



Are we what we eat?

Sustainability and Art

Works by the Fine Art faculty of the
Corcoran College of Art + Design
Washington, DC



With the Support of
the President of the Republic

Are We What We Eat? Sustainability and Art

exhibition sponsored by

Accademia di Belle Arti di Brera, Milan
Corcoran College of Art + Design, Washington DC
Giuseppe and Gina Flangini Cultural Association

in collaboration with

Italian Embassy in Washington DC
Italian Institute of Culture in Washington DC
Lombardy Region

and with

Filitalia International
Lombardi in the world
D.I.V.E. Association, Washington

Exhibition Venues

Church of San Carpoforo, Milan
10 September at 6pm – 6 October 2013

Pirelli Skyscraper, Milan
19 September at 6pm – 29 October

Corcoran Gallery of Art, Atrium - Washington DC
Corcoran Gallery of Art, Gallery 31, Washington DC
11 December 2013 – 26 January 2014

STUDENTS AND PROFESSORS COME TOGETHER IN MILAN AND Washington in the name of art and food! The Academy of Brera—Visual Arts and Design Department, the Corcoran College of Art + Design of Washington, DC and the Giuseppe and Gina Flangini Cultural Association present the ***ARE WE WHAT WE EAT? Sustainability and Art*** event from 10 September 2013 to January 2014—divided into four exhibitions, two in Milan, Italy and two in Washington, DC, USA.

The event, curated by Antonio D'Avossa, art critic and historian, involves students and professors of the Milan Academy and the Washington, DC College, by way of an artistic and cultural exchange which sees the joint exhibition of works both by Italians and Americans in both cities. The 120 works will be displayed in two venues in Milan: the Pirelli skyscraper and the former Church of San Carpoforo (Brera), and in the locations in Washington, DC: the Atrium of The Corcoran Gallery of Art and the Corcoran Gallery 31.

The exhibition is part of the ***Year of Italian Culture in the USA*** and has received support from the President of the Italian Republic. Devised by the Flangini Association in collaboration with the Italian Embassy in the USA and the Italian Cultural Institute, Washington, DC, it is also sponsored by the Lombardy Region, EXPO 2015, Province of Milan, City of Milan, City of Saronno and Milan Chamber of Commerce.

The artworks, created by students and professors of the two academies—after a semester of study, critical reflection and experimentation—investigate the theme of nutrition in terms of culture, necessity, pleasure, awareness and, in the strictest sense, as good and proper nourishment for the purposes of mental/physical well-being. The artistic research has expanded in diverse genres: oil painting and mixed media art, sculptures, installations, videos, etchings, photographs, films and performances.

The phenomenon of nutrition also implies problematic aspects such as malnutrition, deficiency and excess. In this regard, the artistic representation also fulfils an essential role of education and critical training: a tool for self-awareness and individual needs, but also with social, economic and cultural dimensions linked to the experience of food. Art and culture can and must act as exposure, reflection and stimulus for change. Nutrition can also be seen as “the symbol and vehicle of metaphorical meanings, of intangible

messages, of ineffable memories, of high ideals. The history of culture is, in turn, a large table laden with countless precious courses made available to the individual man, always on a search based upon his/ her hunger and thirst". (www.expo2015.org)

The global scope of the theme of the exhibition is emphasised by the international collaboration in a project that has involved students and professors of the two countries in an intense cultural exchange projected towards the future.

Thank you for your support:

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ARE WE WHAT WE EAT?

Sustainability and art

Curated by Antonio d'Avossa

MILAN VENUES

Church of San Carpoforo
Pirelli Skyscraper

Dates

Church of San Carpoforo: 10 September at 6pm – 6 October 2013
Pirelli Skyscraper: 19 September at 6pm – 29 October 2013

Hours

Church of San Carpoforo Monday-Friday from 10am to 6pm
Pirelli Skyscraper Monday-Friday from 3pm to 7pm

Admission Free

Exhibition Catalogue curated by Antonio d'Avossa

Contacts

+39 3474533449 www.associazioneflangini.eu
The Pirelli Skyscraper: www.regione.lombardia.it
www.accademiadibrera.org

WASHINGTON, DC VENUES

The Atrium of The Corcoran Gallery of Art
Corcoran Gallery 31

Dates

Corcoran Gallery of Art, Atrium
Corcoran Gallery of Art, Gallery 31
11 December 2013 -26 January 2014

Hours

Wednesday through Sunday, 10am-5pm with Wednesday evening hours until 9pm

Admission

Corcoran Gallery of Art, Atrium
Adults \$10, Seniors (62+)/Students (with valid ID) \$8
Children under 12 years / Members / Military Active Duty - free
Corcoran Gallery of Art, Gallery 31 - free

Catalogue at exhibition

Contacts

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www.corcoran.org
www.iicwashington.esteri.it

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FACULTY

Patricia Autenrieth
Rushern Baker
Lisa Blas
Raya Bodnarchuk
Peter Bottger
Georgia Deal
Robert Devers
Lisa Dillin
Janis Goodman
Jeff Huntington
Akemi Maegawa
Sebastian Martorana
J.J. McCracken
Maggie Michael
Jonathan Monaghan
Bill Newman
Denis O'Neil
David Page
Alex Peace
Davide Prete
Lynn Sures
Catherine White
Cristian Wicha

PHOTO CREDITS

SPONSORSHIPS

My Lentil

*Yes. We are what we eat. Let's think about nutrition.
Let's nutritive. We can't help ourselves. Seconds? No. Firsts.
But some of us help ourselves to seconds. Our gratitude is full.
The Cooked & the Raw. You think it's a choice? A binary?*

*You, cauliflower, you are like to me my broccoli.
My best friend is a lentil. I love you lentil in your singularity.
I am sorry to eat you cauliflower, broccoli, and dear lentil.
I am what I eat and I speak for all of us when I say*

*Food: It's not what we think it is. Let's think of food as...
Rice is fascinating. Think about rice. It's fascinating.
I have a wok, a quality wok, sometimes I wok-out.
I want to forget about eating, about cauliflower, broccoli &*

*You my dear lentil. I never named you. Forgive me.
Sometimes the smallest things matter the most.*

—Casey Smith, Academic Studies Department

[illegible]

Sustenance includes both necessary nourishment and the avoidance of particular foodstuffs that inhibit health support. The average daily sodium intake for Americans age two years and older is 3,436 mg. Current dietary guidelines for Americans recommend that adults in general should consume no more than 2,300 mg of sodium per day, the highest amount likely to pose no risk of adverse health effects to most people. Keeping a sodium intake of less than 2000mg/day helps regulate fluid balances in Endolymphatic Hydrops and reduce its symptoms. To do this requires maintaining a food journal which I have done since being diagnosed.



Patricia Autenrieth is an Associate Professor and a mixed media artist using digital printing, silkscreen, rubbings, stamping, drawing, painting, collage, embroidery, appliqué, photo dye, and quilting. She has shown in group and solo exhibits locally, nationally, and internationally including the Corcoran Gallery of Art and the Renwick Gallery in Washington, D.C.; in *Quilt National*, Athens, OH; in *Visions*, in San Diego, CA; and the Museum of Fine Art, Bishkek, Kyrgyzstan. She has written articles for *Art/Quilt Magazine* and her work is reproduced in publications including Robert Shaw's *The Art Quilt* and Kate Lenkowsky's *Contemporary Quilt Art*. She has received two project grants from the Prince George's Arts Council and two Individual Artist Awards from the Maryland State Arts Council. Most recently she was artist in residence for the Washington Latin Public Charter School, Washington, D.C. and the project artist for *American Masterpieces: The American Quilt*, 2009 at the Textile Museum, Washington, D.C.

Rushern Baker



Untitled, 2012, acrylic and spray-paint on canvas, 30 x 22" (76 x 56 cm)



Rushern Baker IV, is a painter and educator, balancing his time between the studio, as a lecturer at the University of Maryland, College Park, and as an adjunct professor at the Corcoran College of Art and Design in Washington, D.C. Baker also runs a publicly funded mobile arts program that engages Maryland youth in contemporary art issues and activities.

