Fleet Library at Rhode Island School of Design: Building Communities While Presenting Legacy

Mark Pompelia
Visual + Material Resource Librarian

28 July 2017
University of Massachusetts, Worcester
Readers’ Choice: 20 More Beautiful College Libraries From Around the World

Books | By Emily Temple | December 22, 2011
TRIP IDEAS

America's Most Beautiful College Libraries

Fleet Library, Rhode Island School of Design, Providence

Having outgrown its library, the Rhode Island School of Design had been in search of a new site for more than a decade when FleetBoston Financial Corporation donated this Italian Renaissance–style bank building in 2002—complete with barrel-vaulted ceiling, marble columns, and an opulent clock. Built in 1917, the historic space was adapted with contemporary features (Knoll chairs, cork flooring) to house its collection of architecture, design, and photography books in a living-room-like space, especially convenient for students living in the dorms upstairs.

library.risd.edu

Show Less
FLEET LIBRARY AT RHODE ISLAND SCHOOL OF DESIGN (PROVIDENCE, RI)

Image Source

The Rhode Island School of Design is home to the oldest and most influential independent art library in the United States. The school’s Fleet Library was established in 1878 and has grown to include 140,000 books, 685,000 images and sound recordings, 1,200 rare artist books and issues from 380 periodicals. Due to its historical significance, the library’s collection has become a retrospective that shows the evolution of art, architecture, photography and design. The collection covers textiles, jewelry, ceramics and many other disciplines. The Fleet Library at the Rhode Island School of Design has also been commended for its innovative restoration of a historic bank building.
1. **Nick Cave**: epitome / with contributions by Andrew Bolton, Elvira Dyangani Ose, Nato Thompson and Nick Cave.
   **Subjects**: Wearable art — United States — Catalogs; Fiberwork — United States — Catalogs; Clothing and dress in art — Catalogs; Performance art — United States — Catalogs; Mixed media (Art) — United States — Catalogs; Multimedia (Art) — United States — Catalogs; Cave, Nick, 1959—Catalogs

2. **Nick Cave**: meet me at the center of the Earth / foreword by Kenneth J. Foster; introduction and interview by Kate Eilersten; essays by Dan Cameron and Pamela McClusky.
   **Subjects**: Fiberwork — Exhibitions; Performance art — Exhibitions; Wearable art — Exhibitions; Cave, Nick, 1959—Exhibitions

3. **The Art of Nick Cave**: New Critical Essays
   **Subjects**: TECHNOLOGY & ENGINEERING / Power Resources / General; BIOGRAPHY & AUTOBIOGRAPHY / General; LAW / General; POLITICAL SCIENCE / Public Policy / Science & Technology Policy; Musicians as artists

4. **Cave, Nick**
   By: Beckwith, Naomi. In: Grove Art Online, 1996; Oxford University Press Language: English. Database: Grove Art Online
   **Subjects**: art; sculptor; multimedia artist; American; Nick Cave

5. **THE UNBEARABLE LIGHTNESS OF BEING NICK CAVE.**
   **Subjects**: Cave, Nick, 1957—; 20,000 Days on Earth (Film); Documentary films -- Production & direction; Bad Seeds, The (Performer); Push the Sky Away (Music)
A-Z Databases: Images

Find the best library databases for your research.

9 Databases found for Images

A

Art Museum Image Gallery
Images documenting works of art from museum collections around the world.
more...

ARTstor
1.5 million digital images covering all periods of art, architecture, and archaeology including contemporary art & design. Free registration required for downloads.
more...

B

Berg Fashion Library
Access to an expanding range of Berg content collections – including the Berg Encyclopedia of World Dress and Fashion online, e-books, reference works, images, etc.

Bridgeman Education
Over 500,000 images representing the visual culture of global civilizations covering periods from prehistory to present.
SEARCH THE COLLECTIONS

Search local collections (RISD books, DVDs, ebooks, Athenaeum and Search Brown)
LIBRARY TOOLS
- My Account
- Databases A-Z
- Digital Commons @ RISD
- E-Journals Index
- Image Databases
- Interlibrary Loan
- Suggest a Purchase
- Reserve a Room

COLLECTIONS
- Archives
- Artists' Books
- Digital Commons (institutional Repository)
- Material & Picture Collections
- Reference Collection
- Special Collections
- Thematic Collections (Browse)

TODAY'S HOURS
- Circulation & Reserves: 8:30am – 4:30pm
- Research & Instruction: 8:30am – 4:30pm
- Material & Picture Collections: 8:30am – 4:30pm
- Archives: 8:30am – 4:30pm
- Special Collections: 8:30am – 4:30pm
- Technical Services: 8:30am – 4:30pm

EVENTS & EXHIBITS
Today's Events
No events are scheduled.

