

I

NOTE: To ensure prompt processing of test results, it is important that you fill in the blanks exactly as directed.

RHODE ISLAND SCHOOL OF DESIGN

A. Print and sign your full name in this box:

PRINT: \_\_\_\_\_  
 (LAST) (FIRST) (MIDDLE)

SIGN: \_\_\_\_\_

Copy this code in box 6 on your answer sheet. Then fill in the corresponding ovals exactly as shown.

6. TITLE CODE			
1	2	3	4
01	02	03	04
05	06	07	08
09	10	11	12
13	14	15	16
17	18	19	20
21	22	23	24
25	26	27	28
29	30	31	32
33	34	35	36
37	38	39	40
41	42	43	44
45	46	47	48
49	50	51	52

Copy the Test Name and Form Code in box 7 on your answer sheet.

TEST NAME MIXED MEDIA  
 FORM CODE E-8

GRADUATE RECORD EXAMINATIONS GENERAL TEST

B. You will have 3 hours and 30 minutes in which to work on this test, which consists of seven sections. During the time allowed for one section, you may work only on that section. The time allowed for each section is 30 minutes.

Each of your scores will be determined by the number of questions for which you select the best answer from the choices given. Questions for which you mark no answer or more than one answer are not counted in scoring. Nothing is subtracted from a score if you answer a question incorrectly. Therefore, to maximize your scores it is better for you to guess at an answer than not to respond at all.

You are advised to work as rapidly as you can without losing accuracy. Do not spend too much time on questions that are too difficult for you. Go on to the other questions and come back to the difficult ones later.

There are several different types of questions; you will find special directions for each type in the test itself. Be sure you understand the directions before attempting to answer any questions.

**YOU MUST INDICATE ALL YOUR ANSWERS ON THE SEPARATE ANSWER SHEET.** No credit will be given for anything written in this examination book, but you may write in the book as much as you wish to work out your answers. After you have decided on your response to a question, fill in the corresponding oval on the answer sheet. **BE SURE THAT EACH MARK IS DARK AND COMPLETELY FILLS THE OVAL.** Mark only one answer to each question. No credit will be given for multiple answers. Erase all stray marks. If you change an answer, be sure that all previous marks are erased completely. Incomplete erasures may be read as intended answers. Do not be concerned if your answer sheet provides spaces for more answers than there are questions in each section.

Example:

Question 1 of v6.11  
Do you enjoy Mixed Media?

- A) yes
- B) no
- C) A and B
- D) Neither A nor B
- E) not sure

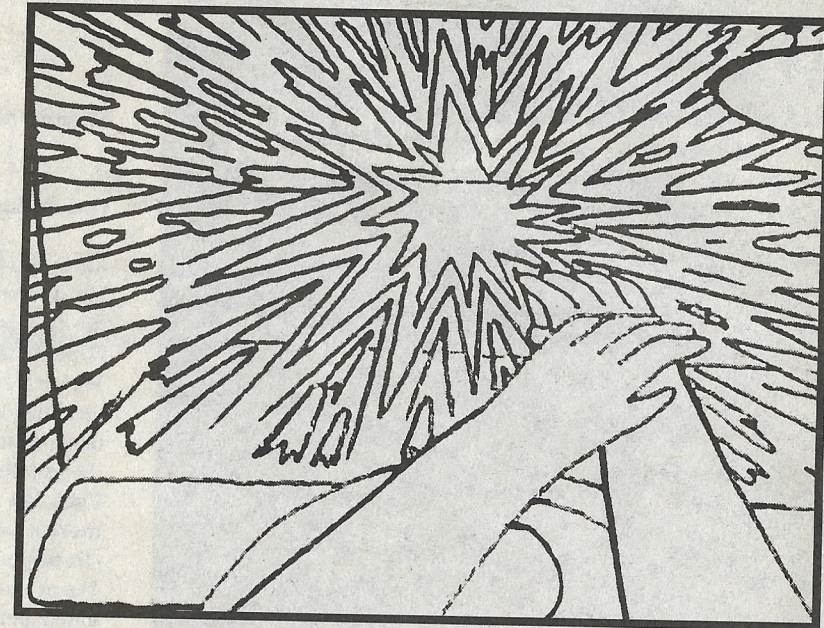
Sample Answer

A)  B)  C)  D)  
 A)  B)  C)  D)  
 A)  B)  C)  D)  
 A)  B)  C)  D)

