NEW! Transfer Agreement with the University of Massachusetts-Dartmouth

The Community College of Rhode Island has transfer articulation agreements with many four-year institutions and the number of partnerships continues to grow. These agreements guarantee that CCRI students who graduate with an Associate Degree and a specific grade point average will be accepted and will receive both transfer credit and advanced standing upon transfer to the four-year institution. You can learn more about these transfer agreements at http://www.ccri.edu/oes/records/transfers/transfer.html.

CCRI recently negotiated a transfer articulation agreement with the University of Massachusetts-Dartmouth, which includes a 33% reduction in tuition for students who apply with a G.P.A. of 3.0 or better. UMass-Dartmouth offers comprehensive and well-respected art and design programs within their College of Visual and Performing Arts http://www.umassd.edu/cvpa/.

Major points of the agreement with UMass-Dartmouth include:

- Guaranteed acceptance with a minimum G.P.A. of 2.5
- 33% Tuition Reduction with a minimum G.P.A. of 3.0
- Guaranteed transfer of credits of all courses with a C- or better
- Students transfer with Junior status with regard to financial aid and registration

Renovation – Warwick Campus Studios

During the Spring 2015 semester the art studios and office will be undergoing a much awaited and much need renovation. This project has been developing over the past four years and has involved the hard work of many faculty members, administration and physical plant staff.

The current studios, while basically functional, are plagued with noise problems, ageing equipment and many other issues. This renovation project will not only alleviate these problems, it will also bring updates to the campus that continue the Art Department’s commitment to staying current with the expectations of a contemporary art teaching facility.

While the studios are under construction classes will be moved to temporary spaces or other campuses. Though this transition will be awkward, we appreciate your patience for what will be a fantastic change to the current facility.
CCRI celebrates its 50th Anniversary this year! On this occasion, former Art Department Professor, Sherrill Hunnibell, shares some memories of the early days.

The Art Department Early Years: A Personal Reflection

Sherrill Hunnibell

I joined the art department faculty in 1966 when the college – then known as RIJC – was just beginning its third academic year. The “campus” was located on the third and fourth floors of what once had been a former Brown & Sharpe factory building on Promenade Street beside the Woonasquatucket River. That might not have been the most picturesque spot to draw or paint from the landscape but those of us teaching in the art department thought the location was great since it was within walking distance to the RISD Museum and Providence galleries. We could easily arrange to meet students at the museum for a special exhibit or even to take spontaneous fieldtrips to galleries during class time.

At first, the art courses were limited to crafts (mostly ceramics), drawing, painting, sculpture, and art history and the department had only two rooms to use for studios: one room was set up for painting, drawing and sculpture, and the other for craft classes. Art history classes were held in a nearby liberal arts lecture room. The studios were poorly lit and equipped with not much more than a sink, a few tables and easels, and one pottery wheel plus a small electric kiln. The art department was on the north side of the building and the drafty windows rattled constantly. We used newsprint and masking tape to seal out the winter winds…often without much success. The feeling was very much like working in an artist’s garret. But despite all its challenges, the studio scene was inspiring. And no one ever had to worry if a little paint got spilled on the floor!

Student enrollment grew quickly each year and so did the vision of the art department. More classes were added in art history, photography, life drawing and printmaking and studio space was enlarged.

Communication between art faculty and students was direct; person-to-person; on the spot; there was no technology involved. Registering for classes was the same. Direct contact. On registration day, each department would set up a table in the cafeteria where faculty would personally advise and enroll students in their classes. It could get crazy at times but this system worked especially well for art students because if the art class they wanted to take was full, they had the immediate opportunity to sit down and talk with their instructors about a second choice…perhaps even showing them their portfolio or pleading their case in hopes their favorite instructor would accept just one more student into their class!

In its early years, the art department – like any creative venture – was definitely a work-in-progress. But that’s what made it a fun time and an exciting place to be! I hope students and faculty are enjoying the same creative vision and energy in the CCRI art department today. Best wishes!

