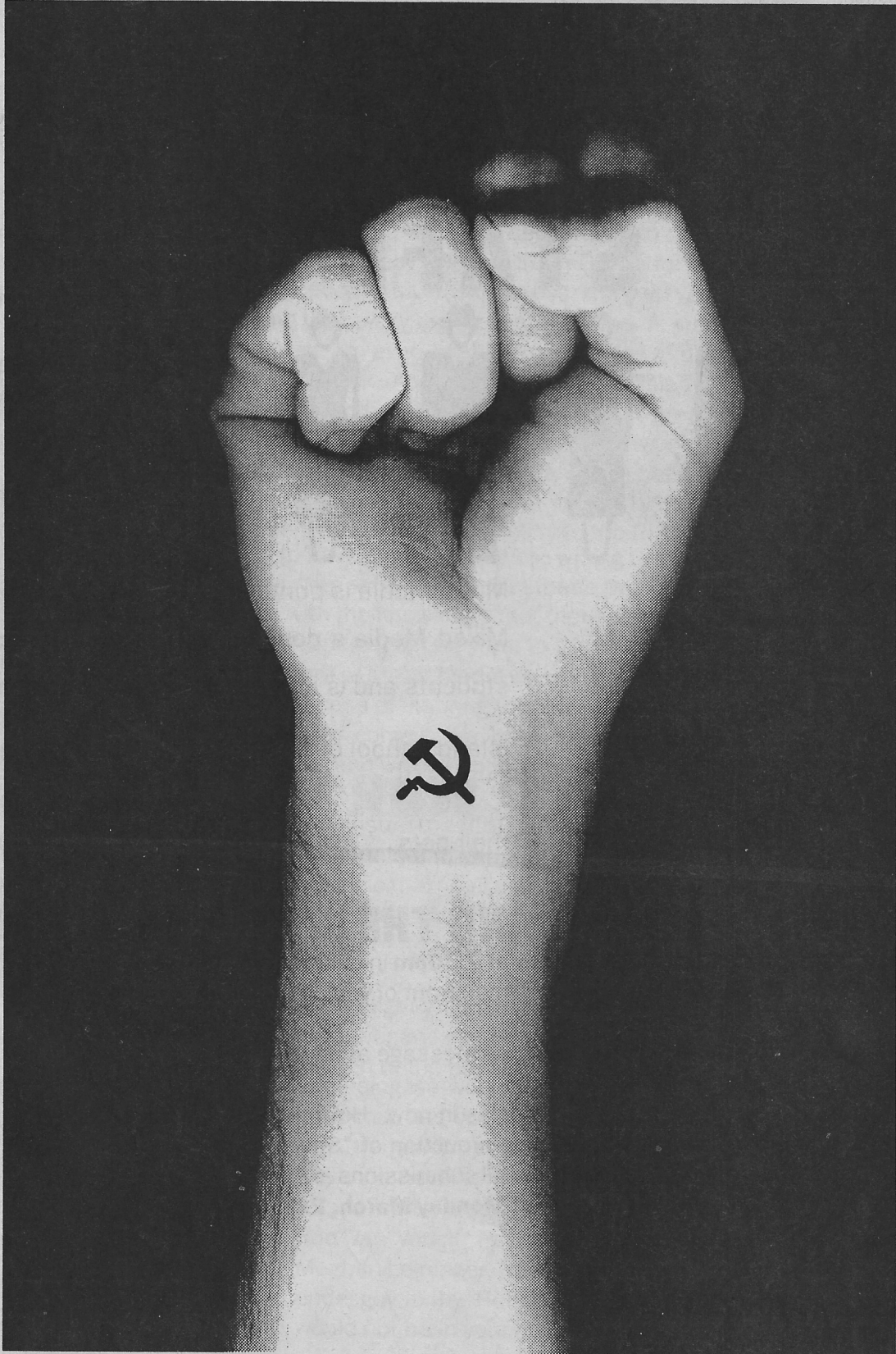


MIXED MEDIA



VOLUME 1

ISSUE 1

CENSORSHIP?

NOTICE

AS PUNISHMENT FOR AN IMAGE
THAT SOME HAVE FOUND
OFFENSIVE THE SENIOR PAINTING
OPENING HAS BEEN MOVED BACK
ONE HALF OF AN HOUR.

WOODS-GERRY GALLERY
6:30PM-7:30
TONIGHT

NO REFRESHMENTS WILL BE SERVED AS
THEY COULD BE CONSTRUED AS BEING
CELEBRATORY IN NATURE. INSTEAD A
DISCUSSION ABOUT RACISM AND
COMMUNITY WILL BE HELD AT 6:00PM,
WOODS-GERRY GALLERY WHICH YOU ARE
MORE THAN WELCOME TO ATTEND

RESPONSES: BOX E-8

NINE

MIXED MEDIA

VOLUME 5

ISSUE
2



Keeping it real

ADVISORY
EXPLICIT CONTENT

RISD PUBLIC SAFETY IN THE Y

LETTER TO THE EDITOR

stuff

How much of a working artist's community is this? One of RISD's most well-advertised features is the creative environment in which we all thrive, supporting and nurturing the arts. A recent physical conflict involving a FAV student and RISD public safety brings forth the reality of our community and the importance of spontaneity in art our school fails to recognize.