Baker's work explores the materiality of abstract forms between geopolitical themes. He seeks the art that emerges out of spontaneous combustion. The spectacle of war intrigues him- shards of exploding glass and debris

interwoven into clouds of smoke detach global conflict from real pain and devastation, illustrating the effect of combat void fatality. Octavia Butler's arresting fictional trilogy, most notably *Parable of the Sower*, has constructed his link to Black abstraction and artists like Mark Bradford, Sam Gilliam, Felrath Hines, and Jack Whitten. This dystopic novel illustrates a world plagued by drought and a lack of food—a world where there are no longer fights over energy sources such as oil, but for the basic necessities to maintain life.

Baker has witnessed overwhelming disparity, the violence between gated luxury and developing poverty abroad. His work interprets this socio-political dilemma as both a possible destiny for America and as a tragedy of human suffering. If his paintings can engage with the world today, it is through the complex feeling of derangement happening everywhere, every minute.

In 2012, Baker graduated with a MFA from Yale University and received the Elizabeth Canfield Hicks Award for outstanding achievement in drawing and painting. He earned his BFA from the Cooper Union for the Advancement of Science and Art in 2009 with an award for excellence in painting. He currently resides in Prince George's County, Maryland.

www.rushernbakeriv.com

Lisa Blas



Autoportrait, v. 24, 2012, postcard
stock on music paper, framed,
13 x 9.58 x 1" (33 x 24.3 x 2.54 cm)



Autoportrait, v. 23, 2012, postcard
stock on music paper, framed,
13 x 9.58 x 1" (33 x 24.3 x 2.54 cm)



Autosculpture, 6, 2011, lightjet
print on Hahnemüle archival paper,
framed, 18x14x2" (45.7 x 35.6 x 5.1 cm)

Lisa Blas is an artist and visiting professor from Los Angeles, currently working between the U.S. and Brussels. In her practice, she utilizes portraiture, still life and site-specificity to reflect upon the visual culture and social history of past and present. The works included in this exhibition are an engagement with the re-use and recirculation of materials from consumer culture and the art world, collected within specific places and times. Using photography and collage, she addresses the diachronic and synchronic relationships between her materials and the larger framework of history.

In 2004, Blas moved to Washington, D.C. and began a long-term project in painting, photography and installation on various constructions of the “American experience”. In 2011, she mounted this project in its entirety, *Meet Me At The Mason Dixon*, at Gettysburg College, Pennsylvania, as part of the Sesquicentennial Anniversary of the American Civil War.

In 2009, she relocated to Brussels for three years and produced an exhibition in photography, *Tourner la page*, based on a library archive in the art department of the Université de Lille 3. She also commenced an artist residency in Ors, France commissioned by the Nouveaux Commanditaires and ArtConnexion, Lille, France, and studied archives circa World War 1 at the Mairie d’Ors and the Wilfred Owen Association, France. Such research culminated in a solo exhibition of collage and photography, *As if pruning a tree, after Matisse* at the Musée Matisse, Cateau-Cambrésis. Recent projects: Solo exhibition, *LISA BLAS, Still Lives, Sometimes Repeated*, Rossicontemporary, Brussels, Belgium; an edition of photographs and a text for the month of July 2013, Material Press, <http://www.materialpress.org/limitededitions/2013/LisaBlas/>

Artist interview of Anne Ferran for *The Studio Visit* magazine, <http://thestudiovisit.com/anne-ferran/>

Recent conferences include: 2012 College Art Association conference, production of a video work for the group exhibition *POST-HYPER-ANTI-ALTER* at the Bonaventure Hotel, Los Angeles. 2012 Cultural Studies Association conference, University of California, San Diego, stand-in chair/panelist in *Propaganda, Trauma, and Identity: Artists Respond to War*. 2012 AAANZ conference, *Together < > Apart*, University of Sydney, Australia, panelist in *Toxic Blooms*.

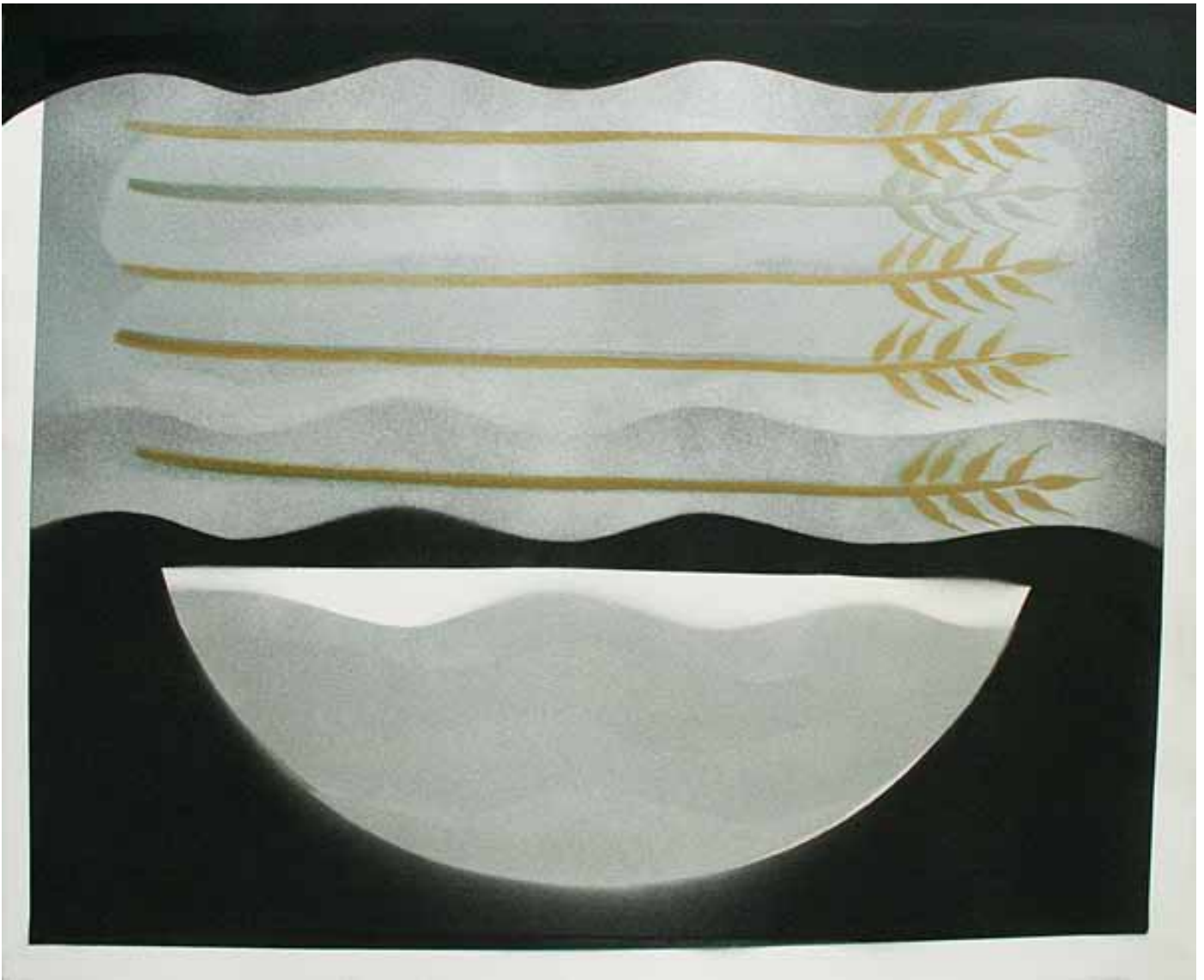
MFA, Painting, Claremont Graduate University, 2001

BA, Political Science, University of Southern California, 1996

www.lisablas.com



Raya Bodnarchuk



Through Time, 2013, enamel
spray paint on BFK Rives
paper, 18.5 x 22.5" (47 x 57 cm)

There is hope that our planet will be able to produce what all living beings need to survive against odds that are becoming greater and greater. We are putting the Earth to a test that it may not be able to live up to now. The Earth and the world are revealing what is needed. Changes based on recognition of the path toward collapse of enough for all and empathy for our planet may bring about the solution.