Professor emerita, Hunnibell retired from CCRI in 2005 after teaching in the art department for thirty-nine years. She now teaches occasional workshops throughout New England and continues her own work in mixed media painting, drawing and artist books.
Department Chair Mark Zellers passes the wand to Professor Yvonne Leonard

Professor Mark Zellers will follow his tenure as Art Department Chair with a well-deserved sabbatical, beginning spring semester 2015. Under his leadership the department has mastered numerous challenges and changes. To name just a few: increasing studio hours from four to six per week; pushing through the renovation of the Warwick studios (spearheaded by former chair, Natalie Coletta); and application and impending accreditation by NASAD*, involving several hundred pages of written documents and self-review. We thank him for his dedication and endless energy, which has ushered the CCRI Art Department into a new era of growth and excellence in teaching.

In January 2015 Professor Yvonne Leonard will assume the role of Chair of the Art Department. Professor Leonard has been working as faculty at CCRI since 2004, teaching primarily Color, Drawing and Two-Dimensional Design. Additionally, she is a working, exhibiting artist. Within the last four years she has revived printmaking as a discipline at CCRI, capitalizing on her experience at Savannah College of Art and Design, Virginia Commonwealth University and School of the Art Institute of Chicago. Professor Leonard will bring a great deal of experience, intelligence and hard work to the position and has the full support of the Art Department Faculty. We wish her luck in this demanding position!

*NASAD, the National Association of Schools of Art and Design, is an organization of schools, colleges and universities that meet stringent national standards for undergraduate and graduate degrees. It is considered to be the most prestigious accrediting organization of art schools. Less than ten community college art departments, throughout the U.S., currently have NASAD accreditation.

IN THE STUDIOS

Three-Dimensional Design class tackles Transitions in Space

At the Warwick campus, students in adjunct professor Susan Lyman’s Three-Dimensional Design class meet the objectives of a Transitions in Space assignment: In a minimum of seven steps, invent and build a series of forms, which begin as a 5” cube and evolve into a 5” pyramid, or vice versa.

Student, Sebastian Moreta
IN THE STUDIOS

Three-Dimensional Design, cont.’d:

Student, Janine Anthony

Student, Kylie Bourque

Student, Janine Anthony
Photo I students work with pinhole cameras

In the Photo I class at the Warwick campus, Professor Rebecca Clark’s students constructed pinhole cameras and produced black-and-white analog photographs using this rudimentary technology. On the right, students Humberto Rodrigues, with camera, and Sammie Beauregard establish a composition and adjust a pinhole camera for the exposure. Pictured on the left, the resulting photograph.

Fine Arts Seminar class visits studio of alumna photographer Karen Philippi; RISCA visit & exhibition

Professor Maureen Kelman’s Fine Art Seminar class visited the photography studio of CCRI alumna Karen Philippi on October 6. Karen graduated from CCRI in 1997 and transferred to the School of the Art Institute of Chicago. After obtaining a dual degree in Photography and Sculpture, she moved back to Providence. She spent a number of years working with photographer Paul Clancy, where she gained expertise in studio and on-site photography.

Karen spoke to the Art Seminar students in her Pawtucket studio loft, relating her experiences in making numerous transitions over the past seventeen years, from student to professional photographer. She generously shared her personal philosophy about finding balance between one’s
Fine Arts Seminar Cont’d:

professional and personal life. Karen’s work may be viewed at http://karenphilippi.com/.

On September 15, Cristina DiChiera, Director of Individual Artists Programs at the Rhode Island State Council on the Arts, presented an Artists’ Grants Workshop to the Art Seminar class. Cristina outlined numerous grants available to professional artists in Rhode Island, including Project Grants for Education, Project Grants to Individuals, and Fellowships to Individual Artists in all media. More information about RISCA may be found at http://www.arts.ri.gov/.

Students in the Fine Arts Seminar class will be exhibiting their work in the upcoming show, Bringing Color To Concrete, December 8-11 in the Warwick campus Art Gallery. A closing reception will be held 4-6 pm, Thursday, Dec. 11. All are invited!