BEST ANSWER  
PROPERLY MARKED

IMPROPER MARKS

# fort thunder hearing.



by T. Allen Spetnagel

The Public Hearing at city hall last Tuesday night was like a RISD party without the beer. Next to me, a woman with leather bracelets shared slices from her loaf of bread as the hearing wore on. It seemed the whole gang was there—the guy with the mutton chops and messy hair, the loud girl with neon pink and green attire, and the silent, Christ-like figure with dreadlocks down to his ankles. A large number of the people that showed up were there to support Fort Thunder, the RISD community's favorite avant-garde meeting spot, which is about to be replaced by a supermarket.

"My Father always told me that the people who run this world are those who can sit through long meetings," said Raphael of the Providence Industrial Mill Buildings Association, one of five organizations opposed to the current project to develop Eagle Square, where Fort Thunder is located. A 1910 atlas of the city shows that the 15 buildings slated for destruction have not changed for the past ninety years. In fact, many of the old mills have been on the city's record of architecturally and historically significant buildings

dents of the Fort is often spotted at Expo, a well-known gathering of independent comics publishers, and the San Diego Comic Con, the largest comic book convention in North America.

An article by Jenine Bressner in an earlier issue of Mixed Media describes Fort Thunder as a "living studio and performance space that plays host to a variety of performers, from local to international acts. At a show at the Fort one may find anything from spontaneous experimental noise or super-calculated and tight rock, to a full length homemade musical, or punk-rock puppet shows . . . residents of the fort sometimes organize events like tag-team wrestling in homemade costumes in an eleven by twelve foot cage, dance parties, movie screenings, bicycle parade, art or music shows in other locations, or haunted house labyrinths on Halloween." Each Sunday, a popular Flea Market is held in the lower floors of the building. Is further proof of its significance to the community necessary? The threatened artists' space received forty letters of support from organizations

ings are a blight on their property values and commerce. Several wondered why no concern for the aging mills was voiced thirty years ago. Some felt intimidated by the large presence of young adults, and refrained from speaking altogether.

I entered the hearing ambivalent and unbiased, having only been to Fort Thunder twice in my RISD career. I left the hearing feeling the importance of the Fort to RISD students, local artists, and Providence at large. This is not just an abandoned mill building or "party place" for the Rhode Island School of Design. Students from Brown, Princeton, and Harvard turned out to marvel at the Halloween labyrinth. The line was out the door, and many visitors were turned away due to fire regulations. "At one show," says Jenine Bressner, "two fifteen year old boys who had been hanging out in the parking lot of the neighboring Dunkin' Donuts wandered into the Fort, probably attracted by the noise they heard from outside. They eventually ended up break dancing while bands played, and then freestyle rapping in Spanish. You never

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"My Father always told me that the people who run this world are those who can sit through long meetings," said Raphael of the Providence Industrial Mill Buildings Association, one of five organizations opposed to the current project to develop Eagle Square, where Fort Thunder is located. A 1910 atlas of the city shows that the 15 buildings slated for destruction have not changed for the past ninety years. In fact, many of the old mills have been on the city's record of architecturally and historically significant buildings for the past 20 years, and are possible candidates for the national historic register. The 150 year old mills are almost entirely occupied, providing low rent for small industry, jewelry makers and local artists.