Born in New York City in 1947, Raya started making sculpture at the age of three. She works in three- and two-dimensional forms employing media that range from foundry work with metal, to large wood works, to paper. Her style reflects timeless form and shape that are fundamental and anchored in humanity. She earned a BFA from Rhode Island School of Design and



an MFA from Rinehart School of Sculpture, Maryland Institute College of Art. From 1974 to 1987 Raya was an Artist in Residence at Glen Echo Park, part of the National Park Service. Since 1983 she has been an associate professor at the Corcoran College of Art and Design concentrating on three dimensional work. Her public works and work in collections include her eleven sculptures for the Forest Glen Pedestrian Bridge on the Washington, DC Capital Beltway, sculpture for the WSSC Plaza in Laurel, Maryland, National Institutes of Health, the Potomac Public Library, Montgomery County, Maryland and the Smithsonian American Art Museum. She has work in many private collections in the USA and Europe.

Peter Bottger



Animal Locomotion, Plate 672 (Ox trotting), 2013, hydrocal, 24 x 13¾ x 7" (61 x 35 x 18cm)

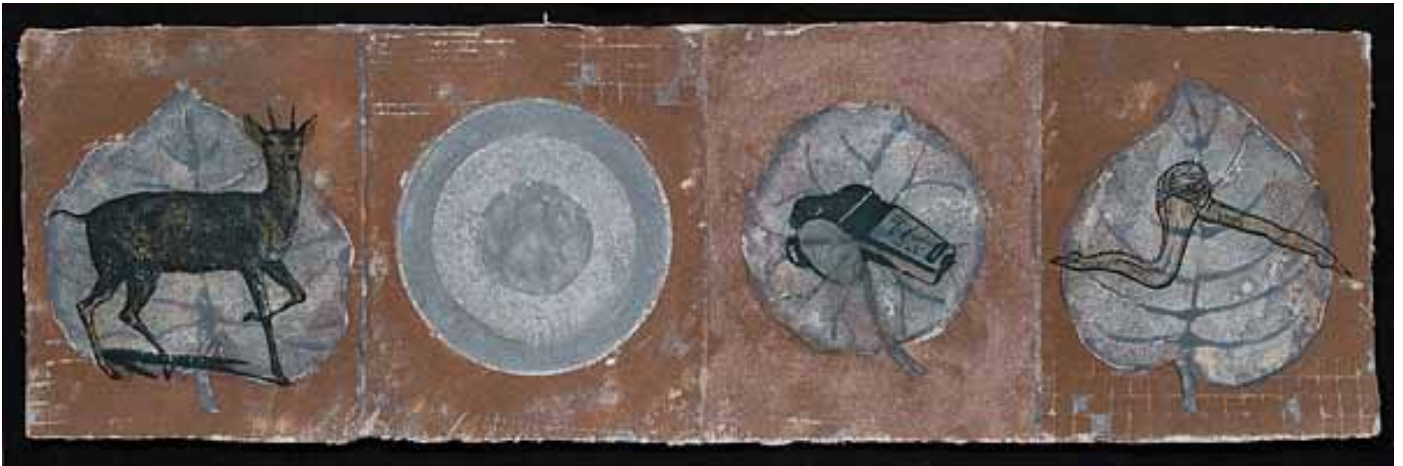
I am interested in the way we objectify memory, by means of public monuments that questions civilization: who are we, where do we come from and where are we heading. Today monuments seem empty and without reference points. This void enables a new and skewed look upon "the big narrative". Emanating from interconnected concepts, I work with the relation between nature and culture by sculpting animals and placing them in seemingly monumental structures. Using ephemeral materials from daily life as well as materials referring to a long tradition of three-dimensional work, these are structures without well-defined centers and works, in which stability and instability interacts. *Animal Locomotion, Plate 672 (Ox trotting)* is inspired by one of Eadweard Muybridge's pioneering works on animal locomotion from 1877/1878, by the same name. Traditionally a domesticated animal, the ox intermediate between man and nature and thus symbolizes a profound codependence and the ability to provide sustenance for ourselves. The sculpture points out a new aesthetic in late 19th century, the invention of scientific photography, and the way it has been instrumental



in objectifying and measuring animals and nature as a whole in relation to time and space. However, unlike the photographic gait analysis in which the hooves are elevated from the ground, in the sculpture all four legs are submerged into a square plinth that holds the same perimeter as the ox, this emphasizing the body as mass and weight and suggesting the ironic discrepancy between image and reality.

Born 1969 in Denmark, Peter Bottger received his MFA from The Sculpture Department at The Royal Danish Academy of Fine Arts, Copenhagen. His visual and conceptual vocabulary emerged through his focus on the points of intersection between architecture and sculpture. As former Head of The School of Restoration at the same academy, he has been involved in securing the highest quality when reconstructing sculptures, monuments and architectural ornaments that are part of the Danish cultural heritage. Currently living and working in Washington DC, Peter Bottger has exhibited in Europe and the US.

Georgia Deal



Exploring visual recollections and memory, this work attempts to break down the narrative to a more refined and skeletal state, where the images are not so much stories as junctures. I continue to work with handmade paper, as I find its inherent richness and tactility matches the phenomenon of memory, with its own vivid and textural impressions. Some works reference book formats yet are fragmented to represent a moment in time instead of a continuum.

MARKED, 2007, screenprint,
wax and pulp transfer on
handmade paper, 12 x 40"
(30.5 x 101.6cm)

Concepts of home, shelter, fear, and isolation are recurring themes in light of current geopolitical and environmental events. Humor and irony creep in as well. The work entails a variety of print processes on handmade paper. The tactility and the transparency of the process reinforces the themes I employ –the visible layers of printing mirroring the layered meanings the images evoke. The visual vocabulary suggests sets of binaries; local versus global, innocence versus conspiracy and tranquility versus anxiety.

Georgia Deal is a Washington, DC based artist who is Professor and Print-making Program head at the Corcoran College of Art + Design. She has been awarded residencies at the Yaddo Foundation, Saratoga Springs, New York; Lakeside Studios Chicago; and Dieu Donne Press in New York. Grants include Maryland State Individual Artist Grants, the Washington Project for the Arts and New York State Council of the Arts grants. She has conducted workshops at numerous national and international venues, including the Cortona, Italy program for the University of Georgia; Santa Reparata School in Florence, Italy; the Skopelos Foundation for the Arts in Skopelos, Greece; Penland School of Crafts, North Carolina; and the Paper & Book Intensive, Oxbow, Michigan. Collections include the Philadelphia Museum of Art, the Yale University Library, the Library of Congress, the Corcoran Museum of Art, the Duke Museum of Art, the John D. Wilson City Hall Art Collection, Washington, DC, and the Washington Print Club Collection, Georgetown University.



Robert Devers



From Hand to Mouth, 2010,
hand-built stoneware,
10 x 11 x 7"
(25.4 x 28 x 17.8 cm)

In this series of works, I am returning to a primary experience in ceramics that of pottery forms created with the pinch method. I am utilizing my hand as an armature by allowing forms to grow out of, and act as physical extensions of my body. They function as containers of tactile memory and feeling. The hand has been called the visible part of the brain and as such provides a symbolic link to the psyche and soul.

My piece, *From Hand to Mouth* provides a vessel for containment and contemplation of what we choose to consume... what are you having?

Robert Devers is an artist with a multi-faceted practice that includes ceramics, sculpture, painting, and photography. This range of practices is linked together by a love of traveling and working in different venues, which provides a continuous stimulus and challenge to the works he produces.

He maintains a studio in Mt. Rainier, Maryland and exhibits internationally. In addition, he is an Associate Professor of Fine Arts at the Corcoran College of Art + Design, where he is Coordinator of Ceramics and Study Away programs.

Ceramics has been his primary practice for many years, and remains the constant source for the points of departure into other mediums, as well as the point of return of the inspiration from the others.

Mr. Devers holds a Master of Fine Arts degree in Ceramics from the Cranbrook Academy of Art in Bloomfield Hills, Michigan, and a Bachelor of Fine Arts degree in ceramics from the Kansas City Art Institute in Kansas City, Missouri.



Lisa Dillin



Communal Drinking Source,
Documentation of the per-
formative object in use, 2013,
digital C-print on archival
fiber-based paper, 10 x 15"
(25 x 38 cm).

Other Information:

Communal Drinking Source
is made from: stainless steel,
plumbing fixtures, laminate,
artificial turf, and plywood.

The scale is 24 x 130 x 130"
(61 x 330 x 330 cm)

Through sculptural objects, my work explores the psychology of the individual in contemporary culture as contrasted with the primitive psychology of man, offering a synthesis that straddles both worlds and highlights the tension between our former *modus operandi* and our current status. With this project, *Communal Drinking Source* (CDS), I wish to explore this divide in relation to our cultural norms surrounding methods of locating and receiving water, an essential resource for human survival.