STUDENTS AND ALUMNI

Chris Hanson’s AWQWARD Hats

Chris Hanson, a Fine Art major in his final semester, understands the importance of stepping out of his comfort zone in order to grow and succeed. Expecting to pursue a career as an Illustrator, Chris quickly shifted paths after trying his hand in the Ceramics and Textile programs. Both inspired him to build his company, The Awqward Cap, where he specializes in 5-Panel hats and urban inspired throw-pillows, using a block printing technique. Not only have a few boutiques offered to sell the The Awqward Caps but he was recently commissioned to design a Tee-shirt for the martial arts studio where he trains, and another for a nationally ranked Taekwondo gym. Chris plans to continue building The Awqward Cap and hopes to expand his knowledge at RISD, this spring. He would like to thank the entire Art faculty for all of the inspiration and motivation that they have provided to him. Pictured, here, is Chris Hanson’s AWQWARD Colonial Hat.
Derrick Pinelli Interviews Engineer about Video Game *EVE Online*

This past spring semester, CCRI student Derrick Pinelli enrolled in a section of Introduction to Visual Arts taught by Adjunct Professor Keith Fox. During the semester, Derrick discussed his interest in video games as a visual art and decided to write his term paper on the massively multiplayer online role-playing video game *EVE Online*. As part of his research, Derrick interviewed engineer Gabe Mahoney, who currently works at Optimizely in the San Francisco Bay Area, and who previously worked with the Icelandic video game developer Crowd Control Productions (CCP), which produced *EVE Online*. Derrick conducted his interview with Gabe Mahoney over the internet using the software application Skype. During the interview, Derrick learned about the essential facts of the technical side of *EVE Online* and of the video game industry as a whole.

Jason Smith, CCRI Alum, exhibits at HERA & Newport Art Museum

Jason Smith graduated from CCRI in 2007 with an Associates Degree in General Studies. He made the decision to become an artist after taking courses with CCRI Art Department faculty, Nancy Wyllie and Susan Fossati. He transferred to URI where he graduated with a degree in Fine Art Studio in 2010. Jason has also received a certificate in Web Development from RISD Continuing Education.

Jason is showing his oil on Dura-Lar artworks in the exhibition, *Myths & Revelations*, at Hera Gallery, November 22 – December 19. An image from this series is pictured, above.

On *Myths & Revelations*, Smith states, “The core of my fine artwork is connected to the study of ancient art history, mythology, mysticism, religious beliefs and symbolism. Reading on these subjects leads to a visual summary of my interpretations. The knowledge behind the artwork can be appreciated with the symbolism and hidden meanings behind the figurative imagery. I use pen and ink, pencil, charcoal, oil pastels, paint as well as the intaglio and lithography methods of printmaking. My interest in digital media has produced professional logo design, digital art, t-shirt designs and album cover contributions. Most recently I’ve challenged myself further by expanding
Cont.’d:

to web development and taking on the role of studying various computer languages (HTML, CSS, JavaScript, PHP, etc...)

The Oil/Dula-Lar series is based on research of ancient cultures from all parts of the globe, exploring their mythological belief systems and what remains behind in the form of relief carvings, codex’s, sculptures and monuments, then combining their influence with a natural creative intuition. This luminous pigmented work involves a layering stipple process focusing on spot weight, color palette, image size, and varying ranges of solid space. The use of 18” x 24” archival contemporary surface Dura-Lar (Mylar x Acetate) gives a transparent viewing element. Each piece being created using this process on this surface makes them truly one of a kind.”

**Hera Gallery** is located at 10 High Street in Wakefield, RI. Gallery hours are Wed –Fri, 1-5; Sat, 10-4. [www.heragallery.org](http://www.heragallery.org)

Jason’s work was also selected by Professor Shawn Parker for the CCRI Alumni Exhibition at the Flanagan Campus Gallery, that opened November 2014. In 2016, the **Newport Art Museum** will host a solo exhibition of Jason’s work, curated by Nancy Grinnell.

