

# NetWorks

2015

2015 **NetWorks** 2016



Allyn



Barber



Baronas



Diepenbrock



Dow Simpson



Ehrlich



Flores



Frazer



Housberg



Owen



Perez



Whitten

2016



Barrow



Benson



Congdon



DeMelim



Fessler



Gilpin



Marcus



Meehan



Newsome



Shure



Stern



Whitsitt-Lynch

	<b>NetWorks 2010 Artists</b>	<b>NetWorks 2012 Artists</b>	
	Ben Anderson	Kate Blacklock	
	Leslie Bostrom	Brian Chippendale	
	Coral Bourgeois	Wendy Edwards	
	Donna Bruton	Richard Fishman	
	Daniel Clayman	Lucas Foglia	
	Yizhak Elyashiv	Corey Grayhorse	
	Malcolm Grear	Bunny Harvey	
	Agustín Patiño	Tayo Heuser	
	Erminio Pinque	Eugene Lee	
	Kenn Speiser	Meg Little	
	Wendy Wahl	Jane Masters	
	McDonald Wright	John Udvardy	
	<b>NetWorks 2011 Artists</b>	<b>NetWorks 2013 Artists</b>	
	Nilton Cardenas	Jesse Burke	
	Barnaby Evans	Michael Glancy	
	Nancy Frieze	Tracy Mahaffey	
	Philip J. Jameson	Paula Martiesian	
	Shawn Kenney	Stephen Metcalf	
	Scott Lapham	Morris Nathanson	
	Andrew Moon Bain	Allison Paschke	
	Janet Prip	Peter Prip	
	Andrew Raftery	Anthony Russo	
	Duane Slick	Dean Snyder	
	Esther Solondz	Rosanne Somerson	
	Mark Taber	Judyth vanAmringe	
	Laura Travis		
		<b>NetWorks 2014 Artists</b>	
		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	
<b>NetWorks 2008 Artists</b>			<b>NetWorks 2015 Artists</b>
Howard Ben Tré			David Allyn
Jonathan Bonner			Jillian Barber
Bert Crenca			Deborah Baronas
Ruth Dealy			Peter Diepenbrock
Walter Feldman			Gretchen Dow Simpson
Mark Freedman			Jerold Ehrlich
Richard Goulis			Ana Flores
Salvatore Mancini			David Frazer
Xander Marro			Paul Housberg
Denny Moers			Barbara Owen
Jacqueline Ott			Lisa Perez
Elizabeth Pannell			Richard Whitten
Timothy Philbrick			
Angel Quinonez			
CW Roelle			<b>NetWorks 2016 Artists</b>
James Watkins			Reenie Barrow
Toots Zynsky			Nicholas Benson
			Dennis Congdon
			David DeMelim
			Ann Fessler
			Hank Gilpin
			Peter Marcus
			Mary Beth Meehan
			Allison Newsome
			Brian Shure
			Meredith Stern
			Gail Whitsitt-Lynch

# NetWorks

## 2015–2016

**Produced by Joseph A. Chazan, M.D.**



Scott Lapham

In 2008, I launched the **NetWorks** project following several years of discussion with Umberto Crenca, founder of the alternative arts space AS220 in Providence, about documenting the work of contemporary Rhode Island artists.

I had been collecting, donating, and commissioning work from Rhode Island artists since the 1980s with my late wife, Helene. In 2005, the Rhode Island School of Design Museum mounted *Chazans' Choice*, an exhibition celebrating gifts we had made to the museum over the previous twenty years. Tragically, my wife became critically ill and died as the show ended. Initiating the **NetWorks** project was a way for me to continue supporting the arts and artists in Rhode Island and provide tools to help them share their work with the world while continuing to learn about this highly creative community. Now, after more than one hundred video and photographic artist profiles, nine gallery and museum shows of **NetWorks** artists' work, five catalogues and other content created that will live on through the internet, I have decided to conclude the project.

I want to thank Bert for his early collaboration; Scott Lapham for his steadfast portrait photography expertise; Richard Goulis for bringing forth the voices of so many artists through the videos; and Rhode Island PBS for making those videos accessible to all through their broadcasts. Thanks to curator Nancy Whipple Grinnell for brilliantly curating five shows of **NetWorks** artists' work and to the Newport Art Museum for providing an ideal venue for those shows. I extend my gratitude to the Rhode Island School of Design

Museum for hosting eight "world premieres" of the videos in their Metcalf Auditorium. Malcolm Gear Designers and Meridian Printing expertly created and produced the catalogues.

Most of all, I want to thank the extraordinary artists and artistic community of Rhode Island for the work they pursue each day and their contributions to our lives as creative catalysts. I am concluding the project not because of a paucity of local expertise to document or diminished interest but because it is time.

To ensure that the products of the project live on and remain accessible, I have partnered with the Providence arts project *WaterFire*. *WaterFire* will host **NetWorks** content on their website and promote its availability through social media. Their future plans include an arts center through which they plan to continue sharing **NetWorks** content.

This **NetWorks** journey has been highly gratifying for me. It has allowed me to meet and learn about many gifted and creative artists who have truly enriched my engagement with the arts as well as bringing me much pleasure. In parallel, it has always been my hope that **NetWorks** would enrich and expand the profiled artists' opportunities and experiences.

Finally, I want to thank Victoria Veh for lending her support, advice, and expertise to this project.