Beyond saving the buildings for strictly historic reasons, there is one particular establishment that would be a crime to lose - Fort Thunder. Ft. Thunder Artist's Space is a nationally and internationally recognized venue for performance. The Fort has hosted a broad spectrum of cutting edge musical acts. It has nurtured the careers of screen printer Brian Chippendale and various members of Highwater Books. This includes RISD alum Brain Ralph, whose graphic novel "Cave-In" has been nominated for every prestigious award the comic book industry can offer (the Harveys, the Eisners, and the Ignatz). Artwork from resi-

dents of the Fort is often spotted at Expo, a well-known gathering of independent comics publishers, and the San Diego Comic Con, the largest comic book convention in North America.

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The phenomenal appeal of Fort Thunder and its neighboring buildings is not understood by some residents of nearby Federal Hill district. One man considers the looming shopping center to be "a present from God." Councilwoman Josephine DiRuzzo stated that it is "unprecedented that an outside community can tell people what they should do in their own neighborhood." Several residents voiced the position that the mill build-

ings are a blight on their property values and commerce. Several wondered why no concern for the aging mills was voiced thirty years ago. Some felt intimidated by the large presence of young adults, and refrained from speaking altogether.

I entered the hearing ambivalent and unbiased, having only been to Fort Thunder twice in my RISD career. I left the hearing feeling the importance of the Fort to RISD students, local artists, and Providence at large. This is not just an abandoned mill building or "party place" for the Rhode Island School of Design. Students from Brown, Princeton, and Harvard turned out to marvel at the Halloween labyrinth. The line was out the door, and many visitors were turned away due to fire regulations. "At one show," says Jenine Bressner, "two fifteen year old boys who had been hanging out in the parking lot of the neighboring Dunkin' Donuts wandered into the Fort, probably attracted by the noise they heard from outside. They eventually ended up break dancing while bands played, and then freestyle rapping in Spanish. You never know exactly what to expect-Fort Thunder is often a magnet for the experimental and innovative, and spontaneous adventure." The hearing caused a realization that despite their run down appearance, these buildings are a hub for artistic creation in Providence. Eagle Square preservationists are willing to work with developers, in hopes that all constituents can co-exist. "No one is against developing Eagle Square," says Raphael, ending his presentation to the committee. "What we are asking for is a little vision, intelligence, creativity, and time."

for further exploration:  
[www.mightyservant.com](http://www.mightyservant.com)  
[www.highwaterbooks.com](http://www.highwaterbooks.com)

# SAVE THE FORT!

by Andrew Oesch

At the turn of the 19th century Providence was a town dominated by Industrial buildings. Residents slaved in these buildings, working long hours at back breaking and life threatening work. A hundred years later, we are at the turn of the 20th century (odd sentence\*we are past the 20th century). The businesses that built these tremendous architectural complexes that dominate Providence's landscape have slowly left the city, leaving an empty industrial fabric in their wake. By the end of World War 2, Providence could no longer herald itself as an industrial mecca. As a large number of these buildings lie dormant, a popular belief held by the majority of current residents in Providence and the Majority of the City Council is that these buildings are past their prime. THIS IS FALSE. Life has continued to flourish in these buildings.

The sheer range of activities occupying these buildings is incredible. Manufacturers, small business and artists, have moved into these industrial spaces. They are arguably the greatest asset that Providence has in regards to multi-purpose spaces and architectural wonders. However, at the present time, a group of 7 buildings are slated to be destroyed, and replaced with a — strip mall and grocery store.

Last Tuesday night, a Public Hearing was held at city hall about the purposed Development. The Council chamber was packed, all the seats were full and people were standing in the isles. Residents of the community were there to voice their opinions for and against the proposal. Here's what went down:

home. Those who were in favor of this proposal spoke about the blight the mill buildings are on their property values. One man considers the pending shopping center to be "a present from God." Council woman Josephine DiRuzzo gave two very long and passionate speeches about the importance of this development to the community. The meeting wore on for 5 hours. The purpose of the meeting was to obtain a vote from the 4 council people present on whether or not to approve the proposed design presented by Feldco. Over the course of the hearing it became clear to many that development, despite all the opposition, was inevitable. The question became whether or not there was any possibility of modifying the plan to accommodate some of the existing historic building in Eagle Square. The impressively long list of residents stepping up to the mic—presenting evidence and voicing their opinions, made a big impact. In the end, the Planning board was blown away. It was something which they hadn't witnessed before. To simplify what the planning boards concluded, I will say this:

They decided not to vote at this hearing. Many of the board members suggested for the developer to arrange a meeting with the residents, artists and city planners and to consider other possible solutions. This meeting happened on Tuesday the 27th, and the Feldco people pretty much told everyone to go jump in a pond and that they were not going to change anything.