### IN THE GALLERIES

**Lincoln Campus**

**CCRI Alumni Exhibition**

*In celebration of CCRI’s 50th anniversary, this exhibition features work by former CCRI students who have gone on to be practicing artists in Rhode Island and beyond.*

**Nov. 4 - 25**

**Warwick Campus**

**Faculty Show 2014**

This show offers students, future students and the college community the opportunity to become familiar with the professional activities of the faculty teaching in the CCRI Art Department.

**Nov. 12 – Dec. 4**
IN THE GALLERIES

Fine Art Seminar Shows
These exhibits are planned, curated and installed by AFA students in the Art Department’s capstone Fine Arts Seminar course. Every semester, these shows reflect the unique talents and interests of the particular mix of students in the class.

Lincoln Campus
Wednesday, Dec. 3 through Wednesday, Dec. 10
Reception: 2 to 4 pm Wednesday, Dec. 3

Warwick Campus
Tuesday, Dec. 9 – Thursday Dec. 11
Reception: 4 – 7 pm Thursday, Dec. 11

Student Art Exhibitions
See selected work by CCRI students enrolled in art courses during the Fall 2014 semester. The work on display is chosen by faculty to showcase the accomplishments of CCRI art students within a variety of disciplines.

Lincoln Campus
Tuesday, Dec. 16 to Friday, Dec. 19
Reception: 4 – 7 pm, Tuesday, Dec. 16

Warwick Campus
Tuesday, Dec. 16 to Friday, Dec. 19
Reception: 4 – 6 pm, Friday, Dec. 19

The Lincoln Art Gallery is located at the Community College of Rhode Island, Room 1527, on the first floor, 1762 Louisquisset Pike. For more information, please e-mail Gallery Director Shawn Parker at sgparker@ccri.edu.

The Warwick Art Gallery is located at the Community College of Rhode Island, 3rd floor of the round building, 400 East Ave. For more information, please e-mail Gallery Director Ricardo Rivera at rcrivera@ccri.edu
COMING THIS SPRING!

COURSE:
Art History: Modern through Contemporary

Tuesday and Thursday
10 – 11:50 a.m.
Knight Campus, Warwick

Natalie Coletta
Professor of Art History
ncoleetta@ccri.edu

ARTS 2250 in Art History:
Modern through Contemporary

This course is a survey of visual art, architecture and new media expressions in the 20th century, with a concentration on 1945 through today. Emphasis is placed on the working artist and how the making of art and design contributes to politics, economy and culture. Major movements in Modernism, Post-Modernism and Contemporary as a new and evolving history will be addressed with a focus on American and European art. Trends in Asia, South America and Africa also will be examined. Students investigate topics through lecture, reading, writing, presentation, gallery visits and discussion.

Lecture: 3 hours, Lab: 1 hour
Adjunct Professor **Mary Benton** served as the selected juror for the York Art Association's show entitled *Phantomasgoria*, Oct. 4-Nov. 2, 2014 in York, Maine. She was also invited to exhibit her own work in conjunction with, but separate from, the exhibit she juried.

Professor **Rebecca Clark** exhibited in *Seeing Things: 7 Photographers* at the Dehn Gallery in Manchester, CT. Her work is featured in the opening sequence of this video about the show: [http://www.youtube.com/watch?v=L29rcAHwwlw](http://www.youtube.com/watch?v=L29rcAHwwlw)

Professor Clark’s latest work can also be seen on *Lensculture*, a curated online magazine of contemporary photography [https://www.lensculture.com/rebecca-clark-2](https://www.lensculture.com/rebecca-clark-2)

From August 30-September 28, Van Vessem Gallery in Tiverton showcased the work of Professor **J. Brooke Mullins Doherty** in her solo exhibition entitled *WEATHER SYSTEMS*, which included site-specific installations with fabric, wire, thread, and light; acrylic paintings; and monoprints. *WEATHER SYSTEMS* included installation pieces that reflect Doherty's interest in the turbulent forces underlying daily life.