**Joseph A. Chazan, M.D.**

## NetWorks: Artists for the 21st Century



Daniel McWane

The Newport Art Museum is pleased to host this final presentation of **NetWorks**, this time celebrating the artists of 2015–2016. While many in this group pursue traditional media—painting, printmaking, drawing, sculpture and ceramics—just as many others are mixing media or engaging with non-traditional materials. There is a focus on interdisciplinary concerns and an emphasis on creating a dialogue with the audience.

As I learned about these artists, I noted the importance of mentorship in several of their stories. Hank Gilpin was all set to pursue an MFA in his field of photojournalism until he took a woodworking course with Tage Frid at the Rhode Island School of Design. Frid convinced him that furniture design was his future and Gilpin continued to apprentice with him after graduation. Nicholas Benson initially learned from his father, John Benson, the art of hand-lettering and stone carving at The John Stevens Shop in Newport, Rhode Island. The senior Benson handed over the business to his son in 1993, and Nick has developed an international reputation for his lettering designs. Gail Whitsitt-Lynch learned to carve from her devoted mentor, sculptor Arnold Prince.

Many of the artists are seeking a connection. Ann Fessler's creative drive is fueled by her project that seeks to tell the stories of birth mothers from the mid-20th century who gave up their babies. She has produced films, installations and a book. Ana Flores uses her sculptural installations to connect her audiences directly with their environment—or country in the case of her native Cuba. Mary Beth Meehan's photojournalism connects us with the culture

and often hidden community of a city. Reenie Barrow has traveled to the most remote island in the world—Easter Island—to visually capture the power of the monolithic human figures known as Moai.

The ceramic sculpture of Allison Newsome and the textile installations of Deborah Baronas both explore issues of environment and human interaction. With her sculpted earth mother (or father) figures, and symbols of hunting and gathering—corn, apples, water, wood, stone, grass—Newsome reminds us of the transition from the agrarian to an industrial landscape. Baronas, with her blending of art and history, succeeds in creating an emotional link between her viewers and the plight of unknown 19th century American workers.

For other artists, it is still primarily about the material. Jerry Ehrlich enthuses about rebar, which is the skeletal armature for poured concrete. From the construction site come amazingly graceful and yet incredibly robust sculptures. Paul Housberg turned from paint to glass, as he found its color more atmospheric; he now creates architectural structures from his fused and kiln formed glass. David Allyn believes it is important that the clay with which he creates his porcelain works of art is local, made by hand and fired at the Steel Yard, where he teaches. Sculptor Peter Diepenbrock brings his considerations of form and function to the metal, wood and glass with which he creates.

Fantasy and formal concerns are contrasted in the work of four artists. The sources for Jillian Barber's sumptuously glazed imaginary ceramic animals and masks come partially from the pageantry and

fairy tales of her native England, but also from her own dreams and meditation. The cats in Meredith Stern's prints are also not based in reality, although their graphic quality recalls some German expressionist printmakers. Stern's cats are more counterculture, advocating a cooperative lifestyle. Completely juxtaposed to Barber and Stern is the art of Barbara Owen and Lisa Perez, who diligently explore shapes, colors and dimensions. Owen is a painter who challenges the definition of painting by creating abstract drawings with colorfully painted strips, and then making them three-dimensional —or not. Shadows and illusions of color are side effects of Perez's mostly wall-mounted cut-out grids and constructions.

Three professors of painting are included in the **NetWorks** group: David Frazer and Dennis Congdon of the Rhode Island School of Design and Richard Whitten of Rhode Island College. While Frazer includes Piero della Francesca's frescoes in Arezzo among his inspirations, Congdon is intrigued with ancient Roman ruins, and Whitten references Italian Renaissance architecture. Their results are very different. Frazer paints improvisationally, his techniques based in abstract expressionism and collage. Congdon is more methodical; his canvases are filled with jumbled fragments of objects, a bit like a 21st century neon-colored Hieronymus Bosch. Whitten's meticulously constructed environments bring to mind the space and perspective of MC Esher, with opulent color and gold leaf.

Four other artists seek out preferred subject matter. Recognized for her paintings of New England buildings, Gretchen Dow Simpson paints architectural fragments of light-filled exteriors and interiors. Painter and printmaker Brian Shure depicts people in public spaces, feeling strongly that these anonymous persons, on their way to or from a place, deserve as much respect and attention as the infrastructure that supports them. In Peter Marcus' recent exhibition, "The New American Family," he uses his technically magnificent printmaking process to explore the faces of his family. In a different

manner, photographer and printmaker David DeMelim looks to capture in one work a juxtaposition/abstraction of human interaction in the built environment.

Once again, we are immensely appreciative of Dr. Joseph Chazan's vision and dedication. **NetWorks** has served as an opportunity to connect with the working lives of many 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. It has been a vital project.

**Nancy Whipple Grinnell**

Curator, Newport Art Museum



Newport Art Museum

Courtesy of Newport Art Museum

# NetWorks 2015



## David Allyn



Performance art was the catalyst for David Allyn's career as a ceramic artist. His gigs as "Uncle Thirsty" led him to make ceramic cups, which he says led to a "more grounded" approach to his craft. Using photo decals and silkscreen printing on porcelain, Allyn creates one-of-a-kind handmade porcelain objects, filled with color and imagery. His work often reflects popular culture, and a recent series has focused on Providence buildings. Allyn is the founder of the Steel Yard's ceramics department, where he has taught classes for over a decade. Originally from the Midwest, Allyn graduated from the University of Wisconsin, Oshkosh, before earning an MFA in ceramics from the Rhode Island School of Design. He has a full-time studio practice at the Nicholson File Building in Providence, and curates exhibits in his gallery at Monnohasset Mill, Thirsty's Gallery #104.

