhode Island, almost thirty years ago. She began to work in pen and ink, eventually finding satisfaction in two distinct kinds of drawing: narrative with text and purely abstract explorations. She says "in both genres I like my work to show my hand and to illustrate a certain density of page, so that even if all there is, is line, there will be may of them and the final image will be as complete an exploration of line as I can achieve." *The Diary Project*, which combined both stylistic elements, was shown in its entirety at the DeCordova Museum, and she has exhibited her abstract ink drawings in Boston, Rhode Island, and New York.

Black and Blue Un-Slinky, 2013
Ink on paper, 5 x 8 in.



Monica Shinn

After completing a BS in metals and painting at the Oregon College of Arts and Crafts, Monica Shinn moved to Providence in 1996. She has worked as a writer, a painter, a carpenter, a metalsmith, a welder, and an electrician. Having a technician's knowledge and a fine art training informs both her design work and her painting. Shinn's paintings describe her neighborhood, bits and pieces of daily life in Providence and other places. She composes as a colorist, pushing depth and dimension with the force of color rather than traditional time perspective. Her drawings tend more toward reality than realism, and her spare works on paper are often achingly stark and true. Shinn's images explore the loneliness and awkwardness of humans being together.

Come Back, Dominick, 2014
Oil on canvas on board, 48 x 96 x 2 in.





newport ART museum

September 27, 2014–January 19, 2015

76 Bellevue Avenue, Newport, RI
(401) 848-8200

NetWorks 2013–2014

Executive Producer	Joseph A. Chazan, M.D.
Exhibition Curator	Nancy Whipple Grinnell Newport Art Museum
Portrait Photographer	Scott Lapham
Video Producer	Richard Goulis
Creative Director	Victoria Veh
Artists' Work Photographers	John Dunnigan Karen Philippi Julie Gearan Scott Lapham Michael Glancy Marty Doyle Irene Lawrence Erik Gould Saberah Malik Tariq Malik Paula Martiesian Erik Gould Alan Metnick Erik Gould Allison Paschke Mark Johnston Monica Shinn Karen Philippi Rosanne Somerson Erik Gould
Catalogue Designer	Malcolm Gear Designers
Printer	Meridian Printing
Consultant	Candita Clayton Candita Clayton Gallery

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