This writers opinion is that Fort Thunder is a wonderful place. I would be sad to see Fort Thunder go, but it can be moved and reborn. There is a up and coming collective of artists starting in a new building called the Hive Archive in Olneyville. If historic buildings are torn down, they will not be replaced. Beyond losing a valuable part of the cities heritage, we lose some of the most versatile spaces that the city has to offer. Nothing is sadder than the generic landscape which is coming to dominate our wonderful country - except seeing it happen on my doorstep.

December 19th is a meeting that will be even bigger! Not only will they have the follow up for the

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A developer, Feldco, has purchased several mill buildings (Fort Thunder for one) located at Eagle Square -at the end of Atwells ave. The developer presented their proposal to the city planning board with a power-point demonstration and architectural concept drawings. It was nothing more than just a strip -a shopping plaza consisting of a gigantic parking lot and a Shaws. Go to Seekonk or Warwick and you will discover abundant evidence of how nasty a strip mall can be. Sorry, Sam Walton, but I am sure you would not approve. After the developers finished their proposal it was time to hear the people speak. Much was said.

Those against the proposal spoke about the significance of these buildings on many levels. Historically they are a part of Providence's industrial roots, aesthetically they represent a bygone era, and to the Artistic community these buildings are

there was any possibility of modifying the plan to accommodate some of the existing historic building in Eagle Square. The impressively long list of residents stepping up to the mic—presenting evidence and voicing their opinions, made a big impact. In the end, the Planning board was blown away. It was something which they hadn't witnessed before. To simplify what the planning boards concluded, I will say this:

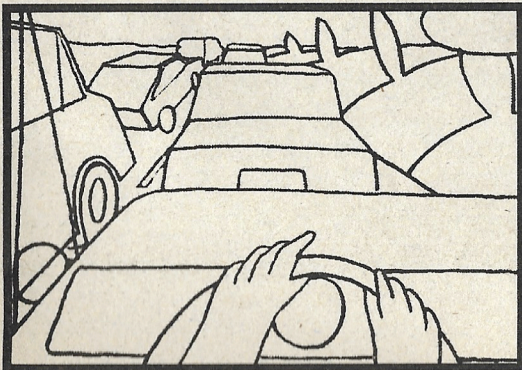
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December 19th is a meeting that will be even bigger! Not only will they have the follow up for the Eagle Square situation and attempt to pass a vote on it, but they will be reviewing two other projects. Behind the mall, where the Silver Top diner is, they are planning to build a 350 unit luxury apartment. No one can stop that, but the thing to remember is that it is being built on the land that once hosted one of the most impressive historic buildings in this city, Providence Cold Storage. It fell to the wrecking ball in 1998. And up the street from the school is a gigantic mill complex called the Silver Springs Mill. They are planning to rip that down too and put in a (you guessed it) Home Depot. This upcoming meeting is not just a design review, the decisions that the council members make that night will set the precedent for the manner in which mill buildings are viewed in our city. Three examples in one night on an obviously crisis situation. The meeting is on December 19th at 6 pm at city hall, third floor. Get there early. Voice your opinion.

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# "i sometimes wish i

"I sometimes wish I had died with her," says Mohammed Amin Ezzat, referring to his wife, Jenan.

Ezzat is the conductor of the Iraqi National Orchestra and now presides over the crumbling remains of Rabat Hall in Baghdad, where performers lack reeds, strings, and sheet music.

Jenan died in a kerosene fire, now a regular occurrence in Iraq, where families often have to light their homes without the benefit of electricity, which is routinely unavailable for stretches of eight to twenty-four hours a day, and the lamps often explode.