*Municipal Maintenance Building Platter, 2015*  
Porcelain with screen print, d. 18 <sup>13</sup>/<sub>16</sub> in.



## Jillian Barber

Jillian Barber, originally from England, grew up in Westerly, Rhode Island. She graduated from the Rhode Island School of Design where she studied ceramics with Norm Schulman and glass with Dale Chihuly. Barber has had a career in ceramic sculpture, mask making and costume design. She brings a passion for portraiture to her mythical and imaginary animals and figures, attending to form, texture, light and fantasy. She combines a deep reverence for nature with the realms of dreams, imagination, and archetype. Barber was costume and mask designer/maker for the Chorus of Westerly Celebration of Twelfth Night for 30 years. She received a RISCA Fellowship, numerous Katherine Forest Craft Foundation awards for excellence in ceramics and had a retrospective at the Newport Art Museum where her work is in the collection. Barber shows her work at Jessica Hagen Fine Art & Design and Charlestown Gallery. She lives and works in Jamestown.

*Cyclops, 2012*  
Earthenware with impressions of lace, underglaze colors, vintage beads, 20 x 20 in.





## Deborah Baronas



Deborah Baronas grew up on a New England farm and came of age as a designer in the textile industry. These working cultures have influenced her artistic investigations into the history of the American worker. Textiles are Baronas' primary medium. In site-specific installations she creates interactive environments with scrims, paintings, drawings, video, music and photography. She draws inspiration through interviews, site visits, historical research and archival photographs. Baronas graduated from the Rhode Island School of Design and worked in the textile industry in the US and Europe for many years. She has exhibited her work at the Newport Art Museum, American Textile History Museum, Fuller Craft Museum, among many other New England venues. She has been the recipient of grants from RISCA and RICH and recently received a commission for a permanent installation in the new RI Veterans Home. Her art and design business is in Warren, Rhode Island.

*Flowers in The Factory*, 2015  
Fabric dye on cotton gauze, oil on canvas, 36 x 62 in.



## Peter Diepenbrock

After graduating from the Rhode Island School of Design in 1984, with two degrees in Industrial Design, Peter Diepenbrock launched his sculptural career. He simultaneously supported his studio, producing limited edition furnishings and tabletop functional objects. While designing for his private label TROY, as well as Dansk and Umbra, Diepenbrock's sculpture continued to develop. His practice shifted to full-time commissions in 2002, with the completion of his first significant one, the 9/11 Memorial for the Rhode Island State House. Subsequent site-specific and public art projects followed, including private and corporate installations. 'The Practice of Spatial Reasoning' is how he describes his process which "blends the concept development of industrial design, a deep concern for high craft, an interest in space, place, and site, a sculptor's sense of form, a poet's use of visual metaphor, and an engineer's grasp of structure." Originally from Sacramento, Diepenbrock lives and works in Jamestown.

*Torsion III*, 2009 (University of Rhode Island)  
Silicon bronze, 114 x 168 x 132 in.



