Building the Digital Commons at RISD: Expanding Visual Resource Services

Mark Pompelia
Visual + Material Resource Librarian

28 February 2018
ARLIS | New York City
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 condemn government actions that denigrate, exploit, and exclude individuals and groups...

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...
Readers’ Choice: 20 More Beautiful College Libraries From Around the World

Books | By Emily Temple | December 22, 2011
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
FLEET LIBRARY AT RHODE ISLAND SCHOOL OF DESIGN (PROVIDENCE, RI)

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.
THE ART OF CRITICAL MAKING
Rhode Island School of Design on Creative Practice
MLK 2017|18: Roxane Gay
COMING SOON: 2017|18 MLK Series Keynote and Honoree, author and cultural critic Roxane Gay hosts the lecture "An Evening with Roxane Gay" in the RISD Auditorium, 17 Canal Walk, Providence RI. NEW DATE: Friday, March 2, 2018 at 7pm Roxane's...

Visit the Martin Luther King, Jr. Series
Collections

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

Follow
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 Events

- 50 Years of RISD Glass
- And Also: Artists & Designers Writing
- Collection (annual runway show) 2007-Present
- Commencement
- Critical Design / Critical Futures
- Inauguration 2015
- Leather Footwear Futures Symposium
- Martin Luther King, Jr. Series
- Material Lessons: Expanding Practice
- Materials Education and Research in Art and Design: A New Role for Libraries
- Questioning Aesthetics

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Enter search terms:

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Contributor FAQ

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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.

Collapse All

- **Academic Affairs**
  - Academic Commons Program

- **Apparel Design**
  - Apparel Design Exhibitions
    - Apparel Department Exhibition 2016
    - Apparel Department Triennial Exhibition 2017
    - Apparel Design Exhibition Posters
  - Collection (annual runway show) 2007-Present
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  - Wintersession Shoe Design 2016: Northern Europe
  - Wintersession Shoe Design 2017: Italy

- **Architecture**
  - Architecture Exhibitions
    - Architecture Department Triennial 2017
    - Architecture Exhibition Posters
  - Architecture Masters Theses
    - Manual Representation
  - Solar Decathlon 2014: TechStyle Haus
    - Competition
    - Final
    - Legacy
    - Prototype

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

- **Archives**
  - Brown/RISD Community Art Project
    - Annual Reports
    - Ad Hoc Institute Programs and Transcripts
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 2014, a ten-day competition designed by the US Department of Energy to foster new sustainable design strategies. During the ten-week exhibition, Techstyle Haus was designed, fabricated, and driven cross-country to Washington DC.
COMPETITION

Versailles Construction photos
Versailles Finished photos

Submissions from 2014

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

Jonathan Knowles, Rhode Island School of Design

COMPETITION

Document Type
Video

Publication Date
2014

Abstract
On Friday, June 27th 2014 Sylvia Piret, 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 - Session 1, Librarians

Mark Pompeia, Rhode Island School of Design
Sydney Mainstore, University of Texas at Austin
Ails Rekis, Harvard University
Carolyn Schaeberle, Pratt Institute - Main
Shira Shoval, Design Museum Holon
Metcalf Auditorium, Crace Center, RISD Museum, 20 N Main St Providence RI 02903
View Site

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

Pradeep Sharma, Rhode Island School of Design
Peter Yeadoine, Rhode Island School of Design
Martin Bechthold, Harvard University
Patrick Mather, Syracuse University
Billie Faircloth, Kerman Timberlake
List Marie, University of Toronto
Metcalf Auditorium, Crace Center, RISD Museum, 20 N Main St Providence RI 02903
View Site
Educators

Pradeep Sharma, Rhode Island School of Design
Peter Yeast, Rhode Island School of Design
Martin Bechtold, Harvard University
Patrick Mather, Syracuse University
Billie Faircloth, KensaTimberlake
List Margolis, University of Toronto
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
## 2016