"Whorls and eddies of time, space, and circumstance shape our lives, while the frantically spiraling dervishes of proton and electron clouds shape our smallest parts. I am interested in visualizing this turbulence. Interconnections between lives, space, and time fuel my daydreams and my artwork. I want to give shape to the many layers of forces creating the intricate and amazing beauty of being," says Doherty in her artist statement.
Susan Fossati, adjunct professor, has two works on display in ART AND HEALING: Remembering Christiane Corbat - The Work Continues, Nov. 3- Dec. 12 and a gallery reception with healing performances, Nov. 20, 5 – 9 pm at the URI Feinstein Providence Campus.

The exhibit features work by art therapists and their clients, artists who have used their art to find healing for themselves, and artists who work on a mythic or global scale creating healing works of art. Prayer shawl circles and related activities and spiritual disciplines are also included in this exhibit.

At the Gallery Night reception there will be performances and a Healing and Sharing to include people who create prayer shawls as a meditative healing ritual. Concurrently, there will be a space for people to share a story, poem, song, or thought, conducted with a somewhat Quaker sensibility.

Fossati, a member of the Art League of Rhode Island took part in the 2014 Annual Art League of Rhode Island Members' Show, at the Attleboro Museum, Attleboro, MA. She was also invited to exhibit in a group show at Cutler Mills, Warren, Rhode Island.

A sculpture by Christiane Corbat may be viewed at the Warwick campus, 4th floor display case, adjacent to room 4078, the Mac Lab.

Professor Amy Theiss Giese exhibited her work in two group exhibitions this fall. The show, Image : Constructed :: Constructed : Image, at the Wellington B. Gray Art Gallery, East Carolina University, was a national invitational photography exhibition, featuring the work of twelve artists from eleven states and Canada. The show was curated by SoAD photography faculty member, Angela Franks Wells. Also included in the exhibition were artists Thomas Allen, Tracy Longley-Cook, KK DePaul, Amy Friend, Dan Herrera, Aspen Hochhalter, Heidi Kirkpatrick, Louviere and Vanessa, Emma Powell, Liz Sales and Kris Sanford. Professor Giese’s exhibited photograph is pictured, to the right.

The artists’ work encompassed a wide range of photographic processes: cyanotype, gum bichromate, type C color prints, digital pigment prints, images on found objects and mixed media. In describing the exhibition, Angela Franks Wells said, “Over 300 million photographs are uploaded to Facebook every day. We will take more than 380 billion pictures this year. Our society is consumed with the activity of taking pictures. As an artist and educator, I am deeply invested in the practice of making photographs, rather than taking them. The twelve artists in this
exhibition exemplify the diverse nature of contemporary photographic practice. They make photographs; from creating the subject of the photograph to building the camera to making images without a camera; these artists are constructing the image. The image constructs conversation and challenges our ideas of what makes a photograph—well, a photograph. “

Professor Giese also exhibited her work in Shadows of the Invisible, curated by Claude Baillargeon, Oct. 11 - Nov 23, at Oakland University Art Gallery.

Regarding the exhibition, curator Baillargeon stated, "The ability of photography to reveal what is invisible to the naked eye has a rich history dating back to the advent of the medium. Often typifying the conflation of science and art characterizing early photography, the pursuit of the invisible by means of light-sensitive emulsions remains a compelling source of fascination for contemporary image-makers and their audience. Within the realm of art, this preoccupation with the unseen manifests itself in remarkable fashions ranging from the poetics of evocation to the dread of the unknown.

Bringing together the intriguing work of seven international photo-based artists, Shadows of the Invisible casts light upon a spectrum of energy fields, emanations, perceptual imaginings, and subconscious imaging rendered tangible by photographic technologies."

This past July, Professor Maureen Kelman was a presenter at Convergence, the international conference of the Handweaver’s Guild of America. Kelman taught a four-day workshop, Skins and Skeletons: 3D Textile Constructions, which focused on experimental approaches of combining rigid frameworks and translucent membranes. Pictured, above, is student work produced during the workshop. Kelman also presented a PowerPoint lecture, Textile Architectonics, a global look at creative works in textiles, art and architecture where a “skin” and a “skeleton” have been joined to sculpt form in three-dimensional space.