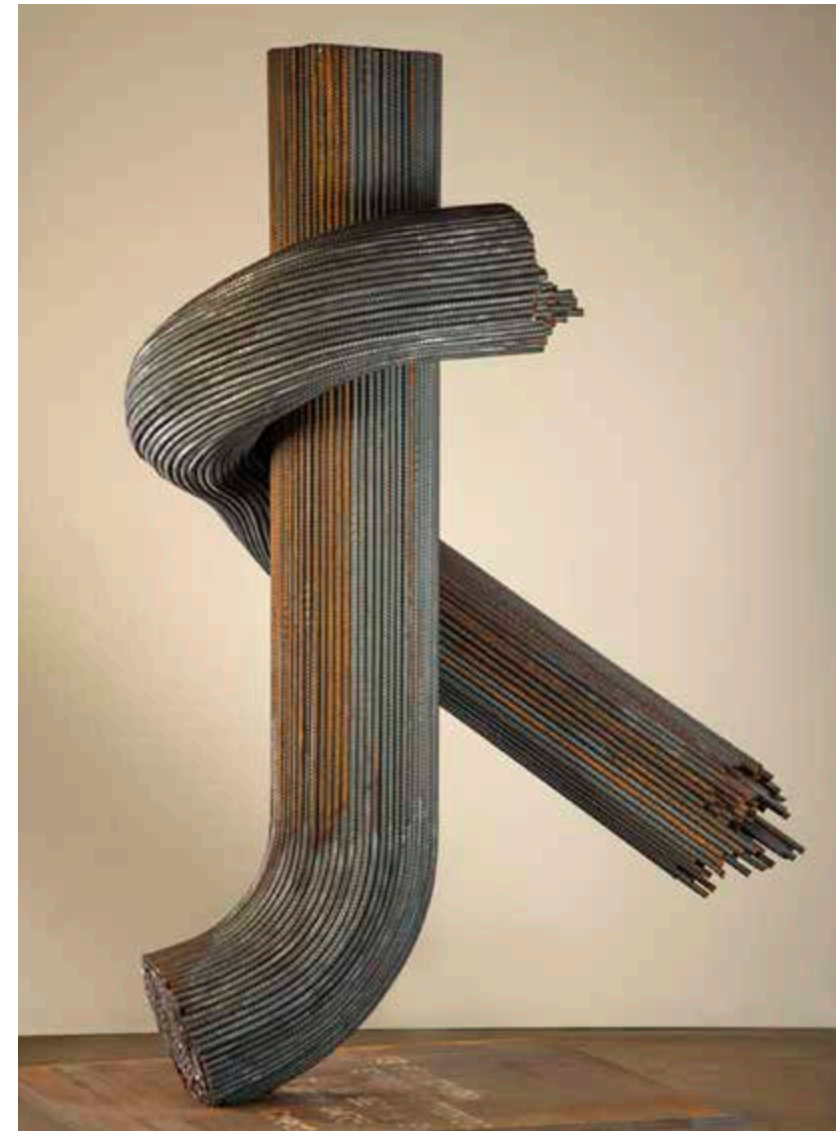


## Gretchen Dow Simpson



A native New Englander who graduated from the Rhode Island School of Design, Gretchen Dow Simpson spent many years living in New York City, where she completed over 65 covers for *The New Yorker* magazine. In 1985, an exhibition at the Newport Art Museum brought her back to the area, and she moved to Providence's East Side. Simpson considers herself a "painter with a photographer's eye," and architectural forms have always drawn her. Simpson has shown her work at the Virginia Lynch Gallery in RI and the Mary Ryan Gallery in NYC and numerous other venues. She recently painted a mural on Route 95 for the Governor's Highway Beautification Project. She has been the recipient of a Pell award and an honorary doctorate from Bryant University.

*Structure #8*, 2015  
Oil on linen, 18 x 22 in.



## Jerold Ehrlich

Jerold Ehrlich studied sculpture at Connecticut College. He has lived in Austria, Italy, and Japan and now resides in Narragansett, Rhode Island. His material of choice is rebar, which is found around construction sites where Ehrlich has spent much time in one of his other lives. Rebar is the skeletal armature for poured concrete. Surrounded by concrete, the tension inherent in the steel holds the concrete in compression, adding strength to the static load. The tension is directional. Add energy either through gravity or heat and rebar expresses itself in ways that—although characteristic of the material—are not reflective of its intended use. Ehrlich has pieces in private collections around the world and at US colleges and corporations. He currently shows with Causey Contemporary in New York City, has three pieces at Tiverton Four Corners Arts Center Sculpture Park and another across from the Providence Civic Center.

*i am lost without you*, 2014  
Steel, 36 x 60 x 78 in.





## Ana Flores



Ana Flores is a sculptor and ecological designer. Her work, focusing on cultural and ecological narratives, is shown internationally and is in private, corporate and institutional collections throughout the United States and abroad. For two decades she has been promoting interdisciplinary dialogue and groundbreaking collaborations among the arts, sciences and humanities, working with communities to design award-winning outdoor installations, parks, and programming. "Poetry of the Wild," one project, has continued to travel throughout the United States, inspiring meaningful engagement with the land, combining the use of poetry, art, and community collaboration. Another endeavor is her artistic investigation of the history of Cuba, her homeland. In 2017 she will be artist in residence at Brown University, doing research and a sculptural installation on how slavery connected Rhode Island and Cuba. Flores, a graduate of the Rhode Island School of Design, has taught Ecological Art and Design at Bryant University since 2006.

*Shaman Ladders*, 2016  
Wood and pigment, 120 x 120 in.



## David Frazer

In 1978 David Frazer began teaching at the Rhode Island School of Design, and he is still there in 2016, as head of the painting department. Frazer received his BFA from RISD in 1970, and as a participant in the European Honors Program, he traveled in Italy and The Netherlands, becoming influenced by the painting techniques of Giotto and Piero della Francesca. He later became the chief critic of the RISD/Rome program, the first alumnus to do so. Frazer obtained an MA in painting from the University of New Mexico. Collage and abstract expressionist painting inform his aesthetic and structural process; although his paintings allude to printing or transfer techniques, they do not use them. His work is primarily abstract and improvisational and plays with symbolic images. Frazer's paintings have been exhibited nationally and internationally, including in South Korea and China, where he has also been a visiting artist and lecturer.

*Finland*, 2015  
Oil on canvas, 72 x 66 in.