### Friday, March 11th

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<td><strong>Introduction</strong>&lt;br&gt;Yuriko Saito, Philosophy, Rhode Island School of Design&lt;br&gt;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&lt;br&gt;Metcalf Auditorium, Chace Center, RISD Museum, 20 N Main St Providence RI 02903&lt;br&gt;9:00 AM - 9:15 AM</td>
</tr>
<tr>
<td>9:15 AM</td>
<td><strong>Aesthetics and Environmental Engagement/Sustainability</strong>&lt;br&gt;Aaron Berleant, Philosophy (emeritus), Long Island University&lt;br&gt;Emily Brady, Geography, University of Edinburgh&lt;br&gt;Patricia Johansen, Artist, NYC&lt;br&gt;Metcalf Auditorium, Chace Center, RISD Museum, 20 N Main St Providence RI 02903&lt;br&gt;9:15 AM - 11:00 AM</td>
</tr>
<tr>
<td>11:15 AM</td>
<td><strong>Aesthetics and Ethical Making</strong>&lt;br&gt;Alison Gwilt, Fashion and Sustainability, Sheffield Hallam University&lt;br&gt;Jonathan Maskit, Philosophy, Denison University&lt;br&gt;Adrian Parr, Architecture &amp; Sociology, University of Cincinnati&lt;br&gt;Metcalf Auditorium, Chace Center, RISD Museum, 20 N Main St Providence RI 02903&lt;br&gt;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>&lt;br&gt;Julia Bryan-Wilson, Art History, University of California - Berkeley&lt;br&gt;Steven D. Lubar, American Studies, History, and History of Art and Architecture, Brown University&lt;br&gt;Tai Smith, Art &amp; Art History, University of British Columbia, University of British Columbia - Vancouver&lt;br&gt;Metcalf Auditorium, Chace Center, RISD Museum, 20 N Main St Providence RI 02903&lt;br&gt;2:30 PM - 4:15 PM</td>
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### Saturday, March 12th

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<td>9:15 AM</td>
<td><strong>Feminist Aesthetics and Art</strong>&lt;br&gt;A. W. Eaton, Philosophy, University of Illinois at Chicago&lt;br&gt;Maureen Conner, Queens College, City University of New York&lt;br&gt;Uri McMillian, English, University of California - Los Angeles&lt;br&gt;Metcalf Auditorium, Chace Center, RISD Museum, 20 N Main St Providence RI 02903&lt;br&gt;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 counter balances in our lives. Adams’ creative process is invested in ideas changing 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 and represents various aspects of musical experience.
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)
Editorial

Notices

Recent Publications

Articles

PDF  Landscapes of Human Experience
     Martin Seel

PDF  The Aesthetic Pulse of the Everyday: Defending Dewey
     Kalle Puolakka

PDF  Listening to Musical Performers
     Aron Edidin

PDF  The Cacao Project: Education for Environmental,
     Aesthetic and Moral Development
     Atila T. Calvente

PDF  Experience of Awe: An Expansive Approach to Everyday
     Aesthetics
     Thomas Leddy

PDF  What is Temporal Art? A Persistent Question Revisited
     John Powell

PDF  Annunciations - Figuring the Feminine in Renaissance Art
     John M. Carvalho

PDF  Epistemic Function and Ontology of Analog and Digital
     Images
     Aleksandra Lukaszewicz Alcarez

PDF  Yellowism and Ontology: A Skeptical Analysis
     Wesley D. Cray

PDF  One Song, Many Works: A Pluralist Ontology of Rock
     Dan Burkett

PDF  Performing Politics
     Troy R.E. Paddock

PDF  Norms of Cultivation
     Kevin Melchionne

PDF  Longing for Clouds - Does Beautiful Weather have to be
     Fine?
     Mădălina Diaconu
The first graduate program at RISD was established in 1957 with the MS in Art Education with the first MFA programs starting in 1961. We now have 16 graduate programs with 2 more being added in 2018. The core of any graduate program is concentrated and advanced study in an academic or professional field. Compared with undergraduate studies, graduate education is focused on producing original contributions to a field, based on research and advanced practice. Graduate programs also provide the opportunity for more applied experience via internships, teaching or research. This is essential for RISD’s commitment to furthering the importance of art and design in the world and in producing distinguished professional and academic leaders. - Pradeep Sharma, RISD Provost