"I saw my wife burn completely before my eyes. I threw myself on her in order to extinguish the flames but it was no use," he explains.

Ezzat is among the 22 million people who have survived the comprehensive embargo imposed on Iraq in August 1990 by the United Nations and maintained since at the behest of the United States.

While sanctions were designed to compel Iraq to withdraw from Kuwait, which it invaded August 2, 1990, they remain in effect long after the Gulf War violently achieved that aim. Now the sanctions are officially tied to the goal of disarming Iraq of its biological, chemical, nuclear, and long-range missile capacity — a capacity it once developed with the assistance of its friends in Washington, D.C., but which key arms experts now agree it certainly has lost.

Most Iraqis justifiably think the embargo has nothing to do with the issue of arms or human rights, noting that the U.S. stood by as they were used against the population when the government was

tributions to archaeological, religious, cultural, and intellectual history, is seeing its past destroyed, as well as its hopes for the future.

In contrast to UN resolutions, top Clinton administration officials have said that the embargo will stay until Iraqi dictator Saddam Hussein is no longer in power, a policy known as "regime change."

Yet as I saw clearly during a visit to Iraq in March 2000, and as any honest observer can tell you, the people suffering the consequences of sanctions are ordinary Iraqis, not Saddam Hussein, members of the ruling elite, or Iraqis with foreign business ties. In fact, many among the elite have benefited from the black market created by the embargo and the weakening of Iraqi civil society, a possible source of opposition to the regime.

"U.S. officials repeatedly insist that the sanctions are not targeted at ordinary Iraqis, but they are its only true victims," note Kevin Whitelaw and Warren P. Strobel, two reporters for U.S. News and World Report who visited the country in August.

Among the items that have been kept out of Iraq under the embargo are medical journals, books, and scientific reports, under what many have called the "intellectual embargo" on the country..

During a visit to a hospital in Basra, Iraq's major southern city, doctors pleaded with us to find a way to smuggle them basic pediatric surgery books that one can find in any bookstore or library in the West.

During a systematic countrywide survey, Unicef, the UN Children's Fund, found that under-five mortality has doubled in the center and south of the country, leading to 500,000 "excess" deaths dur-

deliberately targeted during the Gulf War. Coupled with ongoing (and often unreported) bombing by British and American jets, the collapse of the economy, hyperinflation, and the fact that Iraq has been prevented from importing items essential to rebuilding its infrastructure, this has led to a massive increase in water-borne diseases common to the most deprived third world countries. Right now, \$18 billion worth of goods are being kept out of Iraq by the UN sanctions committee, based in New York, which has routinely denied contracts for items it considers have a potential military "dual use." Among items denied to Iraq under these restrictions are vaccines, chlorinators, and even, at one point, pencils.

The past two UN coordinators for humanitarian relief in Iraq, Denis J. Halliday and Hans von Sponeck, have resigned to protest the association of the United Nations with this deliberate deprivation of a civilian population innocent of the government's crimes.

The current director of the program notes that there is no evidence that the Iraqi government is withholding food rations from the population, as one often hears from the defenders of sanctions in the government and in the media. The ration simply is not enough to replace the diet of 22 million people, meet their medical and infrastructure needs, and give them safe drinking water, or jobs.

The role of the media has been particularly appalling, downplaying the humanitarian crisis in Iraq or repeating government claims that "it's all Saddam Hussein's fault," despite the evidence from UN officials and other medical experts who have visited the country.

One could listen to National Public Radio and follow your local daily paper and not know, for example, that British and American jets are routinely

occurrence in Iraq, where families often have to light their homes without the benefit of electricity, which is routinely unavailable for stretches of eight to twenty-four hours a day, and the lamps often explode.