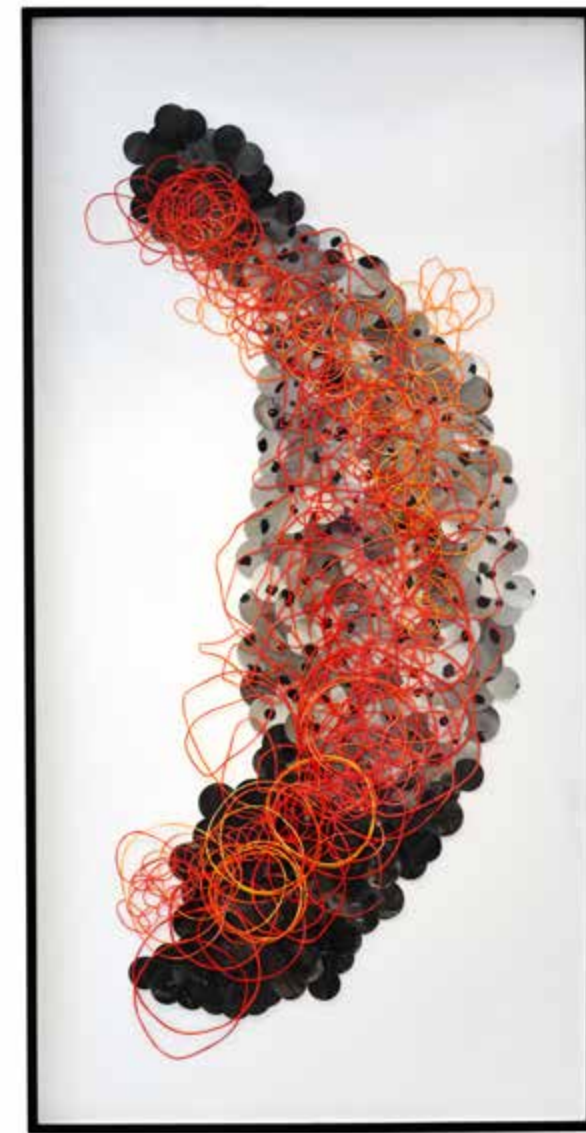


## Paul Housberg



Paul Housberg creates site-specific works in glass for corporate, hospitality, healthcare and public environments. He says, "my work explores the juxtaposition of order and randomness, as well as the natural human tendency to seek pattern in chaos, our persistent desire to find meaning in disorder. I'm inspired by the ordinary, yet strangely beautiful, phenomenon of degradation—weathered paint on shingles, peeling billboards, rusted metal siding—ordered objects altered by the haphazard effects of nature and time." Born in New York City, Housberg studied painting early in his career, but was drawn to glass for its atmospheric color. After receiving his BFA and MFA from the Rhode Island School of Design, he studied in England with Patrick Reyntiens, a pioneer in contemporary stained glass. Later, as a Fulbright Scholar, Housberg pursued his art at the International Center of Glass Research (CIRVA) in Marseille, France.

Untitled, 2009 (CalSTRS Headquarters, West Sacramento, CA)  
Mouth blown glass, vitreous enamel, mirror, 120 x 1,920 in.

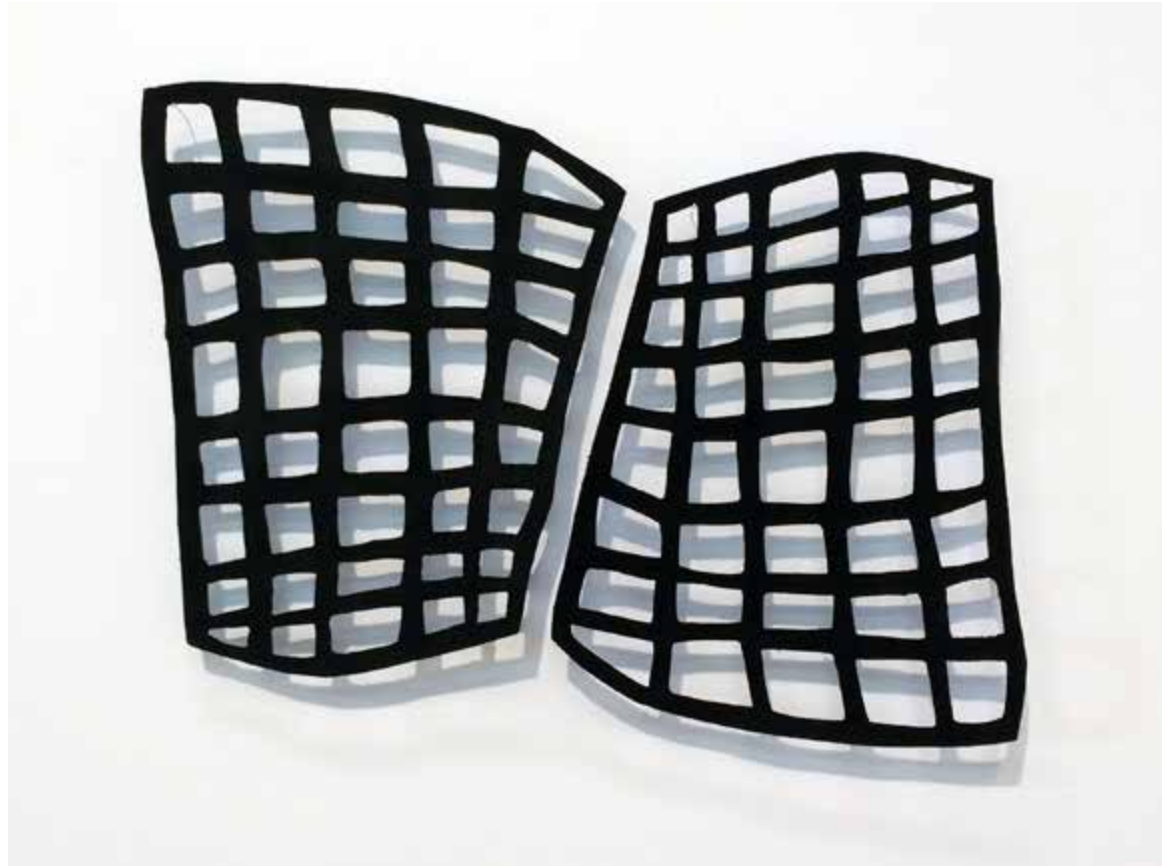


## Barbara Owen

Barbara Owen received a dual degree in sculpture and poetry at Bennington College. She wrote a creative thesis under the direction of the poet Ben Belitt, studied sculpture with Brower Hatcher and painting with artist Sidney Tillim. Her work has been featured in numerous venues nationally and in 2016 she was asked to exhibit with the Arts in Embassies program and has paintings in Suriname and Papua New Guinea. Owen has participated in artist residency programs nationwide, including the MASS MoCA/Assets for Artists in 2015. She writes, "Throughout my career I have worked in series in order to explore how color, shape, material, and paint itself develop and change one's experience of each piece, while consistently employing a history of shapes. As a formalist, my work plays with space and the relationship between shapes. As a colorist, I am trying to create effective and emotional responses to the work."