This art object simulates nature, becoming a surrogate for ponds, lakes, rivers and streams. *CDS* combines the experience of socializing by the water's edge with the



experience of an ordinary drinking fountain, an object that is ubiquitous in modern offices, schools, and public sites. This water fountain is functional, viewers are encouraged to interact providing an opportunity for individuals to connect through a shared experience. The implication that this and other works are designed objects—ready for mass production—magnifies the idea of a collective need for such objects and therefore a need or desire for contact with nature.

Born in Silver Spring, Maryland in 1976, Lisa Dillin is based in Baltimore Maryland. Dillin received an MFA from Cranbrook Academy of Art in Sculpture in 2006 and a BFA from Atlanta College of Art in Photography and Sculpture in 1998. Dillin is employed as an Adjunct Faculty member at the Corcoran College of Art + Design in Washington D.C. and Maryland Institute College of Art in Baltimore. Her work has been selected for exhibition at various venues including the Contemporary Museum in Baltimore, Washington Project for the Arts in Washington, D.C., Flashpoint in Washington, D.C., Artspace in New Haven, Connecticut, and Nurture Art in Brooklyn, New York. Dillin was selected as a finalist for the 2012 Sondheim Prize.

www.lisadillin.com/

Janis Goodman

Food Chain, 2013, oil on
wood panel, 24 x 24"
(61 x 61 cm)



Janis Goodman's work moves between the narrative and the deconstructed. The paintings and drawings are based on the laws of nature but governed by intuition and experience. Her work in recent years has explored the relationship between the environment, global shifts and the perception of constancy. Her palette and forms expand out in all directions suggesting chaos, impermanence and random activity. In addressing *Are We What We Eat?* she suggests in her painting *Food Chain* the humblest of relations that exist between the environment, the existence of species and the constant changing laws of nature.



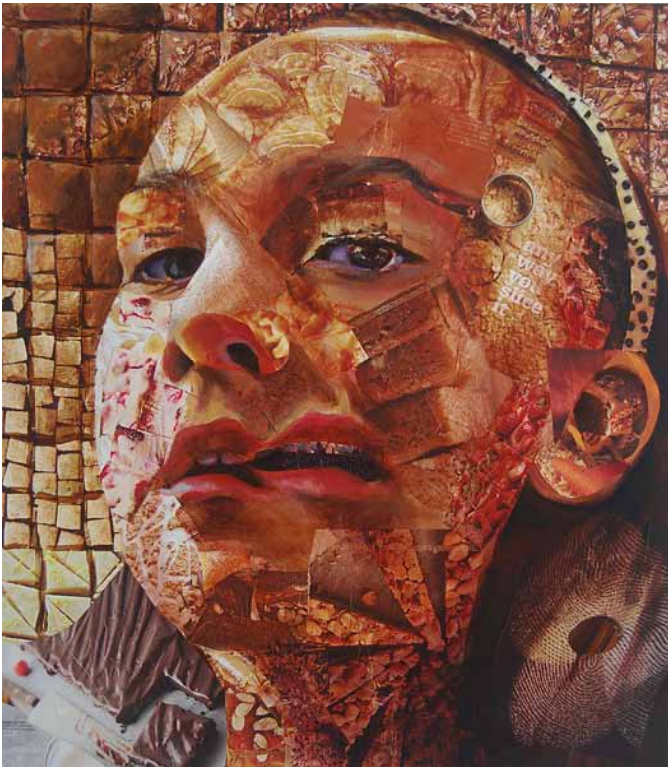
Janis Goodman, is a Professor of Fine Arts at the Corcoran College of Art + Design. She is the arts reviewer for WETA TV, *Around Town*, the Public Television Station in Washington, DC. Ms. Goodman is a recipient of DC Commission on the Arts Grants to Individual Artists as well as a National Endowment Exhibition support grantee. Ms. Goodman is also a founding member of the Workingman Collective group.

She is included in *North American Women Artists of the Twentieth Century: A Biographical Dictionary* by Nancy Heller and *Who's Who in American Art*.

She is represented by Thomas Deans Fine Art, Atlanta, GA; Reyes + Davis, Washington, D.C.; G Watson Gallery, Stonington, ME and Cohn Drennan Contemporary Art in Dallas, TX. Recent solo shows include Thomas Deans Fine Art, Atlanta; JK Gallery in Los Angeles; Reyes + Davis in Washington, D.C., and Michael Connor's Gallery in New York.

Janis Goodman's work is extensively represented in such American collections as: Mississippi Museum of Art, Hunter Museum, North Carolina Museum of Art, Corcoran Gallery of Art, Allen Memorial Art Museum, Hickory Museum of Art. Her work is also in permanent collections in Florence, Italy, Amsterdam, The Netherlands and London, England.

Jeff Huntington



You Are What You Eat (brownies), 2013, magazine clippings and acrylic on masonite, 34 x 30" (86.4 x 76.2 cm)



You Are What You Eat (sweet frost), 2013, magazine clippings and acrylic on masonite, 34 x 30" (86.4 x 76.2 cm)



Combining paint and collaged magazine images of desserts, the portraits included in this exhibition reflect the unhealthy relationship with food that many Americans have, which is contributing to epidemic levels of obesity, type-two diabetes, and other diet related diseases. Children especially seem trapped in the cycle of convenience, consumption, and craving, as they are powerless over the food they are raised on—food that is scientifically engineered with the express purpose of creating addictive responses in the consumer.

Jeff Huntington received a BFA in 1995 from the Corcoran School of Art and an MFA in 1997 from The School of the Art Institute of Chicago. His work has been exhibited nationally and internationally. Some awards received include The Elizabeth Greenshields Foundation Fellowship (Canada), The Jacob Kainen Award for Excellence in Figurative Painting, a Maryland State Arts Council grant and The Ethel Lorraine Bernstein Memorial Award for Excellence in Painting. Huntington is currently an adjunct faculty

member at the Corcoran in Washington, DC. His paintings are represented by Porter / Contemporary in New York City, Reyes+Davis Independent Exhibitions in Washington, DC, and The Annapolis Collection Gallery in Annapolis, Maryland.

www.jeffhuntington.com

Akemi Maegawa



Daruma with Heart-Tear,
2011, Ceramic and fabric,
20 x 20 x 15" (50 x 50 x 38 cm)

I often use Daruma figures in my works.

Daruma is a Japanese monk who became a symbol of perseverance because he never gave up until he reached his enlightenment even though he lost his arms and legs after years of meditation. Daruma papier-mâché doll is popular in Japan to be used for a motivation tool to achieve one's goal. People buy a Daruma doll which does not have pupils drawn. Once a person decides his goal, he fills up one eye of Daruma. Then leave the Daruma in the area where he sees it everyday. When his goal is achieved, the other eye of Daruma will be filled. Daruma with both eyes open is a symbol of achievement.

My work *Daruma with Heart-Tear* is sitting on a blue cushion meditating like being in the sky with his eyes closed. The Daruma looks like very happy

and calm but a heart shaped tear and closed eyes suggest that there is sweet pain behind the happy thought and difficult task that cannot be achieved easily. In our daily lives sometimes everything looks great but the sustaining the energy and healthy thought is always challenging and it takes tremendous effort to achieve such a goal.

Maegawa received a BFA from the Corcoran College of Art + Design in 2005, and her MFA in Ceramics from Cranbrook Academy of Art in 2007. Specializing in sculpture and ceramics, Akemi has received many awards from the Corcoran and Cranbrook, including the Anne and Ronald Abramson Award for Excellence in Ceramics, and the Ceramics Genius Award. She is an adjunct faculty at Corcoran College of Art + Design teaching ceramics studio courses. Akemi lives and works in Washington, D.C. She has exhibited in the US, Europe and Japan.



Sebastian Martorana



Ode to Ice Cream: Häagen-Dasz Strawberry Old,
2008, talc, container, spoon, 4 x 5 x 8" (10 x 13 x 20 cm)



Ode to Ice Cream: Sharon's Sorbet, 2008, alabaster,
container, spoon, 10 x 4 x 5" (25 x 10 x 13 cm)

In one sense, these pieces from the series “Ode to Ice Cream,” are an exploration of the way we perceive certain manufactured products. For instance, ice cream doesn’t look like anything. We know it is ice cream because it is a container that says “Ice Cream” on it.