Last Tuesday, upon exiting the art history lecture in the auditorium with the rest of the freshman parade, I witnessed a student blocking off traffic at the crosswalk across South Main as he filmed a stop motion animation picture of a roughly 5x5' box made up of window panes. (Or was he taking advantage of the fact that the traffic would be blocked off anyway by the hundreds of students crossing the street at exactly the same time?) As public safety officers pulled up, quite a crowd had gathered around to watch the filming. A public safety officer blocked the view of the camera as he questioned the student about whether or not he had permission from RISD public safety to shoot this film. The student said he did have permission and continued shooting the film around the public safety officer. The public safety officer continued to obstruct the frame of the camera insisting the student stop shooting immediately. Some say the student struck the officer, some say the student lost his balance and both fell over, but next thing I saw was both of the people on the ground, and the public safety officer had the student in a chokehold using his nightstick. A group of students burst through the circle the hundreds of students had formed around the film site and pulled the two apart, the student packed up his glass box and equipment, and ended his film shoot promptly.



**CAUSE YOU KNOW, ST
...MAN, THEY'RE**

SAFETY AR 2000



ENTS THESE DAYS...

RAZY!

Over a week after the incident, I went to public safety to obtain a copy of the report filed by public safety officers. Paperwork, even after such a great time period, had yet to be filed, and Director Tillman made it dramatically clear to me that I'd be doing a disservice to the public if I did not print the absolute facts. He refused to allow me even a glance at an incomplete report because he did not want to misinform me. However, seeing how I was also unable to get in contact with the student involved, this report is not really informed by either side. So my apologies, Director Tillman, the article is being written despite your sentiments. The real reason why I'm writing this article is because hundreds of students saw this event take place, and while reactions to the disruption of both the student's film and the traffic differed, the conflict at the heart of the situation remains the same.

In the case of this FAV student, the easy submission of a form stating his intent when blocking off traffic on South main could have prevented the outrageous confrontation that took place. However, the violation of public safety's simple laws and the violation of a student's right to public art (regardless of traffic) raise an interesting question. Is the obligation to protect the student body and the public from potential reactions to spontaneous art more important than the creation of spontaneous art itself? And does RISD authority have the right to control contrived OR spontaneous art using physical force? Or is it the student's own responsibility to deal with the consequences of permit-less public art like the RISD students in arrested in Boston earlier this year had to? Watching four or five boys intervene in a dispute between a student and public safety that had gone too far on both ends, the rights of the artist and the school here at RISD may be in question, but one thing was sure. This is a living, breathing artists' community whether you like it or not.

**SUSIE GH.
YOUNG WHITE GIRL**

lv,

(with moral support and beautiful storytelling by sara hertenstein and becky beahm.)

SCHOOL

Half of Freshman Class to be Expelled

Where were you last Thursday at 11:00 AM? If you are a freshman you were most likely in Art History Lecture. If you were a Public Safety Officer or a member of the Providence Police Department you were searching each and every room in the dorms for school property. The primary reason for this lash out is the constant disappearance of dishes and silverware from the Refectory. "What has become a seemingly acceptable crime is no longer to be tolerated!" claimed one of the Public Safety Officers. His feelings were indeed shared not only by his fellow officers but also the fifty-four members of the Providence Police Department who participated in the dormitory raid. As for punishment for the stolen dishes and silverware, any student who had silverware, dishes or trays in their rooms will not be allowed to return next year. "They're lucky they are only being kicked out and not locked up!" said one of the police officers in response to not only the piles of stolen Met silverware but also the numerous other stolen artifacts found in the rooms. One unlucky officer found a dead prostitute in one of the rooms covered in peanut butter and twigs, which was later found out to be an installation. Official notices of expulsion will be put into mailboxes by the end of the week.

NATIONAL

Elizabeth Dole's Public Appearance on Hold

Elizabeth Dole has recently been missing many public appearances across the country in order to stir up support for her possible presidential campaign in 2000. She is popular among Americans because she is a woman and because of her interesting public speaking techniques. It was while she was performing her patented 'cork walk' technique that disaster struck.