This collection presents student Masters Theses submitted and approved as graduation requirements from each of the 16 departments offering a graduate degree: Architecture, Ceramics, Digital + Media, Furniture Design, Glass, Graphic Design, Industrial Design, Interior Architecture, Jewelry + Metalsmithing, Landscape Architecture, Painting, Photography, Printmaking, Sculpture, Teaching + Learning in Art and Design, and Textiles. Postgraduate writing and research is also included.
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.

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Browse the RISD Museum Collections:

- Books
- Channel
- Films
- Journals
- Out of Line: Drawing Prompts
- Public Lectures
- Read 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 incriptions 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 Mirabello Cavaliari was known. Like many
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

Publication Date
11-26-2014

Publisher
RISD Museum

City
Providence, Rhode Island

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

Disciplines
Book and Paper

Recommended Citation
Recognizing the importance of global discourse and cross-cultural literacy, RISD Global spearheads a range of learning opportunities on campus, online and abroad. The office serves as a hub for globally focused experiences at RISD—from supporting reciprocal exchanges of ideas and practices to global engagements that broaden perspectives and other opportunities designed to connect students, faculty and partners with diverse approaches to making around the world.

Browse the RISD Global Collections:
- Engagement
- Research
- Teaching and Learning
RISD students are encouraged to engage in off-campus learning experiences that enhance creative practices through multidisciplinary exploration of various cultures. Five-week travel/study courses are available during Wintersession and through Global Summer Studies experiences, with semester-long programs now offered in Rome and Seoul. In addition, the RISD Global Exchange Program offers wonderful opportunities to study at 43 other colleges and universities throughout the world.

Browse the Teaching and Learning Collections:
- Global Exchange Program
- Global Summer Studies
- RISD in Rome | European Honors Program
- RISD in Seoul
- Time, Space, Place: Global Thoughts and Practices at RISD

Wintersession Travel Courses
- Wintersession Shoe Design 2016 Exhibit Photos
- Wintersession Shoe Design 2016: Northern Europe
- Wintersession Shoe Design 2017: Italy
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.
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An eloquent speaker, writer and thought leader, Somerson frequently presents at museums, conferences, corporations and schools around the world, has served on many panels and juries, and appeared in several video and television segments. She is an honored subject interviewed for the Smithsonian’s Archives of American Art oral history project and has received citations for her work as a designer, artist and teacher, including two fellowships from the National Endowment for the Arts and the James Renwick Alliance Distinguished Crafts Educator Award.

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.

Browse the President’s Office Collections:

Commencement
Inauguration 2015
Social Equity Inclusion (SEI)
Strategic Plan
COMMENCEMENT

Browse the contents of Commencement:

Commencement 2017
Commencement 2016
Commencement 2015
Commencement 2015 Keynote Speaker John Waters Address

John Waters

Document Type
Video

Publication Date
5-30-2015

File Type
mp4 video

Recommended Citation
http://digitalcommons.risd.edu/commencement/2
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<td>Materials Education and Research in Art and Design: A New Role for Libraries (website)</td>
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<tr>
<td>Materials Education and Research in Art and Design: A New Role for Libraries (program booklet)</td>
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<td>Materials Education and Research in Art and Design: A New Role for Libraries (program sheet)</td>
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<tr>
<td>Digital Commons at RISD: Building Communities While Presenting Legacy</td>
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<td>Materials Education and Research in Art and Design: A New Role for Libraries (survey stats)</td>
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<tr>
<td>Materials Education and Research in Art and Design: A New Role for Libraries - Session 1. Librarians</td>
<td>15</td>
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<tr>
<td>A New Path for Materials Collections</td>
<td>n/a</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.
THANK YOU.

mpompeli@risd.edu