*Black Sumac*, 2015  
Ink and acrylic on paper, 85 x 43 in.





## Lisa Perez



A multi-disciplinary artist, Lisa Perez makes abstract sculptural paintings, objects and works on paper that investigate attention, perception and spatial dimension. Fusing the subtle edges between mediums, her practice takes a malleable approach to form. The work invokes minimalism initially, but slowly one encounters an unfolding of playful extremes in color, shadow, form, and a subtle humor countering austerity. An off-kilter grid evokes rigid order, but embraces chaos through unexpected movement. Teetering on the edge of familiar territory, the lines, marks and forms of the works defy assumption and predictable categorization. Perez says, "It is abstraction channeled through a desire for order and perfection." Perez received her MFA from the University of California, Berkeley, and currently lives and works in Rhode Island. Her work has been exhibited locally and nationally and is in the RISD Museum as well as private and corporate collections.

*Happenstance*, 2016  
Paint on hand-cut canvas, 12 x 18 in.



## Richard Whitten

Richard Whitten's paintings are meticulously crafted images on shaped wood panels. They are definitely painting but teeter at the edge of becoming sculpture. Whitten says, "My paintings imply the existence of places and objects of desire that, like the garden and flowers in *Alice in Wonderland*, can be glimpsed but neither reached nor acquired. They are about intellectual play." Richard Whitten earned a BA in Economics from Yale University and an MFA in Painting from the University of California, Davis, where he studied with Wayne Thiebaud and Robert Arneson. He has had numerous exhibitions on both coasts. Notable are solo exhibitions at the University of Maine Museum of Art in Bangor, Maine; the Frye Art Museum in Seattle, Washington; and the Newport Art Museum in Newport, Rhode Island. Whitten is presently a Professor and the Chair of the Department of Art at Rhode Island College.

*Study for Homage to Dellschau: Bumblebee*, 2015  
Oil on wood panel, 8 x 19 in.



# **NetWorks** 2016



## Reenie Barrow



With camera in hand, Reenie Barrow is equally happy photographing flowers from her back yard as well as packing her bags and traveling from Havana to Hanoi, through the Mid-East, Europe, Mexico, Asia, Easter Island and several movie sets. She says, “The thread that binds my work is a straightforward presentation with the ultimate goal of making photographs both visually compelling and catalysts for contemplation.” Barrow’s work has been shown internationally in more than 100 solo and group exhibitions and is included in numerous private and corporate collections—among them, Fidelity Investments, the Art Institute of Chicago, and the Zappeion National Gallery, Athens, Greece. One award was presented by the Greek Ministry of Culture after the publication of her book, *The Wreath of Dreams, Visions of Greek Villages*, noting her “exceptional contribution to Greek culture.” Barrow is a self-taught photographer with a BA from the University of California, Berkeley.

*Lautitia II*, 2016  
Iris print on Japanese handmade rice paper, 23 x 23 in.



## Nicholas Benson

Nicholas Benson, at the age of 15, began an apprenticeship at The John Stevens Shop with his father, John Benson. This shop in Newport, RI, founded in 1705, specializes in the design and execution of one-of-a-kind inscriptions in stone. Architectural and memorial lettering is generated by hand with a broad-edged brush in the manner of the great Roman inscriptions, and then carved into stone with mallets and chisels. Benson studied art at State University of New York, Purchase, followed by a year of calligraphy, type design and typography at the Kunstgewerbeschule in Basel, Switzerland. At the helm of the business since 1993, Benson expands the traditional arts of hand lettering and stone carving through his designs. He has produced typefaces for large civic projects, including the National World War II Memorial and Maya Lin's *The Meeting Room*, in Newport. Benson has received many awards including the MacArthur Fellowship in 2012.

*Base64*, 2, 2016  
V-cut Buckingham, Virginia cleft slate, 19 x 18 x 3/4 in.





# Dennis Congdon



Dennis Congdon holds a BFA in painting from the Rhode Island School of Design and an MFA from Yale University. In 1983 he won the Prix de Rome and became a Fellow at the American Academy in Rome. He has been on the faculty at RISD since 1984 and has also taught at the School of the Art Institute of Chicago and Tyler School of Art. In 2003 he received a Guggenheim Foundation Fellowship; in 2010, RISD's John R. Frazier Award for Excellence in Teaching. Congdon's work has been exhibited widely. He has had three recent solo shows in New York City: at the CUE Foundation in 2013, curated by Stanley Whitney; the Horton Gallery in 2014; and "Congeries" at Zieher Smith and Horton Gallery in 2015. His large work *Hummocks* was included in the James and Audrey Foster Prize Exhibition at the Institute of Contemporary Art, Boston, in 2015.

*Ignus Fatuus*, 2013  
Flashe and enamel on canvas, 94 x 107 in.



