

# Atelier



# Message from President Tom Harvey

Dear Members, Students, Instructors, and Friends,

It is my pleasure to greet you as the League's 2018 Board President and to share with you this new issue of *Atelier*. I hope you all will join me in welcoming our new Executive Director, Michael Rips. Many of us have already met this gracious and accomplished man since he came aboard in December. Michael has lived his life with a passion for the arts. He is a collector, art patron and advocate, and author. In a few short months, Michael has already established new connections and engagement between the League and the wider arts community. We expect great things from him.

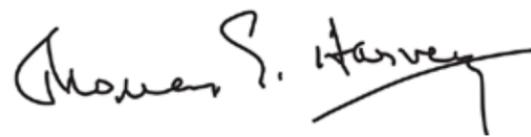
You can hear from Michael himself on page 4 in this issue of *Atelier*. You can also enjoy an interview with Instructor Sharon Sprung, learn about recent special exhibitions at the League, and catch up on art and news from your fellow students and members.

One way we're engaging the community is with ST[art]UP, coming Friday and Saturday, May 11 and 12. To celebrate the 125th anniversary of our landmark building, the League is throwing open its doors for a two-day extravaganza of art exhibitions and auctions, parties, and hands-on art making. ST[art]UP will be introducing new folks to the League, raising money, and giving us all a chance to celebrate the history and potential of our vibrant institution. Please save the dates and join us in May.

It's an honor for me to serve you as the President of the Art Students League's Board of Control because the League itself serves so many: youngsters first being introduced to art, journeymen artists embarking on their careers, and those like myself, who after other careers now have the chance to pursue the passion for art and creativity that we kept on hold for so many years.

I ask you to join me in supporting the League we all love to ensure that we can continue to serve artists for generations to come. See you at ST[art]UP!

Sincerely,



Tom Harvey  
President, Board of Control



Tom Harvey, League Board President

## Atelier

The Magazine of the Art Students League of New York

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**Cover image:** Sharon Sprung with student Milan Sharma. PHOTO: RUDY BRAVO

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## An Interview of and by the League's New Executive Director, Michael Rips

Q What is that on the shelf?

A A bottle of gin.

Q No, next to it.

A A fetish figure from Mali. It is made of mud, dung, and bones. Most of them share the sort of zoomorphic shape you see there.

Q Where did you get it?

A I have been buying West African fetish figures for quite a while, and this one came from Ibrahim, a dealer from Mali. His brothers are also dealers and the four of us have become good friends. They are said to own the poshest café in Bamako. When you go there, ask for the ice cream; the Diops get the milk from a special breed of cow from Mali and mix it with flavors constructed by an old man in Milan. I've never tasted it, but the whole thing is poetic.

Q What are the stripes running down the sides?

A A week or two after I bought the boli, Ibrahim appeared at my door. It was very late in the evening. He was concerned. "I don't follow the tribal religion," he whispered, "but if I had a boli in my house, I would be sure to feed it." To do that, Ibrahim explained, I should use the blood of a recently slaughtered chicken. Mariano Del Rosario and I share a fascination with these magical figures and the spiritual powers they seemingly embody. Perhaps if I heed Ibrahim's advice, the spirits will protect both me and the League.

Q Is there something you can tell me about yourself that's less disturbing?

A Can I get back to you on that?

Q What about your childhood in Omaha?

A My parents were collectors and amateur artists. They were also early supporters of the Bemis Foundation, an artist residency program. The Bemis Foundation brought artists from all over the world to Omaha, and I was fortunate enough to meet many of them. Jun Kaneko, the ceramicist, remains one of my dear friends. Interestingly, my father studied with Arnold Blanch, who came from the League to teach in Omaha. My father loved Blanch and bought one of his paintings. That painting has moved with me to every apartment that I have lived in.

Q Blanch was also a friend of Bruce Dorfman?

A Absolutely. They were very close. My conversation with Bruce was one of the first I had at the League, and it has now led to many others. He has given me a wonderful education in the history and importance of the League and its instructors.



PHOTO BY RIC OCASEK

Q You seem to have many friends in the art world, including your wife, Sheila Berger.

A They tolerate me.

Q Sheila is the person who introduced you to the League for the second time?

A Indeed. After a show of her paintings at Paul Kasmin Gallery, she announced that she wanted to return to sculpture, which she had done in college. She discovered that the best metal sculpting department in the country was up the street at the Art Students League. Very quickly she was getting a lot of attention for her sculptures.

Q What are your plans for the League?

A To listen.

Q Meaning?

A The League is an institution that has an extraordinary history; but that history is complex, with diverse currents of methods, theories, and sentiments that are far from obvious. I have no intention of doing anything that is antithetical to what has already produced the greatest art academy in the world.

Q That seems coy.

A Has anyone told you that you are irritating?

Q Not more than a couple times a day.

A My immediate plans are to create more studio space and more exhibition space. The second of these is necessary to give the instructors at the League, present and past, the attention they deserve. Every day, I am discovering some extraordinary aspect of their work, and I am determined to announce their genius and talent to the curators, critics, and gallerists of this City. I am also learning from the pleasurable chats I'm having with our members. Their engagement and generosity are crucial to our success. If anyone is still reading this (a big assumption), please come visit, and over coffee we'll talk about art and the League.

Q There are those who are puzzled by your leaving a career in another profession to try something as different as working at the League. Why?

A At the end of his life, Gershom Scholem, the great scholar of mysticism, was asked by an interviewer (who, if I may add, did a much better job than you) how it was that he was able to remain intellectually vibrant at such an advanced age. Scholem responded, "I have retained the ability to surprise myself."