FEATURED COLLECTION: PLACE & PLACEMAKING
- Architecture, Ethics, and the Personhood of Place
- Common Places: Reading in American Transcendental Literature
- Cormier: McCarthy and the Writing of American Spaces
- Desire, Dialectic, and Otherness: On Race and Origins
- EVA HESS: Basic, Advanced, and Extraordinary
- VANESSA LOEBY: Image, Idea, and Environment
Visual + Material Resource Center

The Visual + Material Resource Center is located on the second floor of the Fleet Library at 15 Westminster Street. The Center houses the Picture Collection, Digital Image Collection (accessible via Artsstor), the Slide Collection, and the Materials Collection. The Graphic Design and Illustration Archive is housed in room 229.

The Graham Visual + Material Resource Center
2nd Floor, rooms 204–207 | 401 709-5934
Reserve one of our rooms for a class or event.

STAFF CONTACTS

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Alecia Underhill
Picture Collection Supervisor
aunderhi@risd.edu | 401 709-5939

LINKS

• Digital Commons @ RISD
• Picture Collection on Pinterest
• Visual Resource Center on Twitter

STUDENT JOBS

• Imaging Technician
• Material Collection Assistant
• Picture Collection Assistant

HOURS THIS WEEK

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
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</thead>
<tbody>
<tr>
<td>Sunday 11/27</td>
<td>4pm - 9pm</td>
</tr>
<tr>
<td>Monday 11/28</td>
<td>8:30am - 9pm</td>
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<tr>
<td>Tuesday 11/29</td>
<td>8:30am - 9pm</td>
</tr>
<tr>
<td>Wednesday 11/30</td>
<td>8:30am - 9pm</td>
</tr>
</tbody>
</table>
Digital Image Collection: Introduction and Hours

Over thirteen million digital images in the Fleet Library at Rhode Island School of Design.

INTRODUCTION AND HOURS

The Digital Image Collection is an image resource for faculty, students, and researchers to facilitate instruction, inspiration, study, and learning. The overall collection of 13+ million digital images is comprised of multiple collections through a combination of images produced in-house through flatbed scanning and digital photography (copystand and tripod) and those licensed from educational sources.

All 30,000+ images produced in the department are fully cataloged using the Image Resource Information System (IRIS) that utilizes the VRA Core 4.0 and Cataloging Cultural Objects metadata standard and descriptive rules and are accessible via Artstor. The department adds approximately 4,000 images per year.

Subjects actively developed through in-house scanning and photography via faculty requests or VMRC staff curation include non-Western art, ephemera, images from nature and the environment, product design, textiles, and art installation.

**Hours** will change throughout the academic year and during breaks. Please consult the library calendar for daily, weekly, and monthly views.

**Phone:** 401-709-5934
Digital Image Collection: Image Database News

Over thirteen million digital images in the Fleet Library at Rhode Island School of Design.

ARTSTOR UPDATES

• The enduring significance of Harriet Powers’ quilts  Jul 7, 2017


When the second wave feminist movement in the 1970s brought domestic art into the discussion of art history, textiles became a central topic of interest and research.

DIGITAL COMMONS @ RISD UPDATES

• Professor Henryk Tomaszewski, Syzmon's guru.  Nov 28, 2016


• From St. Petersburg to Kruschev's Boot  Nov 28, 2016
Analytics > Summary

3,829 VISITS
4,856 PAGES
2,286 PLAYS
41,653 MINUTES
1.27 PAGES/VISIT
0.60 PLAYS/VISIT

Please visit our help page for any questions regarding your analytics.