Over the summer, Professor Kelman also taught two workshops; 8 Bamboo Scarves: Printing and Dyeing, and Shibori on Silk, Bamboo and Cotton; at Snow Farm in Williamsburg, MA. http://www.snowfarm.org/
Kelman will be exhibiting her artwork, *gyrus*, pictured above, in a group show at the Narthex Gallery, 619 Lexington Ave., NY, organized by the Textile Study Group of New York. The exhibition will run from January 15 to March 19, with a reception on Jan. 17, 3-6 pm.

Adjunct professor **Susan** Lyman recently exhibited her work in the show, *Susan & Ewa + Girlfriends* at Galery Ehva in Provincetown, MA, Oct. 10-22. She will have a one-person show at Boston Sculptors’ Gallery, Feb. 25-Mar. 29, 2015. Professor Lyman’s artwork is currently exhibited in the international show, *Branching Out: Trees as Art* at Peabody Essex Museum, through September 2015. Include in the show and pictured here is her sculpture, *Just Dessert*.

This past September, adjunct professor **Claudine Metrick** exhibited her artwork in a group show at the Claypool-Young Gallery at Morehead State University in Kentucky. Professor Metrick showed eight mixed media paintings alongside ceramics and two-dimensional work by artists Steve Budington, Sarah Knill, Tammie Rubin, and Scott Turri.
Adjunct professor Liliya Krys recently had her solo exhibition *Wild Roots* at CCRI Flanagan Campus Art Gallery. Her painting *Inside I* was accepted to the 2014 International Art Festival Competition that took place at the Highline Loft Gallery in Chelsea, New York City. [http://newartfestival.com/](http://newartfestival.com/)


Liliya Krys was invited to give a lecture to the painting club at her Alma Mater, UMass Dartmouth, where she discussed her work, process, influences, and offered a critique to students.

On October 21, 2014, Krys took her Drawing I class on a field trip to RISD Museum. The students were able to see the special collection of drawings and prints, explore the wonders of the museum’s exhibits, and experience drawing from observation directly from masterpieces.
Works by adjunct professor, Lisa Perez, were exhibited in her show, Truth of the Matter, at AS220’s Project Space gallery in Providence, Oct. 4-24.

In his Providence Journal review of the show, Bill Van Siclen comments, “The first thing you notice about “Truth of the Matter,” Lisa Perez’s handsome new solo show at AS220’s Project Space gallery, is what’s not there.

There are no large paintings or hulking sculptures. There are no blinking video monitors or booming sound systems.

Instead, what you get is a series of small assemblages and mixed media works that seem — at first glance — so modest and unassuming that you might easily miss them in a bigger, more boisterous context.

Fortunately, the solo format allows Perez to show off the full range of her skills and interests, which include a fascination with light and shadow and a knack for blending Minimalism’s less-is-more aesthetic with something more vulnerable and personal.

A good example of this “soft Minimalism” is a group of small cut-canvas pieces that look a bit like foldable chessboards. Without the proper lighting, you might easily walk right past these works without ever noticing. Hit them with a spotlight, however, and they create 3-D shadow patterns that can make your eyes buzz.”


The CCRI art department is delighted to announce that faculty member, Professor Ricardo Rivera, has been selected to participate in Ars Contemporaneus Alpinus (ACA). ACA is a project curated by Benoit Antille. He states, ACA is a "critical approach to site-specific art in the natural environment." This site-specific project, located in the heart of the Swiss Alps, calls on Rivera’s familiarity with the region of Valais, as a case-study and working laboratory. Professor Rivera is one of five artists selected internationally. Professor Rivera will exhibit his work in January of 2015 in Switzerland and in Los Angeles. Rivera recently participated in a symposium concerning art in the landscape.