As Mrs. Dole

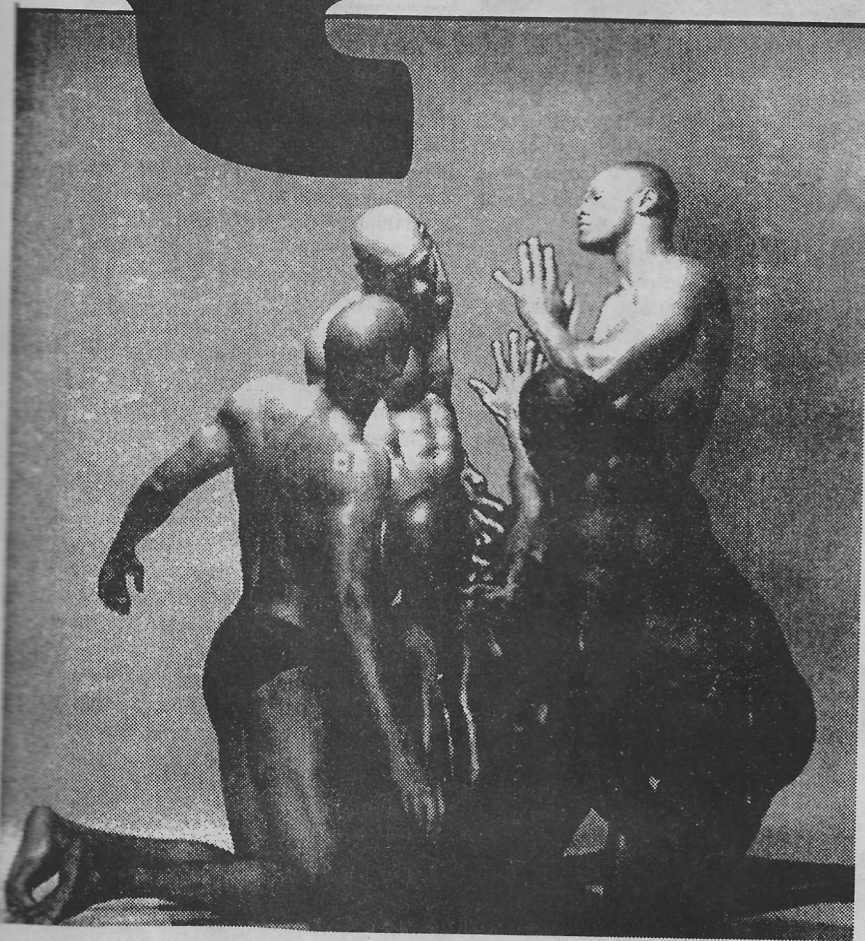
FUZZY JIHAD

As Mrs. Dole made her downward steps from the podium she lost her focus while trying to talk and walk. She plummeted down the stairs injuring both legs and her spinal column. No permanent damage was done to her nervous system though, which reports can doctors say is a miracle. Democratic doctors, however, say Dole's luck to be quite unfortunate. She thought she was a goner for sure. Vice President Gore, "Bush I could have bet my house on her to get up on the dingle but women in general tend to be a little more me wet myself and assume the position." Elizabeth's husband, known for his unsuccessful attempt to beat Clinton in the 1996 presidential election, volunteered to accompany Elizabeth's tour in her place. Elizabeth bitch slapped him and he went back to just being old. Bill Clinton visited Dole in the Hospital as a gesture to show there were no hard feelings between them. Unfortunately Clinton did experience a hard time and this gesture will lead to more actions against him. Luckily for Dole no one cares anymore and the matter probably be settled out of court.

Have you been to the auditorium recently? Flyers and posters there publicize this year's Queer Arts Festival, sporting an impressive list of guest lecturers and performers. RISD's annual Queer Arts Festival is here, and it's bigger and better than ever. Although this is the third year of the festival, it's the first which has enjoyed support from offices and departments throughout the school. Sponsored by RISD's Queer Student Union this year's festival events celebrate a great diversity of artistic expressions and ideas which range from prose to poetry, from lectures to performance. Like the work of many RISD students, guests at this year's festival are not easy to pigeonhole into boxes. They are too engaged with the world for easy classification, especially when considered as a group. This is what makes the Queer Arts Festival exciting and vibrant.

QUEER

Q



A **ARTS**

Bobby Miller, an extraordinarily versatile artist, performed his poetry, then showed slides from his most recent book, "Fabulous! a photographic diary of Studio 54." During the performance he distributed poetry booklets which he signed after the show. Puppeteer Basil Twist spoke about his underwater puppet show, a dazzling and dreamy confection currently running in New York. Eve Kosofsky Sedgwick read from her book "A Dialogue on Love," afterwards meeting the audience at a reception in the Market House Gallery where she had a show of three-dimensional silk textiles. Sharon Hayes, the first guest of this year's festival, both lectured about and performed her work. In addition to live lectures and performances the Queer Arts Festival, in collaboration with the RISD Film Society, has shown three movies, "Orlando," "Isle of Lesbos," and "Torch Song Trilogy."

F **EST**

There's still time, even if you've missed the earlier events, to see the last lectures and performances for yourself. Tonight you can hear a lecture by Barbara Hunt and Rebecca Price. They are from the group VisualAIDS and will be lecturing at 8 on "Visual Testimonies: the artistic legacy of the AIDS pandemic." VisualAIDS invented the red ribbon as a symbol of the AIDS epidemic and sponsors "Day Without Art" on national AIDS day. Tonight's lecture is about the group's most recent project. Also coming up is a performance by Dan Bacalzo; "Sort of Where I'm Coming From" on Wed., March 24 at 8pm. The next day the festival will close with a 6:15 lecture by **T h o m a s** Sokolowski, the director of the Andy Warhol Museum in Pittsburgh, called "Bending the Frame: A Queer Perspective on Museums and Exhibitions."

In response to the Three Graces, we are the Three Muses. We too enjoy the sleaze and gossip of Mixed Media and want to let sail our dinghy. We feel no need for restraint and delight in stirring the pot of pleasure. Why play coy and give cute nicknames. Here's our list, straight-up, of the most pleasing girls at RISD. Guys, check them out and see if you don't agree. Unfortunately, as our name suggests, we cannot let it stand at that. We must think for a minute what it means to be on this list— and damn if it isn't a blessing but a curse. It seems, we think, that these women must deal with endless ogling and face a lifetime of "making up." For what. No. The Three Muses do not take lightly the notions of sex symbol and libido provoking. So, if your name is on this list, forgive us, but boy if we aren't anxious for spring, when the layers come off and the hormones start flying. As for the Three Graces, what do you have to say for the trauma you have caused in your boys' lives?

MARIA MELE
ROSE HARDEN
ELLEN WARFIELD
CLAUDIA WU
MARIE LOUISE SCIO
GUILA CECCACCI
PADEN REICH
ZOE GROFT
SIMONE MEYER
ISABEL CLARE



ILLUSTRATION: KALYNN CAMPBELL PAWN SHOP PRESS

THE THREE MUSES
BUNCH OF SEX-DEPRIVED, PROBABLY WHITE GUYS

SIX O'CLOCK

It's six o'clock. As the room 412 gradually fills up with students, two members of the faculty and the provost Ned Dwyre sit behind the long desk, probably expecting the upcoming discussion to be quite an uncomfortable ordeal. They almost seem to be on trial here, having a lot of explaining to do to the angry painting seniors sitting in the first few rows.

The discussion unravels with a statement by the student responsible for the poster that offended as it turns out, quite a few people on campus. In his speech, he apologizes for the misunderstanding that caused the punishment of the painting/sculpture seniors, and the consequent ruining of their opening, and stresses that he was the only one responsible for the posters.