Daily Activity
Rhode Island School of Design
Strategic Plan Summary for 2012–2017

critical making
making critical
THE ART OF CRITICAL MAKING

Rhode Island School of Design on Creative Practice
RISD STRATEGIC PLAN, 2012–2017

Strategic Goals

1. Dynamic, innovative academic programs through faculty renewal, enriched and flexible curricula, and a culture of teaching excellence and innovation
2. A distinctive culture of research that supports art and design studies and scholarship, connects to society in meaningful ways, and makes visible RISD’s leading role in this realm
3. Exceptional critical making and innovation through the development and integrated use of traditional methods and new technologies
4. Responsive services that recruit, retain and prepare top students for success
5. An inclusive, diverse learning culture in support of educational and organizational excellence
6. Effective, efficient information technology and administrative systems
7. Effectively maintained and upgraded institutional facilities to support the work of the RISD community
8. Additional resources generated to support RISD’s academic goals
TIMELINE

• 2012–2013: Research of available options and platforms
TIMELINE

• 2013-2014: Recommendation of Digital Commons from Bepress (University of Berkeley electronic press) and funding sought
  • Cloud-hosted
  • Feasible cost structure based on student enrollment, not amount of storage used
  • Amazing support
  • World’s largest online academic repository
TIMELINE

• 2014–2015:
  • Approval received in the fall
  • Working group assembled from across Academic Commons units, departments, and others, inc. the RISD Museum and Writing Center
  • Visual design and template created and basic policies inc. mission statement jointly authored
  • Launched in spring 2015 with digital content migrated from another library platform or readily acquired
TIMELINE

- 2015–2016: Identified and partnered with faculty and staff across many departments to solicit and process content; update presented at Fall 2015 faculty meeting
TIMELINE

• 2016–2017: Same as previous year but also thinking more deeply through questions and concerns such as copyright and exploring other content types, contributors, and workflows
Digital Commons @ RISD presents the creative and scholarly culture of Rhode Island School of Design. It is a collection of outstanding faculty and student work, college records, campus history, and the unique materials of the Library's Special Collections. Digital Commons @ RISD is administered by the Fleet Library at RISD and serves as a permanent digital archive for these materials.

Browse Research and Scholarship

- Department, division, or office
- Journals and peer-reviewed series
- Events

At a Glance

Top 10 Downloads
All time

Recent Additions
20 most recent additions
Activity by year
We, the RISD Faculty,
a community of artists, designers, scholars, and teachers,
explicitly believe in the freedom of expression.

We believe in the essential right of individuals to create,
inquire and discover...

We promote the principal of academic freedom...

We oppose and reject government actions that disregard time-honored standards of ethics,
equity, and transparency...

We unequivocally declare that the arts and humanities are vital to a functioning democracy...

As global citizens and stewards of our world’s cultural and natural resources, the RISD Faculty promote the ideals of diversity, equality and sustainability...
**Community**: Structural piece, does not hold content. Can have any number of sub-communities.

- **Series**: Basic structure, largely for text-based work
- **ETD Series**: Identical to Series but with ETD-specific standard metadata
- **Image Gallery**: For sets of images, images feature pan & zoom
- **Journal**: Customizable design, displays in volume/issue format
- **Event Community**: Customizable design, displays in time/date format. For conferences or other events
- **Book gallery**: Thumbnail visual, can make available primary and supplemental files
Browse by Department, Division, or Office

Content posted here has been selected and deposited by the individual campus groups. For more information, see About the Repository.

Expand All

- Academic Affairs
- Apparel Design
- Architecture
- Architecture + Design
- Archives
- Campus Exhibitions
- Fleet Library
- Furniture Design
- Graduate Studies
- History, Philosophy + The Social Sciences
- Liberal Arts
- Nature Lab
- President's Office
- RISD Museum
- Student Affairs
- Writing Center
Browse by Department, Division, or Office

Content posted here has been selected and deposited by the individual campus groups. For more information, see About the Repository.