However, on a more significant level, they are an artistic reaction. As a result of my training as a stone carver, much of my early work was heavily influenced by the traditional themes found in monumental memorial work—war, loss, grief, death. In this context, they are essentially anti-monuments. They are memorials to the small happy moments in life—which are just as significant as the sad ones. In these moments, this food is a bit of happiness, and we are what we eat.

Sebastian Martorana received his BFA in illustration from Syracuse University, where he also studied sculpture, including a semester of study



in Italy. After graduating he became a fulltime apprentice in a stone shop outside of Washington, DC, before moving to Baltimore to earn his MFA at the Maryland Institute College of Art's Rinehart School of Sculpture.

Following graduate school Sebastian founded Atlantic Custom Carving, LLC. His current studio is housed in the stone shop at Hilgartner Natural Stone Company in downtown Baltimore where he stays busy with commissioned carving and restoration as well as his own sculptural work. He is also an adjunct professor at the Maryland Institute College of Art in Baltimore and the Corcoran School of Art in DC.

Most recently Sebastian's sculptural work was featured in "40 Under 40: Craft Futures," the 40th Anniversary exhibition of the Renwick Gallery of the Smithsonian American Art Museum. His sculpture is now part of the museum's permanent collection.

Sebastian lives and works in Baltimore, Maryland with his wife Amanda, and son, Gian Carlo.

J.J. McCracken

- eating clay casts of vegetables in large quantities
- hauling water in vessels that spill
- wearing a steel gag and using the body to thaw text frozen in a sheet of ice

These are some of the challenges J.J. McCracken's performers face as they activate the installations she designs and builds. Characters are desperate for nutrition, but consumption is empty (non-nutritious) or altogether foiled. Workers build, and their product decays in front of them. Any sense of achievement is only momentary.

"I don't set out to make work about suffering. I don't love asking my audience to watch me suffer. I am just so angry at my own impotence—I feel too small to make a difference. From inside my own perspective, my labor is huge and taxing. But it makes little dent in the wider world, and I have yet to find another way to apprehend these terrible observations of things around me... I am looking for triumph (and beauty) in the grimy, snotty reality of perseverance."



Recent projects include *Thirst, and the Martyr*, a 7-hour endurance performance focused around a polar struggle between two characters tethered together and unwilling to compromise.

"The Martyr is at once a hoarder and a provider.

She may be viewed as opposing sides of the same character, at war with each other. Or, she is two individuals at odds, refusing compromise and unable to work together.

By examining actions of self-service, self-sacrifice, and self-centeredness, *Thirst, and the Martyr* questions the availability and distribution of resources critical to our survival on this planet.

Hope is challenged but not fully extinguished as the struggle continues."

ABOVE LEFT AND RIGHT:

Thirst, and the Martyr, 2011,
documentation of performance
(one of twelve projected
images; prints available)

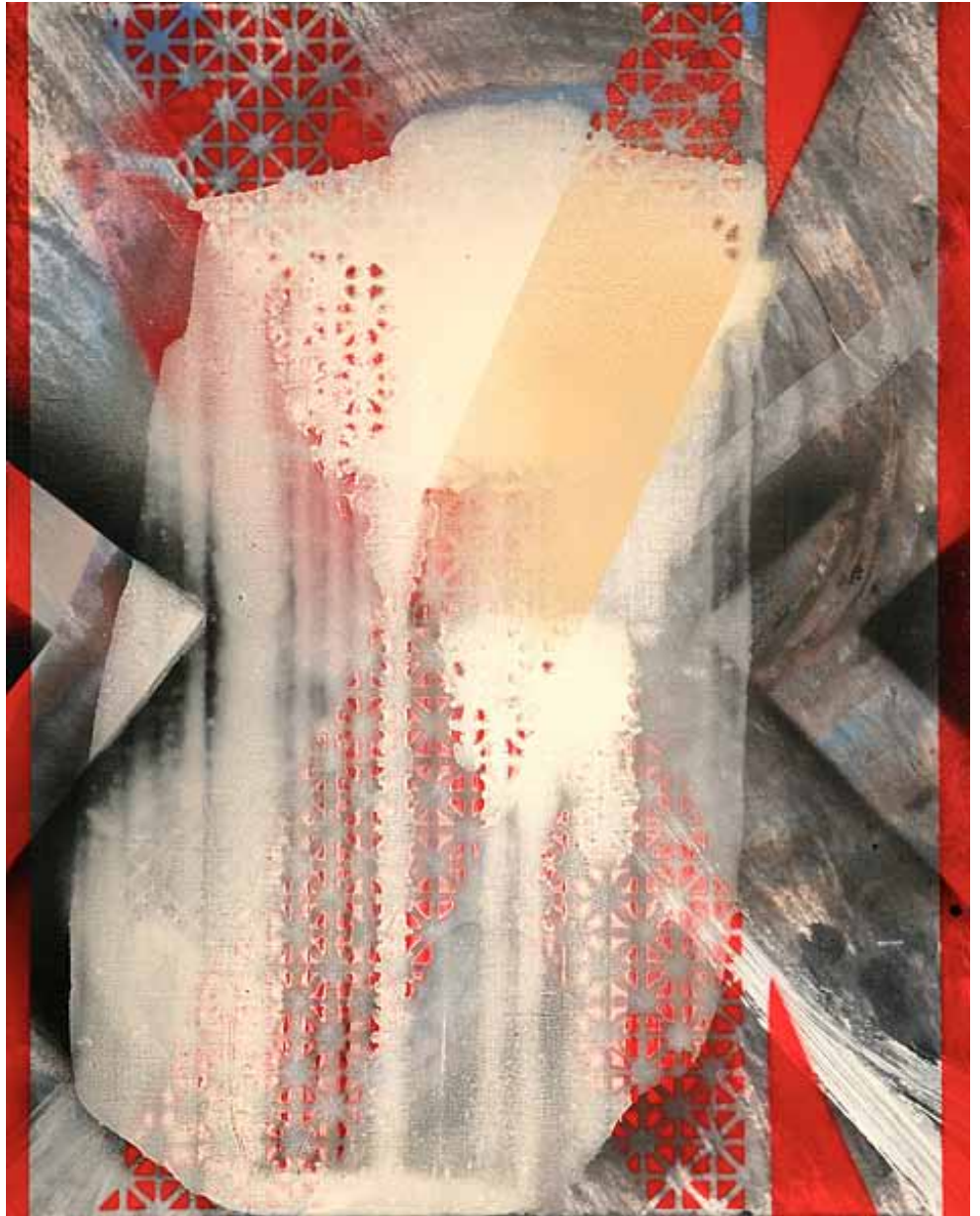
TOP RIGHT: J.J. McCracken

J.J. McCracken received a B.A. in Anthropology from the College of William and Mary in 1995, an M.F.A. in Studio Art from The George Washington University in 2005, and attended the Skowhegan School of Painting and Sculpture in 2012. She is currently building large scale projects with the generous support of a position as Artist-In-Residence at Red Dirt Studio in Mt. Rainier, Maryland. She is the recipient of numerous awards and grants, recently including a Louis Comfort Tiffany Foundation Award, a Maryland State Arts Council Individual Artist Award, and a grant from the Puffin Foundation.

<http://jjmccracken.com/>

Maggie Michael

The Perfect X, 2011-2013, ink
enamel and spray paint on
linen, 20 x 16" (50.8 x 40.6 cm)



Maggie Michael was born and raised in Milwaukee, Wisconsin. She lived and worked in California and currently lives and works in Washington, D.C. Michael's studio is between the Potomac and Anacostia Rivers, which are essentially between political and cultural paradigms within one city in one nation. Current projects, work, and paintings mediate double entendres, like a swinging door, between existential, linguistic, and political unions. The work for *Sustainability and Art* is *The Perfect X*. There is no such thing. Albeit the crossing of two lines is an actual event, the capturing or naming of what is there (somewhere) is debatable and shifts with perspective. An X is a distinct sign, a sign of a particular person, place, thing, or state that is (to be) found, achieved, conquered, kissed, dismissed, or crossed out with a stylus fencing towards the ultimate erasure. While the first line of an X could



be incidental, the second is an assertion. Certainty. The X in *The Perfect X* is clouded, masked in sfumato, and not necessarily a romantic veil. What kind of assurance and certainty are desired or needed to be exquisitely united in the sexy, tight crossing point of an X? What nation, family, couple or generation can sustain such desire, certainty and hope for being that which is found or united, after all?