Next came the statement from the painting seniors, read by Scott Horsley, which expresses the anguish of the senior painting class over the whole incident, and the unfair treatment they received. Quickly, the discussion began, and unfortunately it turned into a back and forth argument, without managing to find some common ground. I begin to get the sense that the students were trying too hard to prove to the professors why the poster wasn't offensive, which should not have been the issue. If anybody found it offensive, then it is offensive, people should hear why and accept it. There seemed to be too much defensive attitude on the part of white students, trying to show that they know everything there is to know about racism. It was quite clear that none of the people who spoke that night were racists...

continues in next column

CB412

continued

The more important issue should have been the actual punishment of the senior class, which seemed to fade out of the discussion, in the end not resolving any important questions, such as was it even legal? It definitely wasn't right to punish the whole class for the actions of one individual, which, and I'm playing the devil's advocate here, looks like the clear infringement of his first amendment right and his freedom of expression. However, it turns out that RISD, as a private educational institution, is *not required* to provide first amendment protections. Go figure...

Why wasn't the graphic design show two years ago containing an image that some people found offensive punished as well? (also check out some posters for this year's GD show) Double standard? None of them should've been punished at all.

As people left the room that night the dialog continued in hallways, on street corners, and in rooms. And that may well be the only good thing that came out of this incident.

For the people that listened carefully and saw the bigger picture that night in the room 412, there are few points to remember for the future.

First, when you're creating a poster which speaks in the name of the whole class, better clear it with the rest of the people in your class. After all, you are putting the name of your department, not just your own name on the poster. Second, when choosing images for the poster, you better know why you want that image and text there, the argument WHY NOT? (or "it looks cool") doesn't really work well in this instance. If you're going to offend someone, do it because you WANT to, not because you didn't know.

Of course, some of these are very idealistic points, but hey...

WHY HAV

"The minute you establish the principle that there can be exceptions to the First Amendment for offensive speech, there is no principled way to stop it. The first exception should not be the last."

PR

DONNA BRUTON YOUNG BLACK WOMAN

"I think the great thing about the First Amendment is that it extends its rights to everyone, the wise and the foolish."

Samuel J. Ervin Jr.
Politician
1988

When a mistake is absorbed into our culture through historical text or illustrated images and perceived as truth, it becomes part of that culture's conscious and unconscious behavior. It is at this point that we begin to live and think erroneously. When the mistake is confronted with the truth its existence becomes threatened and it turns on the correction.

That which was familiar, safe and acceptable for decades regardless of its insidious origin, places itself in a righteous position for survival.

To confuse this issue with censorship would be to miss the point entirely. To suffer the delay of an opening of a senior show or going without refreshments in order to emphasize the importance of a situation is small in comparison to those who have suffered deeply because of these mistaken images.

Our primary purpose here is to educate. We question images on a daily basis.

Had this come up in a classroom critique there would have been many questions. What makes this situation different is that this particular image was projected out to the community at large as a representation of the painting department. My question is how many of you were involved with the choosing of images to represent your senior exhibition? I suspect very few. Is this really what you want your advertisements to say? We all know that an image is a powerful thing. The video, which you have just seen, places the image in question in a greater historical context. When we choose an image we need to determine the worth of that image, we need to understand its impact. And perhaps, most importantly, we need to be prepared to deal with the consequences once we have chosen it... Every action and reaction that took place on thursday, march 4th which you may or may not perceive as a mistake was the result of a larger mistake...**RACISM.**

Webster's definition of the word MISTAKE:

1. To take wrongly; to perceive or understand erroneously; to interpret or estimate incorrectly
2. To recognize or identify incorrectly; to invest with the wrong personality or individuality.

As a noun:

1. An error in opinion, understanding, perception, interpretation or judgement; misconception
2. Something omitted or done through ignorance or misconception.

BLEM

Letter to Mixed Media:

Re: Censorship, race, and the power of the image.



There seems to me to be general confusion, misunderstanding, and a measure of deliberate misinformation surrounding the opening of the senior painting and sculpture exhibit at Woods Gerry on March 4. The short history is this. One of the posters advertizing the show used a racial stereotype which was offensive to many people. The poster was taken down, the opening was delayed and the wine and cheese were canceled. Some members of the Painting faculty and I spoke to the crowd gathered in the Woods Gerry foyer before the gallery doors were opened. Many students were upset because of the damper our "lecture" put on the opening, some Black students were upset because even though the administration took action, the slur was just another in the series of slights they face every day at RISD. The faculty involved were upset because the students seemed unable to get past their personal concerns to address the larger issue of weighing the values of freedom of expression, versus community responsibility. Over the next few days a series of anonymous posters, some misleading, some racist, some inflammatory appeared around the campus. One was published in Mixed Media because the editorial staff believed it had been produced by the college administration; it was not.

EDWARD DWYER ACTING PROVOST OLD WHITE MAN

On Tuesday, March 9 the Painting Department held a discussion, open to the public, to address the issues that arose out of the events of the previous week. Students those directly involved and many others, faculty, and I all spoke about our concerns. The meeting was tense but I feel it is worth the painful effort of negotiating better mutual understanding if we can make changes in how we treat one another here. After the discussion came to a point of calm, we screened the documentary Ethnic Notions on the history, use and power of stereotypical images of African American culture to malign that culture and reinforce racist values. In recognition of the disappointment and unhappiness felt by the students whose work was featured at the opening, I have apologized to them individually in writing and publicly to them as a group at the March 9th meeting. Many of them felt singled out by the attention the administration paid to this incident and others implied that only the maker of the poster should have been "punished". But they missed the point. Our intention was not a punishment, but rather a wake up call for us all. The student who made the poster took responsibility for having made it and it was clear that he had absolutely no intention to harm

"Yes, I am in favor of censorship, but it has to be conducted by people like me."