# David DeMelim

David DeMelim pursues parallel explorations in printmaking and photography. He earned a BFA from the University of Rhode Island, studying with Bart Parker and Chris Cordes, and has been involved in advancing computer driven printing technology. With a focus on the built landscape and its human connections, DeMelim considers form, weight and proximity in his compositons. He is not interested in capturing a "Kodak moment, but rather a syncopated succession of moments that combine to recall or define an event." Much of his work explores an image's ability to fix a memory through the use of multiple layers and paired images. The dynamic energy of Providence's cityscape has produced an ongoing body of work, as has a recent Cuba trip. DeMelim has exhibited his work at institutions all over Rhode Island and is represented in the collections of Sheldon Whitehouse's Senate Office and Rhode Island College, among others.

*2001 Plus Ten*, 2014  
Archival inkjet on Fabriano paper, 22 x 29 in.





## Ann Fessler



Installation artist, filmmaker, and author Ann Fessler has spent four decades using her platform as an artist to bring hidden histories and stories to light. She turned to the subject of adoption in 1989 and has produced three documentary films, numerous audio and video installations, and written an award-winning book, *The Girls Who Went Away*, based on 100 interviews with women who lost children to adoption in the 1950s–early 70s. Fessler has been the recipient of a Radcliffe Fellowship at Harvard and grants from the NEA, the RI and Maryland State Arts Councils, LEF Foundation, RI Foundation, and RISCA. Her work is in the collection of major museums including the Whitney and MoMA in NY. Fessler, who received her MA in Media from Webster University and MFA in photography from the University of Arizona, is a professor at Rhode Island School of Design where she has taught since 1993.

Documentation of *Close to Home* installation, 2001  
(Solo exhibition, Bell Gallery, List Center, Brown University)  
Audio and video installation with three altered corn cribs, three video projections, audio composition, and two tons of feed corn



## Hank Gilpin

Hank Gilpin enrolled at the Rhode Island School of Design to do graduate work in photojournalism after serving as a photojournalist in Vietnam. He instead discovered the joy of woodworking under the influence of instructor Tage Frid, who convinced Gilpin to enter the world of studio furniture. After apprenticing with Frid, Gilpin established his shop in Lincoln, Rhode Island, where he has built a business of fine furniture design and achieved great respect for his knowledge of wood technology and historical furniture. Gilpin's love for domestic woods is inherent in his creative process. As well as using exotic and high quality woods like redwood and ebony, he loves what is considered waste or low quality woods such as pallet wood. Gilpin has made pieces for clients throughout the United States and exhibited his work in museum and gallery exhibitions.

*Hall Table*, 2015  
South Florida mahogany and curly sugar maple, 34 x 60 x 16 in.



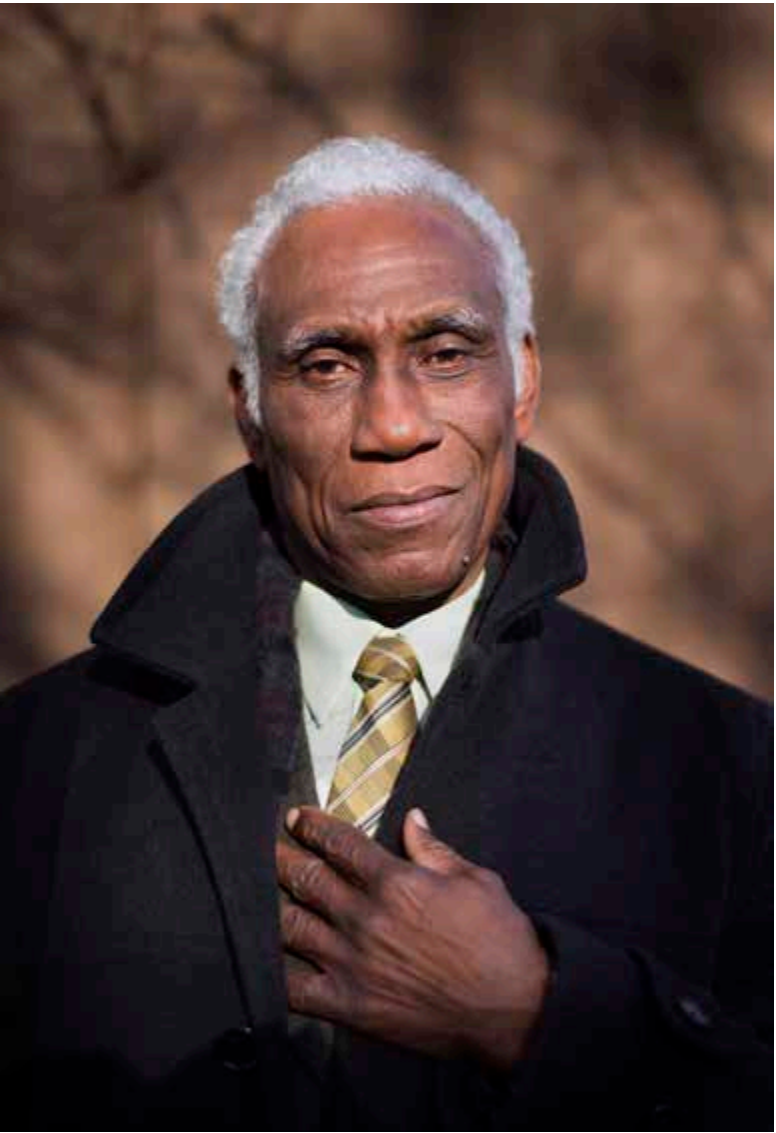


## Peter Marcus



Peter Marcus' recent focus is on "The New American Family," the title of his recent exhibition at the Newport Art Museum. Marcus creates large-scale composite prints using a unique collagraph printmaking process. He says that his work crosses boundaries between painting, printmaking and drawing. As a professor of art at Washington University in St. Louis, MO, for over thirty years, Marcus began experimenting with large prints of buildings. After several years of retirement in Jamestown, Rhode Island, he turned his attention to the face, creating provocative portraits of his friends and family. Originally from New York, Marcus obtained a BS from Parsons School of Design and an MFA from Brooklyn College, with special studies in printmaking at the Scuola del Libro in Urbana, Italy. Marcus has exhibited nationally and is represented in the collections of the Newport Art Museum, St. Louis Art Museum and Dallas Museum of Art, among others.