Michael holds an MFA from American University, an MA from San Francisco State University and a BFA from the University of Wisconsin, Milwaukee. She has completed an Artist Research Fellowship with the Smithsonian Institution and an Artist Residency at the Hirshhorn Museum and Sculpture Garden, both in Washington, D.C. Michael also participated in Jan Verwoert's residency *Why Are Conceptual Artists Painting Again? Because They Think it is a Good Idea* at the Banff Centre for the Arts in Alberta, Canada.

Jonathan Monaghan

Rainbow Narcosis, 2013, CGI
animated HD film,
dimensions variable



Jonathan Monaghan works with high-end digital technology used by Hollywood, advertising and video games, to create other-worldly, ambiguous storylines that seduce only to unsettle. Their bizarre, disjointed narratives draw as much on the past and mythology, as on science fiction and contemporary culture. It is unclear what his stories mean, where they lead or what the moral is. They draw on the human need for beauty and epic heroism. But there is a nightmarish edge in which we remain trapped in an endless loop of seductive but ultimately vacuous simulation where meanings don't quite materialize.

Jonathan Monaghan (b. New York, 1986) is an interdisciplinary artist working with computer animation and 3D printing.

His work has been presented

in numerous venues such as the BFI Southbank in London, the International Rotterdam Film Festival, the Today Art Museum in Beijing, the Hirshhorn Museum in Washington D.C., and the Anthology Film Archives in New York. He has lectured at Ravensbourne College in London, and Tsinghua University in Beijing, in addition to being a U.S. Speaker and Specialist selected by the U.S. Department of State. Jonathan's work has been featured in the *Washington Post*, *DC Magazine*, *Washington City Paper*, and *TimeOut NY*. His 2011 3D printing MakerBot Artist Residency was featured on the *Colbert Report*, Bloomberg News, and NYC TV.

www.jonmonaghan.com · jon@jonmonaghan.com



William Newman



Honey Bee, 18 x 18", oil on
wood—mounted on—*Home*,
36 x 36", photograph printed
on 'Baryta' paper, 2013

The honeybee traveling through a magical cloud of sparkling pheromones searches for nectar and pollen and in doing so pollinates many flowers of plants that provide our food. When we eat these foods we are ingesting the magical journey of the bee.



William A. Newman is the Carolyn S. Alper Professor of Contemporary Art / Fine Art, Drawing and Painting, Computer Graphics at the Corcoran College of Art and Design, Washington, D.C.; MFA, University of Maryland; BFA, Maryland Institute College of Art. He is represented by Adamson Gallery, Washington, D.C., where his paintings were featured in a solo exhibit, "The Nest," and his Sculptures in a solo exhibit "OUROBOUROS". Nineteen new paintings from the *Photo/Painting Series* will be shown in Washington in the Fall—paintings on top of his photographs, most much larger than 'HB on H'

www.williamanewman.com

Denis O'Neil



Mirror Wall 1997, completed
2012, edition of 13, wax and
pigment screen print on
Arches 88 paper, 15 x 10.5",
(38 x 27 cm)

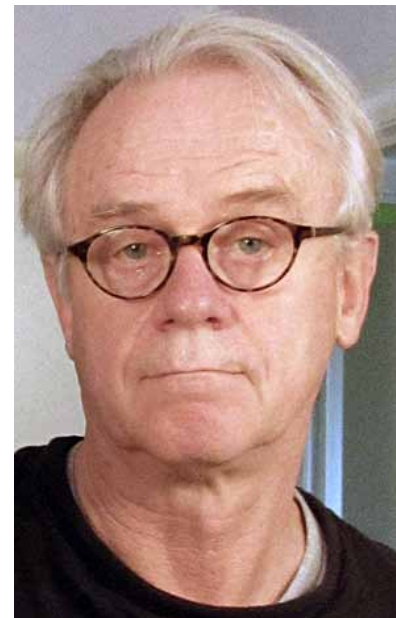
Sustenance and Art, are words that can be interchangeable in meaning and placement. The screen print, *Mirror Wall 1997* represents a section of the studio's bathroom wall spontaneously painted with iconic images by four of the first visiting artists, three from Russia and one from Washington, D.C. on their initial visits in the Fall of 1997. These images both mark a place and

time at the studio and ground their work and ideas with others who came before or would come after them for the next 10 years.

Dennis B. O'Neil is professor of Art in the Fine Arts Department at the Corcoran College of Art + Design. He received his BA from Muskingum College in 1969 and graduate studies in Printmaking at Ohio University, Athens, Ohio. 1969-70. In 1973, O'Neil founded the non-profit Hand Print Workshop International, (HPWI) a collaborative printmaking studio in Alexandria, Virginia. In 1991 he co-founded the non-profit Russian-American printmaking workshop, Moscow Studio in Moscow, Russia, until 1996. Grants received by O'Neil for the workshop include: the NEA, Trust for Mutual Understanding, and USIA's "Arts America Program," among others.

O'Neil organized museum exhibitions around HPWI projects, including, *The View from Here* at the State Tretyakov Gallery, Moscow, in December, 2000. His works and those of his artists have been featured in numerous exhibitions, including the 2007 MoMA exhibition, *Eye on Europe*. The Library of Congress and other museums collect these works for which his studio is known.

Mr. O'Neil is a leading force in redefining the nature and use of contemporary screen-printing today. This adaptable medium continually transforms itself and its relationship to all other forms of image making. Many of the strategies in use at the studio were developed in Russia in a time of limited resources by, improvisation and experimentation.



<http://hpwi.org/>

David Page

Gavage, 2013, enameled
spoon, felt, vinyl, thread,
steel, hardware, 20 x 8 x 2"
(51 x 20 x 5cm)



We eat, we are fed and we
feed others.

Food is a necessity, an
indulgence, an escape,
a memory, a means of
seduction, and a distraction.

We currently incarcerate 166
prisoners at Guantanamo
Bay, beyond the reach of
our own laws. 100 are on a
hunger strike, if a prisoner's
body-mass index falls below
the healthy range, he is
strapped down to a chair or
gurney and a feeding tube is
inserted through a nostril.
After the procedure, he is
further restrained to ensure
that he does not induce
vomiting. The United Nations
Commission on Human
Rights has described this
practice as torture.

Food is also tool, a weapon,
a punishment and an
instrument of torture

Born in Cape Town, South
Africa, David Page earned
a National Diploma in Fine
Arts from the Cape Technikon
in 1986 and received an
MFA from the University of
Maryland, College Park in
2002.

Recent solo shows include *God and Lunchmeat* at Old Dominion University
and *Staan Nader, Staen Terug!* (come closer, get away!) at Stevenson
University.

Group shows include *Familiar/Peculiar* at Jordan Faye Contemporary
in Baltimore; *Simultaneous Presence, Sculpture* at Evergreen 6, Outdoor
Sculpture Biennial, Evergreen Museum & Library, Baltimore, Maryland



and *Bad Ideas Dead Ends and Guilty Pleasures* at the Hamiltonian Gallery, Washington D.C..

Awards include the Maryland State Arts Council's Individual Artist Award in 1996, 2007, 2009 and 2012, the Trawick Prize in 2004 and the University of Maryland's Art for Peace Award in 2001, which included the commission of a small sculptural object that was presented to Nelson Mandela upon his visit to the university.

Mr. Page teaches at American University and the Corcoran College of Art and Design in Washington D.C. and lives in Baltimore with his wife (and jewelry designer) Lauren Schott and pit-bulls, Mavis and Voltaire.

Alex Peace



This piece is a meditation on the growing practice of modifying the foods we eat. At the fruit stand we will find plumper brighter selections, as they must compete with the color of advertisement. Painting with paper pulp, I was reminded of the fleshy interiors of traditional fruits; the texture, the pattern, the color, the taste, the experience. Just as the choices are made for the painting, the alarming reality is the subtle ease and ability for the choosing of heredities.