Roger Scruton
British writer, philosopher
1998

anyone. In fact, he was unaware of the image's potency and apologized to the faculty. The faculty also apologized for their emotional response to the poster. I hope that the March 9th meeting was the start of a dialogue which will build and bond our community and more importantly, make RISD an environment in which diversity one of our often repeated goals—can thrive. The decisions and issues that arose last week were not easy, nor should they be taken lightly. There seems to be a mounting alarm that the removal of this poster is the harbinger of an era of censorship at RISD; it is not. I hope it is the herald of a greater consciousness of the fact that RISD will not tolerate racism, and that sometimes our values of freedom of expression and community responsibility come into conflict. I think I made the right decisions, but many may disagree. That's fine, but let's respectfully argue in the open and try to listen to one another.



3.10.99

To the Editor,

I want to thank everyone who attended the March 9th meeting concerning the issues raised by the senior exhibition. Your collegiality is to be applauded. I believe all of the community's views and positions were aptly presented in an atmosphere of cooperation, trust and mutual respect.

Please remain a part of this important conversation as we continue to move forward to create a RISD culture truly reflective of all its voices.

once again thank you for being collegial.

Most sincerely,

JAMES MONTFORD RISD MUSEUM MIDDLE AGED BLACK MAN

Coordinator of Community Programs,
RISD Museum

INSERT STUDENT OPINION HERE: _____

Lined area for student opinion.

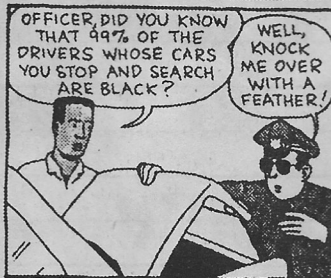
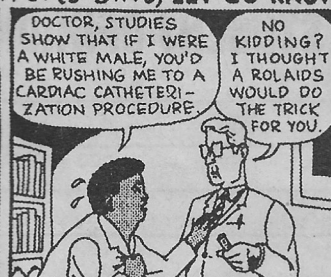


Whites to Blacks: *How're We Doin'?*

OVERT ACTS OF RACIST VIOLENCE GRAB THE HEADLINES, BUT AN UNCONSCIOUS CULTURAL BIAS HELD BY WELL-INTENTIONED PEOPLE CAN DO REAL DAMAGE ALSO. HOWEVER, LIKE A PIECE OF SPINACH STUCK IN OUR TEETH, WE DON'T KNOW IT'S THERE UNLESS WE'RE TOLD!



SO IF YOU SEE DISCRIMINATORY BIAS, LET US KNOW!



DON'T BE SHY-- WE LOVE CONSTRUCTIVE CRITICISM!

Ruben Bolling
Universal Press Syndicate

WHITE MAN ON THE STREET...

Last tuesday night Christi Johnson and myself ventured onto the RISD Shuttle to see if we could obtain any student opinions concerning the Senior Painting debacle. The following are direct quotes from students we interviewed.

"...Another thing I really felt was sort of neglectful on the department as a whole was the fact that when a show was coming up the department has never taken the initiative to have a meeting with the seniors and say something like how are we going to deal with posters. How do we feel about having our department name on posters that is not backed by the entire class...which I really feel is lack of direction from the department head or the rest of the faculty."

FIONA GARDNER (PAINTING '99)
YOUNG WHITE GIRL

"...there is no question that the poster was racially offensive, but the knee-jerk response did little to help the situation. Instead, it exacerbated the situation and may have contributed to some resentment in the student body. And there was no consideration given to the sculpture students who had nothing to do with the actions of the painting department, but had to suffer the consequences of their mistakes. And if you want to see something offensive, go to the Red-Eye Gallery."

SETH WEINER (SCULPTURE '99)
YOUNG WHITE BOY

"I was in Scotland last semester and they use different words for different things and a story was told to me about how in scotland the word "fanny" refers to a woman's genitals... A friend of mine is Irish and he was working at a camp in Ireland... there was this little six year-old girl who was a camper at this camp who was going about her business... and she fell down...This American guy was like 'Oh, what's a matter did you hurt your fanny?' The girl burst out crying because to her no one talks about her fanny... So 'Come see what's cookin' honey' is like 'Did you hurt your fanny' it's perfectly innocent."

ANONYMOUS (GLASS '99)
UNSPECIFIED

"RISD definitely has racial issues and this let them surface. We just have some ignorances, and it's not just a RISD thing it's a class thing as well in our culture..."

ANONYMOUS (PHOTO '00)
UNSPECIFIED

APRIL 1-15

Sun. Mar. 28

"10th Annual Men Who Cook Festival." Taste contestants' favorite dishes and ethnic specialties. Appetizers, entrees and desserts will be judged on the basis of taste, quality and presentation. Tickets cost \$25 per person, \$15 for seniors and students. call 401-454-6611. 5 p.m. RISD Refectory

Tues. Apr. 6

Opening Reception. "9th Annual RISD Library Staff Art Show." Refreshments. Free. 4 p.m. RISD Library

Thur. Apr. 18

Opening Reception. "Senior Painting II/Sculpture II Exhibition." Refreshments. Free. 6 - 7:30 p.m. Woods Gerry Gallery

Architecture Lecture. "Friedrich St. Florian." Join nationally renowned architect Friedrich St. Florian for a discussion of his work. Free. 7 p.m. BEB

Sun. Apr. 11

Family Workshop. "Transborderca." Look at *Transborderca: An Installation by Pepón Osorio* and explore cultural heritage for parents and children ages 5-12). for reservations call 401-454-6647. 3 - 4:30 p.m. RISD Museum