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Most Iraqis justifiably think the embargo has nothing to do with the issue of arms or human rights, noting that the U.S. stood by as they were used against the population when the government was backed by Western powers in its eight year war against Iran in the 1980s. They despair that the sanctions will never be lifted and that they will continue to see their children, parents, and loved ones suffer the consequences. They lament that Iraq, a country that has made immeasurable con-

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Many are dying because Iraq's water supply and treatment infrastructure and its power grid were

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One could listen to National Public Radio and follow your local daily paper and not know, for example, that British and American jets are routinely bombing Iraq in a secret war that has no UN authorization.

# had died with her"

"Civilian casualties have become routine," the Washington Post acknowledged in a rare report on the bombings.

One of the victims of an earlier bombing attack was the famous Iraqi painter Leila al-Attar. While no one as famous as al-Attar has died since, the victims have included young children and dozens of civilians.

Fortunately, a few exceptional journalists and human rights activists have refused to take Washington's arguments at face value and have traveled to Iraq to report on the consequences of the sanctions. An impressive number of religious, human rights, labor, and medical communities have added their voices to the growing international movement calling for an end to the war on the Iraqi people and working to ensure that the embargo is lifted so the Iraqi people will have a future.

Whether architects, painters, costume designers, or conductors, we ought to do the same.

Anthony Arnove lives in Providence. He is the editor of *Iraq Under Siege: The Deadly Impact of Sanctions and War* (Cambridge: South End Press; London: Pluto Press, 2000).

He can be reached at [arnove@igc.org](mailto:arnove@igc.org). To find out more about local activism against the sanctions, e-mail [iraqernri@hotmail.com](mailto:iraqernri@hotmail.com) or call 401-272-2450.

Anthony Arnove  
South End Press  
7 Brookline Street #1  
Cambridge MA 02139-4146  
v 617-547-4002  
f 617-547-1333  
e [arnove@igc.org](mailto:arnove@igc.org)  
w <http://www.southendpress.org/>

National Writers Union/UAW Local 1981

Study this photograph and respond to the question below:

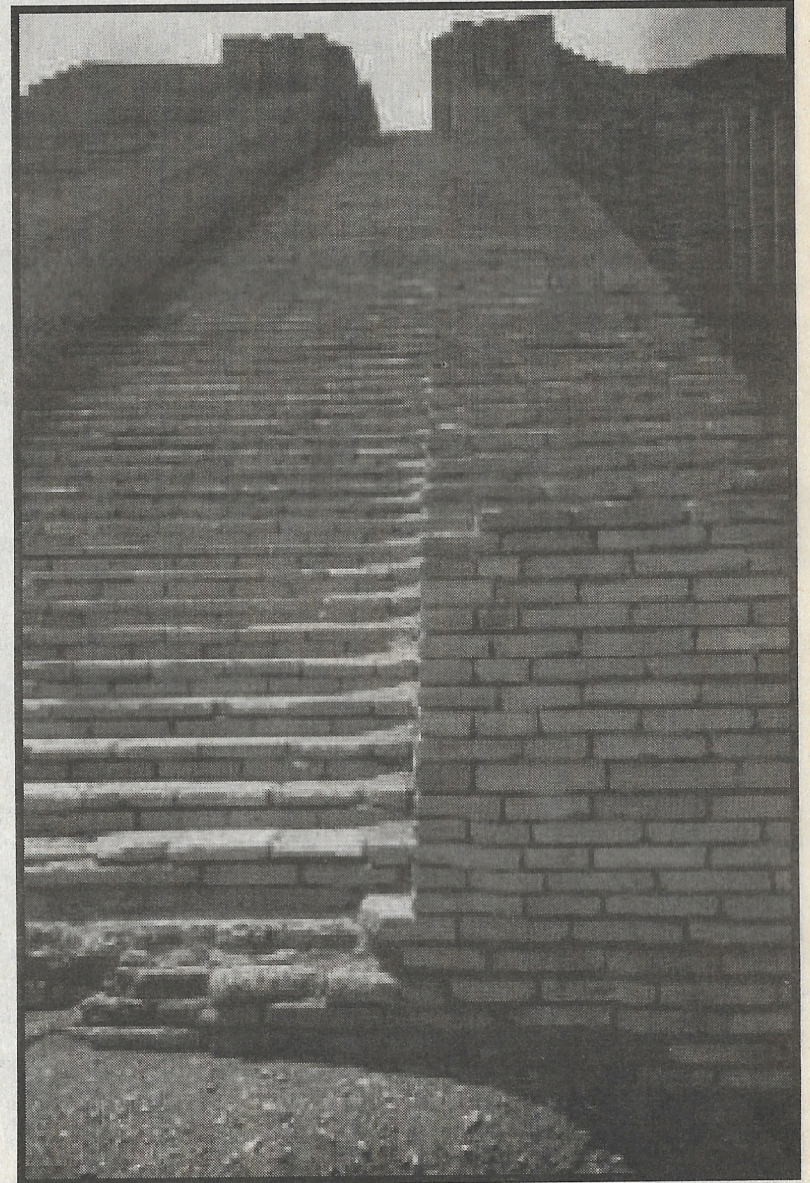


Photo by Anthony Arnove. March 2000.



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Anthony Arnove  
South End Press  
7 Brookline Street #1  
Cambridge MA 02139-4146  
v 617-547-4002  
f 617-547-1333  
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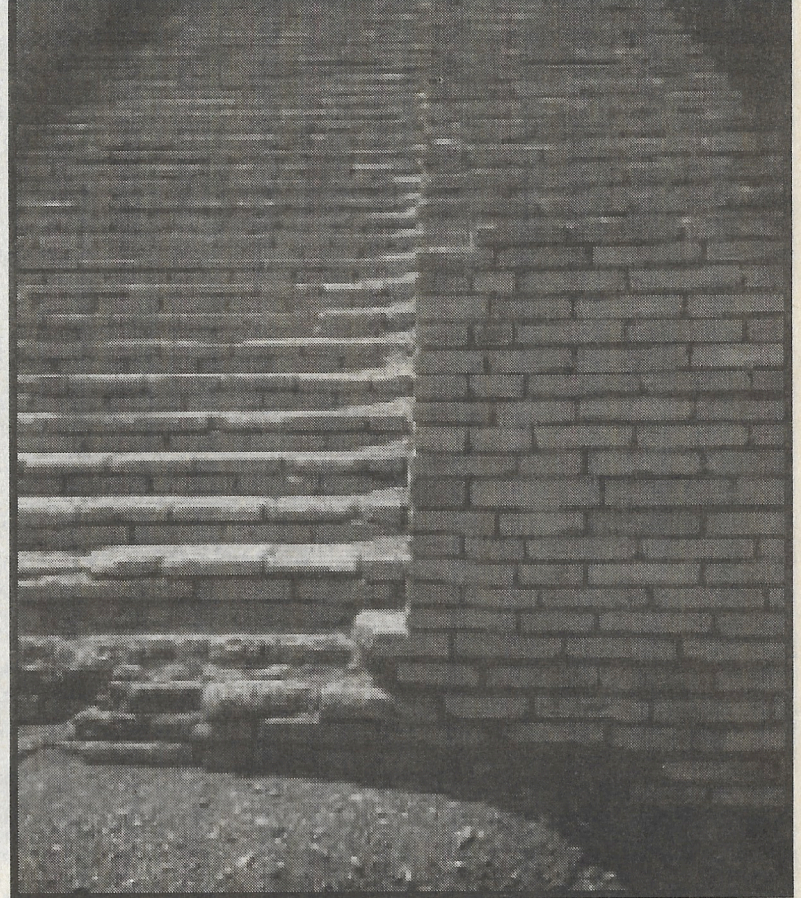


Photo by Anthony Arnove. March 2000.

What do you learn about Iraq from this photograph?

- a) Iraq's historical and archeological work has been badly undermined by the sanctions.
- b) Archaeological and cultural sites have been badly damaged by bombing during the Gulf War and since.
- c) Iraq, once known as Mesopotamia, is considered the "cradle of Western civilization."
- d) Now its past — and its future — are being destroyed.
- e) All of the above

(A)  (B)  (C)  (D)  (E)