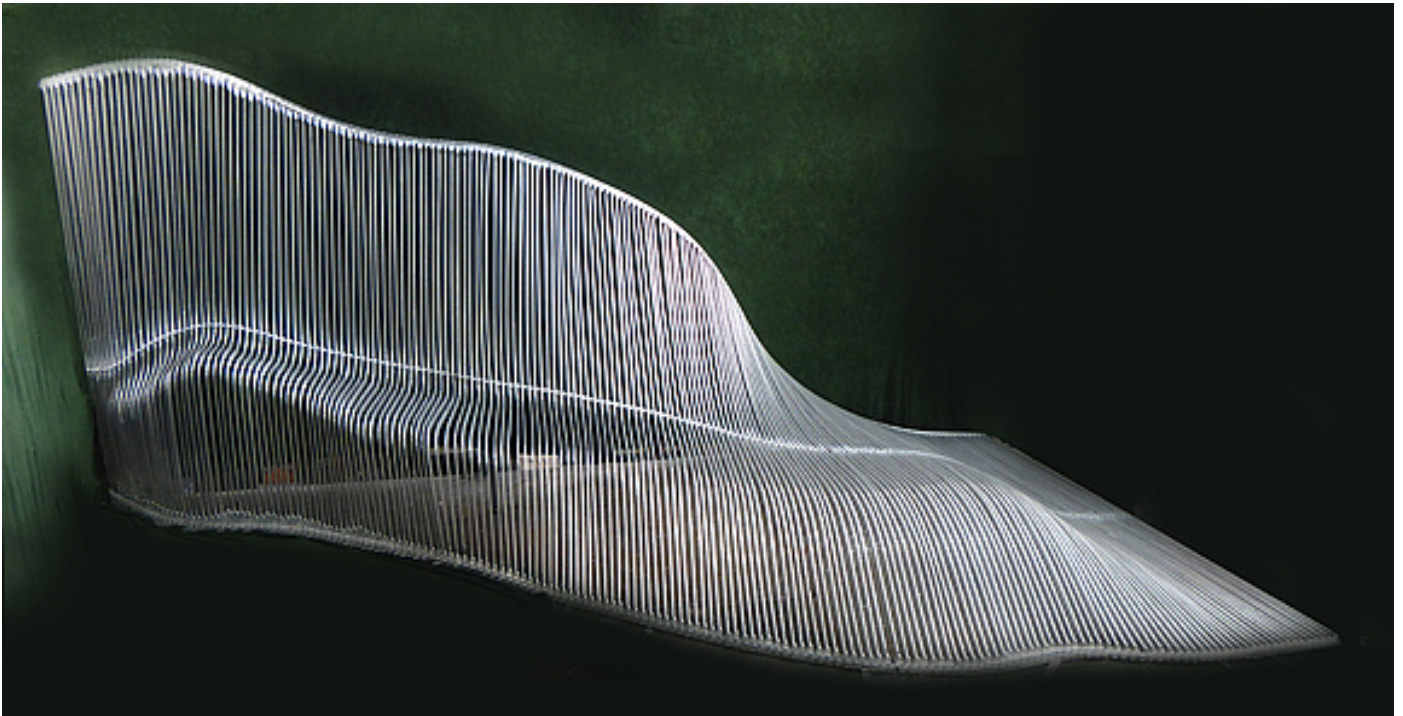
The designer fruit.



Designer Fruit, 2013, pigment, paper, glue on linen, 24 x 18" (60.9 x 45.7 cm)

Alex Peace (b. 1984) is a Painter and Printmaker. He has developed his unique perspective through many formative years as an internationally recognized graffiti artist. He holds a BFA from the Herron School of Art & Design as well as an MFA from the University of Maryland. His work has been shown internationally and is included in various public and private collections such as the Indianapolis Museum of Art, the Indianapolis Museum of Contemporary Art, Artworks Cincinnati, Ohio, and the Borschoff Collection, Indianapolis, Indiana. He is currently living and working in Washington, D.C.

Davide Prete



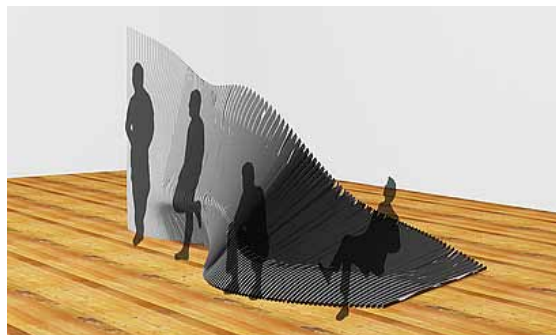
The sculpture *Convivio* was made with the contribution of Prete Srl from Treviso. It is about the study of the human body in different nutritional positions.

We humans feed ourselves in different positions often dictated by what we have to do, our social and cultural surroundings. A business person will mostly eat standing up, or two friends meeting in a park will sit on a bench to eat and talk. Historically our ancestors, went from eating sitting on the floor to the Etruscans and Romans eating lying down on a bench.

In our times, we in the western world most often eat seated at a dining table for family meals but during the day due to our frenetic lives, many of us tend to eat on the go, between meetings, standing and leaning on a wall.

With *Convivio*, I wanted to connect all the different seating and standing positions (from sitting on the floor to leaning on the wall) to create a wave that smoothly connects infinite ways to rest.

Born in Treviso, Italy, Davide was introduced to the art of metalsmithing by his father, Alessandro. Later, when he was studying at the Institute of Art in Venice, he met Toni Benetton.



ABOVE *Convivio*, 2013, painted aluminum, 157 x 72 x 72" (400 x 185 x 185cm).

With the collaboration of Prete Srl, Treviso, Italy.

LEFT *Convivio* concept

Through this meeting, Davide had the first experience with large scale sculptural projects, and fell in love with sculpture.

In 2003 he obtained his degree in architecture at the IUAV (University Institute of Architecture of Venice), Italy.

In 2010 he earned his Master of Arts and Master of Fine Arts in Sculpture from Fontbonne University, Saint Louis, where he studied under the guidance of Hank Knickmeyer and developed a personal sculptural process, mixing traditional metal casting and new technologies such as 3D printing and laser scanning.

In 2010 Davide moved to Washington, DC and started working as adjunct professor of Fine Art. Currently he works at the Corcoran College of Art + Design as Sculptor Coordinator and professor of Metalsmithing and Sculpture and New Technologies.

His work has been shown at national and international venues (Italy, Germany, Czech Republic, England and the USA) and urban scale sculptures are installed in Italy and USA.

www.davideprete.com
davide@davideprete.com



Lynn Sures

Hungry, 2013, forged steel,
handmade pulp-painted
paper, embroidery, 20.5 x 16"
x variable width (51.3 x 40
cm. x larghezza variabile)



I am a multidisciplinary artist in drawing, printmaking, papermaking, ceramic sculpture, encaustic painting, artist's books, and forged steel.

In the studio I relive an aspect of a place or experience—a narrative, the course of the sun; a sensation—redefined with the inexactitude imparted by memory.

The sciences of geology, anthropology, and physics guide me. They deal with forces on grand and minute scale, with time perception, with our evolutionary development, and with our understanding of the world and the universe. They can take me through geologic time, or to observe molecular activity.

My work speaks for us fragile and temporary humans—our potent taste for existence. The work “Hungry” alludes to the physiology of Hunger, calling out to us that we are alive. Hunger persists. It is like the beat of the heart, insistent, measurable as a life sign, manifesting spikes that ebb and flow.

Recent solo exhibitions include *De La Tierra* at Universidad Nacional Autonoma de Mexico in Mexico City, Mexico; *Navigating Below the Surface* at Isik University, Istanbul, Turkey; and *Body Art* at the Fortezza Medicea Girifalco di Cortona, Italy. The United States Department of State, the US Library of Congress, Yale University, and the American Museum of Papermaking include Lynn’s work in their collections, and her artist’s books appear in several published collections. She has exhibited and created works for international events in Australia and Japan; and in Sri Lanka, where she was chosen as a U.S. State Department American Artist Abroad. Lynn has just completed a commissioned edition of woodcuts on handmade paper for the University of Chicago. Awards include grants from her home state of Maryland and from the George Sugarman Foundation, California. Lynn is a Professor, and Chair of the department of Fine Arts at the Corcoran College of Art + Design.

www.lynnsures.com

Catherine White



Blue Cup Box, 2009, stoneware,
davy board, book cloth,
paper, acrylic paint,
H 9 x W 11 x D 10" (23 x 28
x 25.4 cm); closed H 3.5 x W
4.75 x D 4.75" (9 x 12 x 12 cm)

Catherine White has been described in *American Ceramics* as “an artist extraordinarily sensitive to surface, color, and texture.” White’s cup boxes induce greater attention to acts of sustenance. The closed box initially creates anticipation and increased focus. Opening and unfolding the box stimulates a ritual performance, heightening one’s consideration of the mundane act of drinking, no matter the liquid. With a moment of receptivity and simplicity, an awareness of how we hold things or bring them to our lips, sustenance transcends mere nutrition to become an aesthetic experience of memory, anticipation, and reflection.