Tues. Apr. 13

Photography Lecture. "John O'Reilly." Join photographer John O'Reilly for a discussion of his collection of photographs that examine masculinity and the male body. Free. 7 p.m. Auditorium

Thur. Apr. 15

Opening Reception. "Senior Textiles Exhibition." Refreshments. Free. 6 - 7:30 p.m. Woods Gerry Gallery

Architecture Lecture. "Anita Berrisbeitia." Join Anita Berrisbeitia, professor, University of Pennsylvania, Philadelphia, for a discussion of her work. Free. 7 p.m. BEB

Thur. Apr. 15

Lecture. "Why Settle for Beauty When Anarchy is So Much More Fun?" Featuring installation artist Joseph Martinez. Free. 8 p.m. Auditorium

The RISD Museum

The Sari

Through Sat. Apr. 3 Explores the enduring fashion and cultural context of Indian women wrapping themselves in silk and cotton saris since at least 100 BC.

Tradition and Innovation in American Watercolors

Through Sat. Apr. 3 Works by 19th-century artists such as Winslow Homer, Thomas Eakins, and John Singer Sargent represent the traditional practice of watercolor, while the works of Charles Burchfield and John Marin reflect the development of modernist techniques.

American Paintings from the Museum's Collection

Through Sun. Apr. 11 Oil paintings by American artists of the late 19th- and early 20th-centuries complement *Tradition and Innovation in American Watercolors*.

Transborderca: An Installation by Pepón Osorio

Through Sun. Apr. 11 Explores the transformation of the identity of Puerto Ricans and those from other Latin-American countries as they come to terms with new lives in the United States, part of *Art Context*, partnership between the RISD Museum and Prov. Public Library.

The Center Cannot Hold: Art from 1900 to 1920

Ongoing Inaugural exhibition of a new suite of galleries includes paintings, sculptures, drawings, decorative arts, and textiles devoted to art of the 20th-century.

Focus on Form: American Furniture from the Museum's Collection

Ongoing While Pendleton House is closed for renovation, over 100 selections of furniture and paintings are on view in the Main Gallery.

Jonathan Sharlin: Art Sentinels

Through Sun. June 6 See an award-winning, site-specific installation, *Art Sentinels*, by Jonathan Sharlin, the winner of a competition open to artists who live or work in Rhode Island.

Sitings 1999

Through Sun. June 6 This show features works by RISD masters candidates Mike Hsieh (RISD March '99), and Apisak Sindhuphak (RISD MID '99), winners of *Sitings 1999*, the fifth annual RISD student competition.

RISD Library Gallery

9th Annual RISD Library Staff Art Show

April 6 - 30

Industrial Design Gallery

History of Toy Design

Through April 5

Woods Gerry Gallery

Senior Industrial Design Exhibition

Through April 6

Senior Painting II/Sculpture II Exhibition

April 9-13

"I FELT LIKE I HAD TO CATCH A TAXI TO GET BACK TO THE NEXT LINE."
-MIDDLE-AGED WHITE MAN

CONTACT: PATTY O'BISO
YOUNG WHITE WOMAN

401-454-6342
PUBLIC RELATIONS

Woods Gerry CALENDAR

YOUNG WHITE GIRL

okay. @ the time
i'm writing
this, winter session
is almost
over



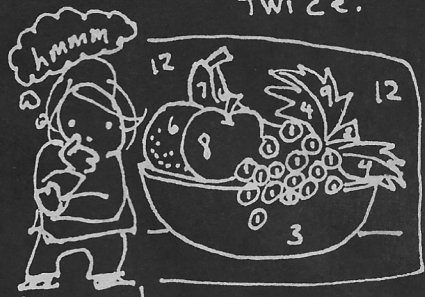
and i
have
nothing
even
remotely creative



tried going to
open
drawing.
i only went
twice.



i really hate painting
i really hate painting
i really hate painting
i really hate painting
i really hate painting



and i have to take
painting again!! noooooo!!
for a whole other semester!!

i wonder what
would happen if i did a
paint-by-number in oil and
passed it in?



"ladies and gents...
we proudly present
the BEST painting
RISD has ever
seen!!"

TA-DA H!!!



HA! that would be
great, huh? too
bad it's just not
gonna happen.

SOME INTERESTING FACTS ABOUT THE RISD ACADEMIC CALENDAR:

Most students at RISD accept the schedules they have to follow everyday and don't question why they are the way they are. One of the most important, yet often overlooked, forms of organization we RISD students conform to is the Academic Calendar. We come to school on a certain day in September, get a specifically allotted time for breaks, and take our liberal arts exams on the last Friday of the fall or spring semester...but have you ever wondered why? Well, even if you don't wonder why, I'm gonna tell you.

As a student representative on this year's RISD Calendar Committee

(yes, there is actually a committee which meets a few times a year to plan out our schedule!)

I had the privilege to learn the answers to the following questions:

WHY

DO WE NO LONGER GET COLUMBUS DAY OFF?

This is a relatively new change in the calendar, so only those students who are juniors or seniors will have noticed the difference. This change was put into effect because there were complaints from the studio faculty that there wasn't enough time at the end of the fall and spring semesters for studio reviews. At the same time, liberal arts faculty complained that their time for exams was being impinged upon by studio reviews, as a result. So, the academic departments and students voted to add a fourth studio review day (there had previously been three). In order to add that extra day, another day off in the calendar had to be given up. It was decided that it would be Columbus Day.

WHY

DOES RISD START SO LATE COMPARED TO MOST OTHER COLLEGES?