- **Academic Affairs**
  - Academic Commons Program

- **Apparel Design**
  - Collection (annual runway show) 2007-Present
  - Fashion Revolution!
  - Wintersession Shoe Design 2016: Northern Europe

- **Architecture**
  - Manual Representation
  - Solar Decathlon 2014: Techstyle Haus
    - Competition
    - Final
    - Legacy
    - Prototype

- **Architecture + Design**
  - Leather Footwear Futures Symposium

- **Archives**
  - Brown/RISD Community Art Project
    - Annual Reports
    - Art Institute Programs and Transcripts
    - Calendar of Events
    - Correspondence and Ephemera
    - Oral History
    - Photographs
    - Print Material
    - Video Material
Browse Events

- And Also: Artists & Designers Writing (Writing Center)
- Collection (annual runway show) 2007-Present (Apparel Design)
- Critical Design / Critical Futures (History, Philosophy + The Social Sciences)
- Fashion Revolution! (Apparel Design)
- Inauguration 2015 (President's Office)
- Leather Footwear Futures Symposium (Architecture + Design)
- Martin Luther King, Jr. Series (Student Affairs)
- Material Lessons: Expanding Practice (Furniture Design)
- Materials Education and Research in Art and Design: A New Role for Libraries (Fleet Library)
- Questioning Aesthetics (Liberal Arts)
SOLAR DECATHLON 2014: TECHSTYLE HAUS

Project Director: Jonathan Knowles

Techstyle Haus was conceived, designed, and built by an international team of students from three universities, two in the United States and one in Germany. These students combined forces in order to compete in the Solar Decathlon Versailles 2014—a leading forum to foster new sustainable design strategies. During the two-week exhibition, Techstyle Haus demonstrated its ability to generate renewable energy while providing exceptional comfort and energy efficiency.
COMPETITION

Versailles Construction photos
Versailles Finished photos

Submissions from 2014

File Versailles, France Build: Techstyle Haus at Versailles, Sina Almassi
File Versailles, France Build: Minister of Housing, Jonathan Knowles
Versailles, France Build: Minister of Housing

Jonathan Knowles, Rhode Island School of Design

Document Type
Video

Publication Date
2014

Abstract
On Friday, June 27th 2014 Sylvia Pinel, the French Minister of Housing, came to visit
RAID THE ICEBOX I WITH ANDY WARHOL

Twenty-eight images document the Raid the Icebox I with Andy Warhol exhibition held at the Museum of Art, Rhode Island School of Design, 1970 April 23-June 30. There are eleven installation images and seventeen images of objects in the Museum’s storage area.

Download size is vignette (100 dpi, 400 pixels on the long side). For higher-resolution images, contact archives@risd.edu.
RAID THE ICEBOX I WITH ANDY WARHOL

Paintings and Sculptures

Robert O. Thornton, RISD Museum Photographer. Rhode Island School of Design

Creation Date
4-23-1970

Description
Raid the Icebox 1 with Andy Warhol exhibition installation negative of a room containing paintings and sculptures.
Maurice L. Freedman donated the plans and photos in the collection of the Fleet Library at RISD. Maurice was the district camoufleur for the 4th district of the U.S. Shipping Board, Emergency Fleet Corporation. The Shipping Board is a precursor to today's Merchant Marines. The Navy gave dazzle plans to each Shipping Board district. Maurice's job was to take the plans and hire painters (artists, house painters) to paint the ships accordingly. If the plans needed to be adjusted, this was also his responsibility. According to one of the photos from our collection, the SS Everglades was the first ship launched in the U.S. already camouflaged July 29, 1918 in Florida.

Maurice came to RISD after the war and studied drawing and painting. He worked in Providence as a commercial artist. He came up with one of the first versions of the game Battleship. In the 1950s, he became the Assistant Art Director of Paramount Cards. In the early 1980s he passed away in Revere, Massachusetts.

Our collection consists of 455 plans (includes port and starboard sides of a ship) and 20 photos. There are 10 types of merchant ships represented with multiple designs for each of those ships.
Type 10 Design P Starboard Side

Maurice L. Freedman

Creation Date
1918

Description
print no 65 (handwritten in red pencil); Initials Lower Left: JNSB; Initials Lower Left: JNSB; Initials Lower Left: WR; Initials Lower Right: ELW (Everett Longley Warner)

Print Measurements
30x12 inches

Ship Measurements
Scale 1/16" = 1'-0"; length 281-6 BP

Tonnage
3500

Format - Color
Black; Gray White; No 1 Blue Gray; No 3 Blue

Relation
Type 10 Design P Port Side
MATERIALS EDUCATION AND RESEARCH IN ART AND DESIGN: A NEW ROLE FOR LIBRARIES