*Grandkids*, 2016  
Collagraph painting, 60 x 96 in.



## Mary Beth Meehan

Mary Beth Meehan is a photographer whose work explores issues of culture, community, and visibility. She undertakes long-term, in-depth projects, with support from the National Endowment for the Arts, RISCA, RICH, and others. "City of Champions," her first public installation, in her hometown of Brockton, Massachusetts, was featured on the *New York Times LENS* blog, in *6Mois* Magazine (France) and in publications in Great Britain and Japan. Her series *Undocumented*, investigating the lives of undocumented immigrants in the U.S., was published in Germany and China, and traveled the U.S. with the 2015 FENCE installation. Her current portrait series, *SeenUnseen*, was installed in 2015 as large-scale banners in downtown Providence. A former staff photographer at *The Providence Journal*, Meehan was twice nominated for the Pulitzer Prize. She holds a degree in English from Amherst College and a Master of Arts in Photojournalism from the University of Missouri. She lives in Providence.

*Wannton* (from the series *SeenUnseen*), 2015  
Photograph printed on weatherproof vinyl, 378 x 259 in.





## Allison Newsome



Originally inspired by the redwood forests in her native California, Allison Newsome sculpts on site, in response to the land. She writes, "I tote my clay, wax, aluminum, plaster, into the elements and then return to my studio with the memories embedded in my fingertips, like a naturalist returning from the field with specimens." Her work addresses issues of environment and human interaction. It provides an avenue into figuration with embedded abstraction, at the same time inspired by ancient forms. Newsome has a BFA in sculpture from Chico State University in California and an MFA in ceramics from the Rhode Island School of Design. She teaches in the ceramics program at Harvard University. Her work has been shown at the RISD Museum, the Newport Art Museum, Fuller Craft Museum, Beatrice Wood Museum and internationally. A recent project is the series of glazed terracotta lions atop Newport's Audrain Automobile Museum.

*Ojai Harvest*, 2009  
"Once Fired" stoneware, 24 x 34 x 8 in.



## Brian Shure

Brian Shure is a painter and printmaker working with representations of people in public spaces. He received a BA from Antioch College. He worked as a professional lithographer for 15 years, has published and printed editions under the Smalltree Press imprint, and was a Master Printer and Coordinator of the China Woodblock Program at Crown Point Press from 1987 to 1994. His etchings of Ise-Jingu were printed in 2000 when he was resident artist at Tokugenji Press in Nara, Japan. In 2004 he completed a group of murals for the Pittsburgh Federal Courthouse. In the winter of 2013 he created a suite of prints while in Residence at David Krut Projects in Johannesburg, South Africa, and in the summer of 2015 he completed a print project at Rongbaozhai in Beijing. Brian has been on the faculty of the Printmaking Department at the Rhode Island School of Design since 1996.

*Wader at the Water's Edge*, 2016  
Distemper (pigment and chalk in glue), 30 x 22 in.





## Meredith Stern



Artist Meredith Stern obtained a BFA in Ceramics at Tulane University in New Orleans. She is a member of the international printmaking group called The Justseeds Artists' Cooperative and has a multi-faceted practice that includes printmaking, 'zine publishing, gardening, and utilitarian ceramic ware. Stern has received project grants from RISCA, the Barbara Deming Memorial Fund, and the Puffin Foundation. Her work is in the permanent collections at the Library of Congress, Harvard University, the Book Arts Collection at the MoMA and in museums and universities around the country. In 2012 she curated a portfolio of writings and visual art on gender justice called "This is an Emergency!" In 2015 she created a series of 14 large-scale linoleum block portraits of creative people working in their studios titled "Craft in Time," which is in the collections of University of Connecticut and the RISD Museum.

*A Woman's Place, 2014*

Collage of linoleum block prints, woodblock prints, spray paint, coffee and ink staining, and handwritten history notes from my 103 year old cousin Fannie Simonowsky, 30 x 22 1/2 in.



## Gail Whitsitt-Lynch

Gail Whitsitt-Lynch's art reflects her curiosity and fascination with animate structures, examining how and why they appear over and over again in nature. With her work she hopes to draw viewers into a dialogue, intending to widen the definition of artists' community. She explores a variety of materials, both two- and three-dimensional. Wood is the material she first learned to carve, studying with sculptor Arnold Prince. Stone is her alternative carving choice, offering technical challenges and different sensibilities than wood. Whitsitt-Lynch makes drawings and prints on paper as well. Her projects have included a monumental ferrocement Eagle at Roger Williams Park, commissioned for the Bicentennial in 1976, and treatment rooms for young cancer patients at Hasbro Children's Hospital. For over forty years, the artist has shared her vision through teaching, both college curriculum and residencies throughout Rhode Island.

*Facing Forward on All Sides, 2013*

Maple, 9 x 14 x 36 in.





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