This is a question that is frequently heard amongst students, and which has a particularly complicated answer. The most direct influence to RISD's late starting date is wintersession. To accommodate wintersession, RISD runs on what is called a 4-1-4 system. This calendar consists of a twelve-week fall semester, a six-week wintersession and then a twelve-week spring semester. The majority of other colleges now run on what is called the Early Semester system. This means that they have both a fifteen-week fall and spring semester. As one can see 12-6-12 and 15-15 both add up to 30 weeks. This is the amount of time the government mandates that colleges instruct their students within any given year. If a college runs on the Early Semester system, they would have to start relatively early to fit in fifteen weeks before the December holidays. RISD does not have these circumstances.

In addition to wintersession's strong influence on our late starting date, there is also the fact that Brown, which has about 8,000 students, traditionally starts school a day or so after Labor Day. The Providence area hotels are also traditionally filled to the brim with Brown students and their families at this time, and traffic around College Hill is over-abundant. This is the reason RISD does not start the same week as Brown. It would be a nightmare.

WHY

IS RISD'S HOLIDAY BREAK SO SHORT COMPARED TO MOST OTHER COLLEGES?

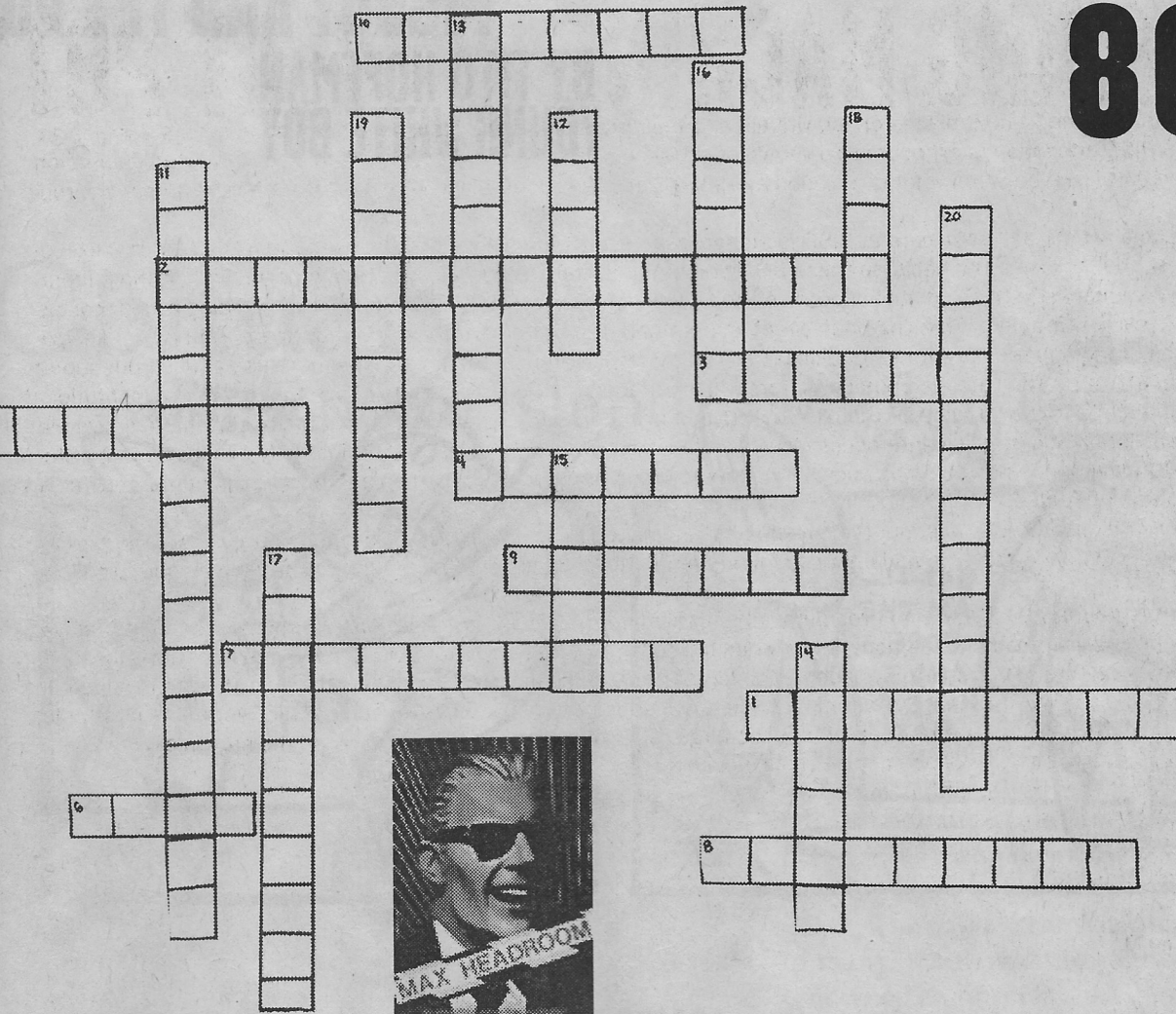
To answer this question, one simply needs to refer to the answer to the last question. RISD starts in mid-September, because of the 4-1-4 system we run on, and ends the fall semester around mid-December. This is the same week that most colleges running on fifteen-week semesters, including Brown, get out (depending on exams, give or take a few days) for the holidays, however because of wintersession, we have to come back a few weeks earlier.

THANK YOU TO STEVE BERENBACK, FOR PROVIDING MANY OF THE HARD FACTS CONTAINED WITHIN THIS ARTICLE!

Do you have any other questions about the RISD Academic Calendar or about any of these questions and answers? If you do, write in, and I'll do my best to answer them.