The Fleet Library at Rhode Island School of Design is the recipient of a $50,000 National Forum Grant from the Institute of Museum & Library Services (IMLS) to hold a symposium titled Materials Education and Research in Art and Design: A New Role for Libraries. From June 6-8, 2013, this unprecedented summit will convene international stakeholders, including artists, architects and designers, educators, researchers and librarians, to focus on the resources and documentation that are required to prepare art and design students for knowledgeable, responsible, and innovative use of materials in their professional work. Participants, including designers in the field, will speak to the current practical and expansive needs for information about materials; in addition faculty now teaching in art and design institutions will
Materials Education and Research in Art and Design: A New Role for Libraries - Session 1

Librarians

Mark Pompeia, Rhode Island School of Design
Sydney Mainster, University of Texas at Austin
Alix Reiskind, Harvard University
Carolyn Schaeberle, Pratt Institute - Main
Shira Shoval, Design Museum Holon

Metcalff Auditorium, Chace Center, RISD Museum, 20 N Main St Providence RI 02903

Materials Education and Research in Art and Design: A New Role for Libraries - Session 2

Educators

Pradeep Sharma, Rhode Island School of Design
Peter Yeadon, Rhode Island School of Design
Martin Bechthold, Harvard University
Patrick Mather, Syracuse University
Billie Faircloth, KieranTimberlake
Liat Margolis, University of Toronto

Metcalff Auditorium, Chace Center, RISD Museum, 20 N Main St Providence RI 02903
Materials Education and Research in Art and Design: A New Role for Libraries - Session 2. Educators

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Peter Yeadon, Rhode Island School of Design
Martin Bechthold, Harvard University
Patrick Mather, Syracuse University
Billie Faircloth, Kieran Timberlake
Liat Margolis, University of Toronto
Digital Commons @ RISD

BROWSE
- Collections
- Disciplines
- Authors

SEARCH
- Enter search terms:
- Search
- in this collection

Advanced Search
- Notify me via email or RSS

AUTHOR CORNER
- Author FAQ

LINKS
- Register for QAS-RISD

EVENT LOCATIONS

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Home > Liberal Arts > Questioning Aesthetics

MAR 11
MAR 12

QUESTIONING AESTHETICS

Location: Metcalf Auditorium at Chace Center

REGISTER HERE

***PLEASE NOTE: You must register for each day separately. If you plan to attend both days, make sure you register for TWO tickets: one for Friday, March 11th AND one for Saturday, March 12th. Tickets can be returned

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Follow
## Schedule

### 2016

#### Friday, March 11th

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 AM</td>
<td><strong>Introduction</strong></td>
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<tr>
<td></td>
<td>Yuriko Saito, Philosophy, Rhode Island School of Design</td>
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<td></td>
<td>Michael Kelly, Philosophy, The University of North Carolina at Charlotte; Editor-in-Chief, Encyclopedia of Aesthetics (Oxford University Press); Founder &amp; President, Transdisciplinary Aesthetics Foundation</td>
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<tr>
<td></td>
<td>Metcalf Auditorium, Chace Center, RISD Museum, 20 N Main St Providence RI 02903</td>
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<tr>
<td></td>
<td>9:00 AM - 9:15 AM</td>
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<tr>
<td>9:15 AM</td>
<td><strong>Aesthetics and Environmental Engagement/Sustainability</strong></td>
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<td></td>
<td>Arnold Berleant, Philosophy [emeritus], Long Island University</td>
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<td>Emily Brady, Geography, University of Edinburgh</td>
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<td>Patricia Johnson, Artist, NYC</td>
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<td></td>
<td>Metcalf Auditorium, Chace Center, RISD Museum, 20 N Main St Providence RI 02903</td>
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<tr>
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<td>9:15 AM - 11:00 AM</td>
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<tr>
<td>11:15 AM</td>
<td><strong>Aesthetics and Ethical Making</strong></td>
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<td></td>
<td>Alison Gwilt, Fashion and Sustainability, Sheffield Hallam University</td>
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<td>Jonathan Maskit, Philosophy, Denison University</td>
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<td>Adrian Parr, Architecture &amp; Sociology, University of Cincinnati</td>
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<td></td>
<td>Metcalf Auditorium, Chace Center, RISD Museum, 20 N Main St Providence RI 02903</td>
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<td></td>
<td>11:15 AM - 1:00 PM</td>
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<tr>
<td>2:30 PM</td>
<td><strong>Art, Craft, Design, Cultural Artifacts</strong></td>
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<tr>
<td></td>
<td>Julia Bryan-Wilson, Art History, University of California - Berkeley</td>
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<td></td>
<td>Steven D. Lubar, American Studies, History, and History of Art and Architecture, Brown University</td>
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<td></td>
<td>T’al Smith, Art &amp; Art History, University of British Columbia, University of British Columbia - Vancouver</td>
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<td></td>
<td>Metcalf Auditorium, Chace Center, RISD Museum, 20 N Main St Providence RI 02903</td>
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<td>2:30 PM - 4:15 PM</td>
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#### Saturday, March 12th