While in residence, Rivera is being hosted by the Fondation du Château Mercier in collaboration with l’Ecole cantonale d’art du Valais. As part of his participation in the project, Rivera is a research fellow/artist in residence at the Villa Ruffieux in Sierre (Valais, Switzerland) during this time.
The organization of site-specific projects in the natural environment has become a trend in many peripheral regions throughout the world. Often realized through public funding, these commissioned projects respond to the agenda of local cultural policies, whose primary aim is to enhance a site with touristic attractiveness.

As a consequence of the urbanization phenomenon that characterizes the region of Valais, an increasing amount of outdoor, site-specific projects have been developed there over the last several years. Local politicians noticed this trend and saw it as the auspicious emergence of a new regional particularism (doctrine) that will hopefully add cultural surplus value to the region.

Are these site-specific projects still able to produce a critical discourse escaping the normative effects of a service economy instrumentalized by local policies? If yes, what kind of projects can be developed in this context? To which strategies should artists employ to avoid instrumentalization? And ultimately, how does site-specific art inform us about the relationship between contemporary society and the countryside, the land or the landscape?

Using Valais as a case-study and laboratory, ACA aims at answering these questions and renewing our understanding of site-specific practice in the natural environment. ACA will also explore new approaches in close collaboration with artists and researchers.

This year-long research will address the economy of commissioned projects of the post-industrial era; the links between cultural production and cultural tourism; the instrumentalization of art by local policies; and a contemporary understanding of the land and the landscape.

Along with professor Rivera http://www.ricardo-art.com/, the additional artists selected for the project are Frauke Materlik (http://www.fraukematerlik.eu), Vianney Fivel (http://vianneyfivel.tumblr.com/) and Jérôme Leuba (http://www.jeromeleuba.com/).

More background on the ACA project is available at http://www.ecav.ch/recherche/r/projets-de-recherche/ars-contemporaneus-alpinus.html.
This past July, adjunct professor Mara Trachtenberg had a solo exhibition, *Images from A Decadent World*, at Colo Colo Gallery in New Bedford, MA.

In September her work was shown in "New Visions", an associate member exhibition at Hera Gallery in Wakefield, RI. Trachtenberg is the current president of Hera Gallery and Educational Foundation. [http://www.heragallery.org/](http://www.heragallery.org/)

Also In September, and pictured above, Trachtenberg’s work was installed as part of a year long outdoor public photography exhibition entitled, *Personal Mythologies*, curated by United Photo Industries in the Dumbo section of Brooklyn, NY.


*The F-stops here*, a juried exhibition held at Hygenic Art in New London, Connecticut this past October, also included Trachtenberg’s work.

At the Warwick Campus Art Gallery, *First Impressions/Second Thoughts*, an exhibition of recent works by professor Nancy Wyllie was on display from Oct. 7 to Nov. 6. Her photo-based work has been exhibited in New York at White Columns, The Alternative Museum, Artist's Space and P.P.O.W. as well as Brandeis University, Ohio State University, Marymount Manhattan College, Providence College and M.I.T.
Professor Nancy Wyllie has been included in PROSPECT 3+ TRIENNIAL in New Orleans. VESTIGES/trinitas will be exhibited at Urban Sidewalk Installation Space (USIS) Oct 16 - Jan 25, 2015. This large scale wall installation has been assembled from an international call for submissions that features the mixed media work of Post Katrina / BP oil spill artists who continue to come to terms with what’s been lost on a personal and regional scale, possibly forever. At the heart of PROSPECT NEW ORLEANS is its many partnerships enabling organizations without bricks and mortar to present projects throughout the city through collaborations with museums, cultural centers and universities. USIS is a hub to explore the purposeful and industrious undertakings of the New Orleans creative community engaged in art as a social practice. Although PROSPECT 3 focuses on contemporary art, it also includes a significant component of historical work including the show Basquiat and the Bayou at the Ogden Museum of Southern Art that highlights his visit to New Orleans in 1986 and the strong impression it left.

Wyllie received an M.F.A. from Tulane University in 1982 and remains an active member of the New Orleans arts community.