**-ERICA WOLF
YOUNG WHITE GIRL**

80's CROSSWORD



ACROSS

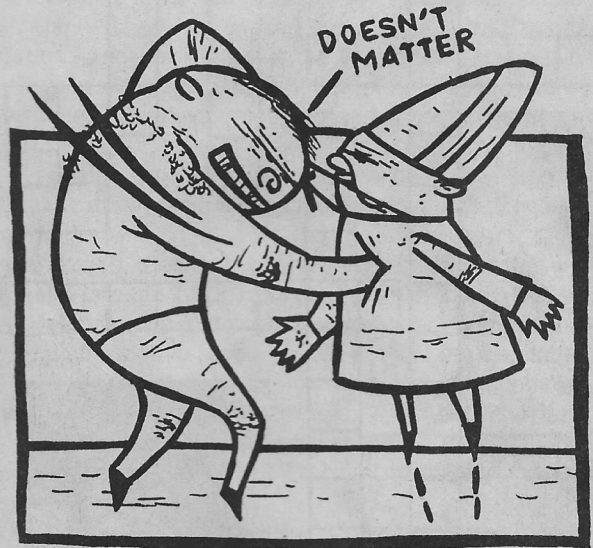
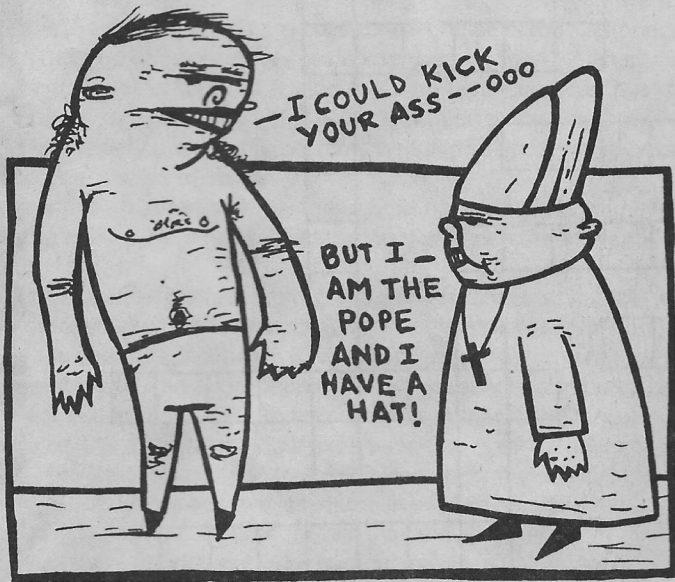
1. What was the head geeks name in 16 Candles?
2. Who found Heaven on Earth?
3. Gargamel chases these small blue things.
4. What won the academy award for best picture in 1984?
5. Video game frog that gets run over by trucks.
6. Full House, Family Matters, Perfect Strangers, Just the Ten of Us. What's the line-up?
7. Vanilla ice cream with a little rap on top.
8. What show took place in Miami and started a new trend with sportcoats?
9. She was touched like a virgin for the very first time.
10. Who is Hewey, Dewey, and Louie's female cousin?

DOWN

11. What babies popped out of cabbages?
12. Jaquars plus velcro
13. These singers had a cruel summer.
14. Electronic yellow cheese that ate ghosts.
15. The first well-known video game system.
16. Chunk ate a lot of ice cream with a dead guy in this movie.
17. A movie that combined lightning with Barishnakov.
18. Movie turned TV show about city high school students who wanted to make it big in the arts.
19. He was in 21 Jumpstreet, Edward Scissorhands, and Wynona Ryder.
20. ET liked to eat these and even chased Elliot for them.

PIGBOY AND THE POPE

BY TITO HOFFMAN
YOUNG WHITE BOY



AGAIN? FOR REAL.

SOME THOUGHTS ON...

"YOU WANT ME TO PUT THAT...WHERE?"

IS IT GONNA HURT?

Don't worry, it's just Mixed Media. It might be a little awkward the first time you do it. The key is to relax, take your time, and use a Mixed Media that's made for you, like "Mixed Media Satin Touch". Mixed Media makes "Satin Touch" small and smooth, with a gently rounded tip that makes insertion easy.

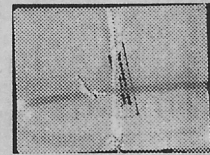
FEEL FUNNY IN THERE?

No. Because once a Mixed Media is properly inserted, you won't feel anything. Mixed Media issues are made of soft fibers that expand 3 ways to contour to your inside shape. No other form of protection is more comfortable. No wonder so many girls trust Mixed Media.

AND WHEN DO I TAKE IT OUT?

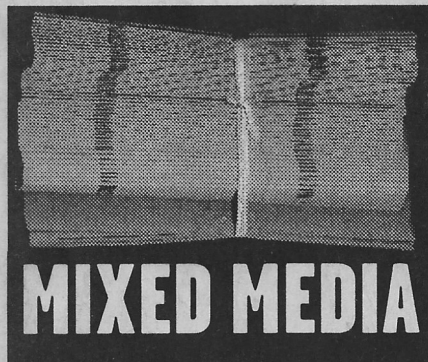
For easy removal, you'll want to change your Mixed Media every 2 weeks. To check to see if it's time, relax...and just give the page a gentle tug. If your Mixed Media stays in place, it's not time yet to change it. But when it is time, you'll find that it'll come out easily. And do remember to change your Mixed Media at least every 2 weeks. But we've said enough. Now, it's your turn. Go ahead! Try an issue. When you discover how much more comfortable this thing is than a magazine, you'll wonder why you waited so long to try Mixed Media.

For more thoughts on Mixed Media and other stuff you might wanna know, jump to the Mixed Media website at <http://www.troom.com>



I NEED REAL PROTECTION. DOES THAT LITTLE THING REALLY WORK?

Hey, bigger isn't always better! Because nothing protects better than a little Mixed Media. Not big bulky newspapers, not magazines...nothing. So you can relax and not obsess about embarrassing leaks.



Women Know.