<table>
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<tr>
<th>Time</th>
<th>Session</th>
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</thead>
<tbody>
<tr>
<td>9:15 AM</td>
<td><strong>Feminist Aesthetics and Art</strong></td>
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<tr>
<td></td>
<td>A. W. Eaton, Philosophy, University of Illinois at Chicago</td>
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<td></td>
<td>Maureen Conner, Queens College, City University of New York</td>
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<td></td>
<td>Uri McMillan, English, University of California - Los Angeles</td>
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<td></td>
<td>Metcalf Auditorium, Chace Center, RISD Museum, 20 N Main St Providence RI 02903</td>
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<td>9:15 AM - 11:00 AM</td>
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</table>
Derrick Adams, Artist, Brooklyn

Derrick Adams is a multidisciplinary New York–based artist with practices rooted in Deconstructivist philosophies and the formation and perception of ideals attached to objects, colors, textures, symbols and ideologies. His focus is on fragmentation and manipulation of structure and surface – exploring shape-shifting forces of popular culture and its counterbalances in our lives. Adams’ creative process is invested in ideas charging formal constructs working in 2D, 3D and performative realms. Medium works its own favor as a formal language, communicating and exploring ideas of self image and forward projection. Learning functions as both subject and object, deriving from impressionable experiences associated with iconography from American culture, television programming and interest in the institutional critique of cultural perspectives in contemporary art. Shedding light on persuasive, performative and often duplicitous identities, as well as on architectural objects and history, his work explores the relationship between man and monument as they coexist in the landscape as representations of one another. His collage works on paper create minimal geometric constructions of angular human figures that seemingly live both in a state of deconstruction at the same time as if in the process of being built. Architectural processes and their different presentation strategies are important in Adams’ work: footprints, floor plans, elevation sections, visual renderings and the constructed object, act as various developmental states and approaches and serve as a comparative investigation into the physical construction of the figure.

Adams received his MFA from Columbia University and BFA from Pratt Institute and is a Skowhegan and Marie Walsh Sharpe alumnus. He is a recipient of a 2009 Louis Comfort Tiffany Award, and is an honored finalist for the 2011 William H. Johnson Prize. Exhibition and performance highlights include: MoMA PS1 Greater New York 2005, PERFORMA 05, Brooklyn Museum Open House, The Kitchen NYC 2010, The Bearden Project at the Studio Museum in Harlem 2011/12, a four-night solo performance in BAM’s new Fisher Theater in September 2012, and a solo exhibition at Galerie Anne de Villepoix, Paris, 2013. Other exhibitions and performances include Radical Presence: Black Performance in Contemporary Art, as well as The Shadows Took Shape, both at The Studio Museum in Harlem, 2013; a performance project at Salon 94, New York, in collaboration with the Calder Foundation for Performa ’13; and a solo exhibition at Hales Gallery, London, 2013.

www.derrickadams.com

Arnold Berleant, Philosophy [emeritus], Long Island University

Arnold Berleant is active both in philosophy and music. As a philosopher, he is Professor (Emeritus) of Philosophy at Long Island University and Past President of the International Association of Aesthetics. He is the author of books and articles in philosophy, particularly in aesthetics, environmental aesthetics, and ethics. In music he is active as a pianist.
ARCHIVE

This is an archive of all past volumes of Contemporary Aesthetics, both annual volumes and special volumes. To access the current volume, visit www.contempaesthetics.org. All past volumes are directly accessible from that site as well.