For Catherine, clay work is intertwined with a daily practice of drawing, painting, and collaging on paper. Firing her ceramics in both a gas kiln and a woodfired anagama kiln, White exploits both surface and form while remaining within the sphere of physical function, ranging from intimate



cups to large coiled jars. Objects are often roughly layered with white slip and celadon glaze or stripped to essentials if woodfired.

White, a full-time artist potter since 1984 currently lives and works in Warrenton, Virginia. She has been in more than seventy exhibitions in fifteen states, most often exhibiting in New York City and Washington, DC. In 2012, Whiteness to Nothingness, an exhibit at Omen Azen, an intimate Japanese restaurant in New York City, celebrated 30 years of collaboration. Commissions have included poem plates that were given by President Obama to Ellen Johnson Sirleaf, the President of Liberia, and tea canisters made for the First Lady, Michelle Obama, as gifts for diplomatic spouses in honor of the 65th anniversary of the United Nations General Assembly.

White's work is included in both the Renwick and Sackler Galleries of the Smithsonian Institution in Washington, DC. White teaches ceramics at the Corcoran College of Art + Design in Washington.

www.catherinewhite.com

Cristian Wicha



An award winning industrial designer, woodworker, photographer and sculptor from the Washington, D.C. area Cristian Wicha has been designing furniture for production for the past 16 years.

Having received a BFA from the Corcoran in 1991 with a focus in sculpture and furniture design he went on to earn an MFA in Industrial Design from the Rochester Institute of Technology. Cristian began teaching at the Corcoran School of Art in 2001 under the wing of his professor and mentor Rick Wall.

From 1996 to 2009, Mr. Wicha was an in-house designer for BDI, a Chantilly based contemporary furniture company, producing a multitude of designs, some of which, are still in production.

Currently an independent designer, Cristian continues to license designs and produce commissioned pieces. Most recently he is branching into restaurant design for a DC based national sushi chain.

Exalted Bench, 2013,
Ambrosia maple, stainless
steel 72 x 15 x 14"
(182 x 38 x 35 cm)

Photo Credits

Patricia Autenrieth

Daily Salt, 2013, inkjet, 11 x 34"
(28 x 86.4 cm)

Photo: The Artist

Portrait Photo: Raya Bodnarchuk

Rushern Baker IV

Untitled, 2012, acrylic and spray-
paint on canvas, 30 x 22"
(76.2 x 55.9 cm)

Photo: The Artist

Portrait Photo: Gari Askew

Lisa Blas

Autoportrait, v. 24, 2012, post
card stock on music paper,
framed, 13 x 9.58 x 1"
(33 x 24.3 x 2.54 cm)

Autoportrait, v. 23, 2012, post
card stock on music paper,
framed, 13 x 9.58 x 1"
(33 x 24.3 x 2.54 cm)

Autosculpture, 6, 2011, lightjet
print on Hahnemüle archival
paper, framed, 18 x 14 x 2"
(45.7 x 35.6 x 5.1 cm)

Photos: The Artist

Portrait Photo: Thierry De Duve

Raya Bodnarchuk

Through Time, 2013, enamel
spray paint on BFK Rives paper,
22.5 x 18.5" (57 x 47 cm)

Photo: The Artist

Portrait Photo: Pat Autenrieth

Peter Bottger

Animal Locomotion, Plate 672
(*Ox trotting*), 2013, hydrocal,
24 x 13¾ x 7"
(61 x 35 x 18cm)

Photos: The Artist

Georgia Deal

MARKED, 2007, screenprint, wax
and pulp transfer on handmade
paper, 12 x 40" (30.5 x 101.6cm)

Photo: Quicksilver Photographers

Portrait Photo: Tom Ashcraft

Robert Devers

From Hand to Mouth, 2010, hand-
built stoneware, 10 x 11 x 7"
(25.4 x 28 x 17.8 cm)

Photo: The Artist

Portrait Photo: Sean Kelly

Lisa Dillin

Communal Drinking Source,
documentation of the performa-
tive object in use, 2013,
Digital C-print on archival fiber-
based paper, 10 x 15"
(25 x 38 cm).

Photos: The Artist

Janis Goodman

Food Chain, 2013, oil on wood
panel, 24 x 24" (61 x 61 cm)

Photos: The Artist

Jeff Huntington

You Are What You Eat (sweet
frost), 2013, magazine clippings
and acrylic on masonite, 34 x 30"
(86.4 x 76.2 cm)

Photo Credits

Jeff Huntington

You Are What You Eat (brownies),
2013, magazine clippings and
acrylic on masonite, 34 x 30"
(86.4 x 76.2 cm)

Painting Photos: The Artist
Portrait Photo: Chan Chao

Akemi Maegawa

Daruma with Heart-Tear, 2011,
ceramic and fabric, 20 x 20 x 15"
(50 x 50 x 38 cm)

Photos: The Artist

Sebastian Martorana

*Ode to Ice Cream: Haggen Dasz
Strawberry Old*, 2008, talc,
container, spoon,
4 x 5 x 8" (10 x 13 x 20 cm)

Ode to Ice Cream: Sharon's Sorbet,
2008, alabaster, container, spoon,
10 x 4 x 5" (25 x 10 x 13 cm)

Photos: Amanda Martorana

J.J. McCracken

Thirst, and the Martyr, 2011,
documentation of performance
(one of twelve projected images;
prints available)

Photos: Margaret Boozer

Maggie Michael

The Perfect X, 2011-2013, ink
enamel and spray paint on linen,
20 x 16" (50.8 x 40.6 cm)

Photo: Dan Steinhilber
Portrait Photo: Audrey Walen

Jonathan Monaghan

Rainbow Narcosis, 2013, CGI
animated HD film, dimensions
variable

Photos: The Artist

William A. Newman

Honey Bee, 18 x 18", oil on
wood—on—*Home*, 36 x 36",
photograph printed on 'Baryta'
paper, 2013

Photo: Vulture Graphics
Portrait Photo: Tom Wolf

Dennis O'Neil

Mirror Wall 1997, completed
2012, edition of 13, wax and
pigment screen print on Arches 88
paper, 15 x 10.5", (38 x 27 cm)

Photo: The Artist
Portrait Photo: Anonymous

David Page

Gavage, 2013, enameled spoon,
felt, vinyl, thread, steel, hardware,
20 x 8 x 2" (51 x 20 x 5cm)

Photo: The Artist
Portrait Photo: Stewart Watson

Davide Prete

Convivio, concept drawing;
Convivio, 2013, painted aluminum,
157 x 72 x 72"
(400 x 185 x 185cm).

Photo: The Artist
Portrait Photo: Salina Jounal,
May 9, 2013

Photo Credits

Alex Peace

Designer Fruit, 2013, pigment,
paper, glue on linen, 24 x 18"
(60.9 x 45.7 cm)

Photos: The Artist

Lynn Sures

Hungry, 2013, forged steel,
handmade pulp-painted paper,
embroidery, 20.5 x 16" x
variable width (51.3 x 40 cm. x
larghezza variabile)

Photo: Mark Gulezian,
Quicksilver Photographers
Portrait Photo: Petronella J.
Ytsma

Catherine White

Blue Cup Box, 2009, stoneware,
davy board, book cloth, paper,
acrylic paint, H 9 x W 11 x D 10"
(23 x 28 x 25.4 cm);
closed H 3.5 x W 4.75 x D 4.75"
(9 x 12 x 12 cm)

Photos: Warren Frederick

Cristian Wicha

Exalted Bench, 2013, Ambrosia
maple, stainless steel,
72 x 15 x 14"
(182 x 38 x 35cm)

Photos: The Artist



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Corcoran Gallery of Art, Atrium - Washington DC
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