The Journal

In recent years aesthetics has grown into a rich and varied discipline. Its scope has widened to embrace ethical, social, religious, environmental, and cultural concerns. As international communication increases through more frequent congresses and electronic communication, varied traditions have joined with its historically interdisciplinary character, making aesthetics a focal center of diverse and multiple interests. These need a forum that is universal and inclusive, easy to access, and unhampered by financial, political, and institutional barriers. An on-line publication offers an ideal opportunity for advancing these purposes and Contemporary Aesthetics hopes to provide that forum.

Archive: Volume 13 (2015)
Masters Theses

Reader from: Seongnam, Gyeonggi, Korea, Republic Of
Rising with the water
Xi Yang

Theses/Dissertations from 2015

PDF Equilibrium: public spectacle for social integration, Reem Al Thani
PDF A slight hysterical tendency, Allison Baker
PDF Community in a post-diet world, Kirby Benjamin
PDF The post office reimagined: restoring healthy living in America, Mallory Buck
The RISD Museum acquires, preserves, exhibits, and interprets works of art and design representing diverse cultures from ancient times to the present. Distinguished by its relationship to the Rhode Island School of Design (RISD), the Museum educates and inspires artists, designers, students, scholars, and the general public through exhibitions, programs, and publications.

The development of the Rhode Island School of Design and the RISD Museum is tied to Rhode Island’s emergence after the Civil War as the most heavily industrialized state in the Union, and to the growing desire for better design in manufacturing. With the region’s prosperity based on the production of silverware, jewelry, machine tools, steam engines, files, screws, and textiles, leading manufacturers and civic leaders felt the need for industrial-arts education and exposure to examples of fine art.
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Even before the war, the Rhode Island Art Association, chartered in 1854, determined “to establish in Providence a permanent Art Museum and Gallery of the Arts and Design.” In the absence of either state funding or private donations, however, the creation of a design school and art museum in Rhode Island did not occur until 1877. Faced with a choice between erecting a drinking fountain in Roger Williams Park or founding a school of design—the latter proposed by Helen Adelia Rowe Metcalf (1830–1895)—the Rhode Island Women’s Centennial Commission in that year voted to establish the Rhode Island School of Design by allocating to it the modest $1,675 remaining from its fund-raising for the Women’s Pavilion at the 1876 Centennial Exposition in Philadelphia.

Browse the RISD Museum Collections:

Books
Channel
Films
Journals
Public Lectures
Raid the Icebox I with Andy Warhol
Channel, RISD Museum's new audio program, explores the multifaceted lives of objects—beginning with about 100 unique recordings by artists, designers, scholars, and students speaking about select works of art from the Museum's collection. This collection contains streaming and downloadable recordings, transcripts and images of the artwork.

The Crucified Christ

*RISD Museum and Susan Ashbrook Harvey*

This figure of the crucified Christ was originally attached to a cross and suspended above a church altar where it was visible to all during the celebration of Mass. In this version, Christ’s body appears upright with arms outstretched, as if in resurrection, in contrast to representations that depict him sagging from suspended weight. Instead of conveying suffering, his gaze expresses acceptance. The carved sculpture was originally painted in lifelike colors, traces of which remain in the wound below Christ’s ribs. Other details are more abstract, such as the patterns of parallel incisions that define his hair and beard, and the rhythmic folds of the knotted loincloth that is wrapped around his lower torso. ca. 1150-1200

Annunciate Virgin

*RISD Museum and Evelyn Lincoln*

This scene from the Annunciation is all that remains of a commission for the Church of Santa Margherita, the devotional center of a hospital and monastery in the Tuscan city of Prato. Its daring color and figural exaggeration are aspects of a late-Renaissance Mannerist style for which the Florentine artist Mirabella Cavalieri was known. Like many of his paintings, this one was paid for by a private benefactor and was to have been placed above the altar. The typical setting of the Annunciation is a garden, but here the scene is set in a curtained room. The Virgin is shown with a donkey instead of an animal, an unusual touch. The artist’s approach is vigorous and bold: swirling brushstrokes create the shapes and colors of the garments and draperies. ca. 1580–90
Zoologist Neal Overstrom on Utopia
Utopia

RISD Museum
Neal Overstrom, Rhode Island School of Design

Description
A provocative artist associated with the YBAs (Young British Artists), Damien Hirst often employs unexpected materials that conflate art, science, and popular culture. The hundreds of butterflies mounted in paint in Utopia—with their intense colors and symmetrical, geometric composition—recall a mandala or kaleidoscope image. Butterflies are among Hirst’s most frequent motifs. With their delicacy and short life cycles, they are a metaphor for the fragility of existence that reflects the artist’s interest in fundamental questions about mortality. 2008

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Keywords
Rhode Island School of Design Museum; butterflies; mandala; collage; symmetry; geometry; fragility; mortality

Disciplines
Book and Paper

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An accomplished educator and academic leader, Rosanne Somerson 76 ID has deep roots at RISD—first established when she was an undergraduate student here in the 1970s. RISD’s Board of Trustees appointed her RISD’s 17th president on February 18, 2015 after conducting a comprehensive international search during which she served as interim president from January 1, 2014 until her permanent appointment.

A dynamic professor and talented studio furniture designer and maker, Somerson has helped to articulate, revitalize and lead RISD’s academic mission since 2011, when she was appointed interim provost. The well-respected faculty leader also served as interim associate provost for Academic Affairs from 2005–07, and in 2012 an international search led to her full appointment to provost.
Somerson graduated from the Industrial Design (ID) department at a time when furniture design was a program within ID. After joining the faculty in 1985, she ran the graduate furniture program in ID for 10 years before helping to conceive of and found RISD’s first freestanding Furniture Design department. In 1995 she assumed the top leadership role in the new department, overseeing both the BFA and MFA programs and helping to establish its solid reputation for educating innovators in the field.

In addition to her various academic roles at RISD, Somerson has maintained her own studio since 1979, where she designs and makes furniture.

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- Inauguration 2015
- Strategic Plan
Commencement

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- [File] Commencement 2016 Timothy Plummer, Undergraduate Student Speaker, Timothy Plummer
- [File] Commencement 2016 Provost Pradeep Sharma, Pradeep Sharma
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Document Type
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Publication Date
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File Type
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<table>
<thead>
<tr>
<th>Name</th>
<th>Type</th>
<th>Downloads</th>
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</thead>
<tbody>
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<tr>
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<td>Education</td>
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<td>School of Visual Arts Inc.</td>
<td>Education</td>
<td>6</td>
</tr>
<tr>
<td>Colleges of the Fenway Inc.</td>
<td>Education</td>
<td>5</td>
</tr>
<tr>
<td>University of Notre Dame</td>
<td>Education</td>
<td>5</td>
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<tr>
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<tr>
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Showing 1 to 10 of 60 entries

Click a country to view its regional distribution
<table>
<thead>
<tr>
<th>Title</th>
<th>Downloads</th>
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<td>292</td>
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<tr>
<td>Redesigning Visual Resources Facilities for 21st Century Challenges</td>
<td>214</td>
</tr>
<tr>
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<td>48</td>
</tr>
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<td>The Ahas are not spanking the maid.</td>
<td>964</td>
</tr>
<tr>
<td>Providence Washington Building (Prov-Wash)</td>
<td>697</td>
</tr>
<tr>
<td>Equilibrium: public spectacle for social integration</td>
<td>488</td>
</tr>
<tr>
<td>Design Center - Blue Cross Building</td>
<td>360</td>
</tr>
<tr>
<td>Allen House/Barstow House</td>
<td>309</td>
</tr>
<tr>
<td>RISD Museum of Art - Pendleton House</td>
<td>297</td>
</tr>
<tr>
<td>Materials Collection Creation and Administration: A New Role for Libraries (White Paper)</td>
<td>292</td>
</tr>
<tr>
<td>Dormitory Complex - Homer Hall</td>
<td>252</td>
</tr>
<tr>
<td>Wolfgang Weingart Speaks to America</td>
<td>204</td>
</tr>
<tr>
<td>Paintings Hung on Chain Link Fencing</td>
<td>181</td>
</tr>
</tbody>
</table>
The Ahas are not spanking the maid.

Description
Poster for a RISD student performance at the arts organization, AS220. Poster engraving by an anonymous 18th century artist.
Any questions?
mpompeli@risd.edu

THANK YOU.