## On Teaching

Stephanie Cassidy

## Sharon Sprung



### Stephanie Cassidy

You have described your work as an artist as "pushing around puddles of an almost living substance." What about your experience with oil paint makes you describe it that way?

### Sharon Sprung

Oil paint is a very sensual medium; I use Vasari, which is a fabulous handmade paint. Most of the store bought ones are milled by machine and sometimes wax is added as a way of tubing. But Vasari is just so beautiful. It's like little jewels of paint. The colors are very saturated and work beautifully together. There are times during the day when I am mixing paint that I have to remind myself to stop. Moving the paint around with a palette knife and seeing the subtle gradations of the colors as I mix, it is often hard for me to stop and get to putting it on the canvas.

### SC

You have described your intellect as "visual." What is a "visual intellect?" Is that something you were born with, which led you to become an artist, or is it something that you cultivated?

### SS

I think I was born an observer. Even as a child I remember being quiet and just looking around at my world. I knew things from looking, not from listening. When you grow up in a family that has a lot of disruption, you learn to not always believe what people are saying. Sometimes you can feel that discrepancy as a child. I think most children feel this anyway.

Observation was my way of navigating the world. When I do a painting, I do my best to know that person. I'm not sure how I know that person, but by working on the eye, or the nose, or the lip, or the shape of the head, or the gesture, or any movement, I get to

know that person. Could I tell you about them? No, not in words, but I know them, and that's what comes across in the paintings—at least I hope it does. They are individuals, and they have their own particularity.

**SC**

How long does it take you to get to that point?

**SS**

It happens while working on the painting, during the observational part of having a model; or if you are doing a portrait commission, a photograph; or just living with the painting. One of the other things I do is move a lot of paint around to get to the drawing, and moving the paint to give me that just right expression. I know it when I have it. You learn to trust your intuition. But it can take a long time.

**SC**

So you wouldn't necessarily have to know a lot about someone beforehand to get a sense of who they are, since you gain that knowledge of them through painting.

**SS**

What I need to know, I gain by observation. What I need to know about who a person is, at least on an intuitive and textural level, is not necessarily on a verbal level. What I do when I have a model is ask to keep their clothes for a while. I make sure that the person sits for me while I'm mixing all the paint. I take a piece of their hair.



**SS**

I think the study of historical art is extremely important, not only for what it teaches about how to paint, but also about the recurring themes and the difficulty of being a painter. Students should resist getting caught up in a style, in any style. The best way to go to a museum is to be open to the experience of the world of another artist. I'll send students to look at backgrounds, or notice how the artist turned this form or painted an eye. You want to find your own world in painting, and you want who you are to come to the surface with all that integrated knowledge.

**SC**

How long did it take you to develop the basic skills of a painter, and from there develop the singular voice that is Sharon Sprung?

**SS**

I feel that the Sharon Sprung voice is still getting stronger, so the develop-

*Opening page:* Sharon Sprung, *Folding Chairs*, oil on panel, 36 x 47 in.

*Left:* Sharon Sprung, *Callas*, oil on panel, 40 x 40 in.

If it is somebody who's wearing makeup, I get a makeup chart. I try to get as much visual information as I can. This approach applies to portrait painting; for my own painting I work from the model as much as I can.

**SC**

Is this something that you relay to students in your classroom?

**SS**

I think I do. My students seem to trust me, even those who might be new and a little reluctant to give me their brush. But the only way to teach is to show. I really believe that.

**SC**

To show on their canvas?

**SS**

Yes, on their canvas. I don't want them to be precious about it. I want it to be much more of a learning experience and process. I'm not so concerned about the finishing. What I care about is their learning to see, which is a much more difficult achievement than one would suspect.

**SC**

Is it possible to look too much at the work of artists of the past? Do you think that students can get too caught up in what's already been done?



*Above, from left:* Sharon Sprung, *Portrait of "L"*, oil on panel; Students Chang Wan Jin and Noah Jordon painting.



ment is not over. And it changes as you change. People really do change—though often not in big ways. The things that life throws at you sometimes define your capabilities or your weaknesses. That is one thing a painter is more conscious of—the movement and the fluidity of time. I think this is a gift that painting gives you, as well as a subtle knowledge of yourself.

**SC**

How do you help students develop their individual sensibilities as realistic painters when they are painting the same model for three weeks at a time? How are you helping them understand the technical requirements of rendering the human figure, but also encouraging independence for when they eventually launch from the classroom?

**SS**

Launching is their responsibility. Each person in my class is different—and I think everyone would know which artist is the creator of each painting. I don't have a prescribed way to start, but I begin where the person starts and try to bring them as far as they can imagine, and then some.

**SC**

Can you describe how you transitioned from student to professional painter? You mentioned that you felt that you had an abridged beginning.

**SS**

Speaking poetically, one should always be a student, and I consider myself that. Every time I stand in front of a model, I am a student trying to figure out the puzzle. My abbreviated student years were dictated by financial circumstances. Fortunately, I received an Elizabeth Greenshields Foundation Grant and then a Stacey Foundation Grant. That was helpful and encouraging. Luck is an important factor in life. You meet kind and helpful people who are generous and supportive. When I was young, I met Charles Pfahl, and his experience and guidance were invaluable. The generosity and kindness of others cannot be underestimated.

**SC**

Did you ever experience angst, wondering, "Am I good enough?" Or, "Am I ready to leave the classroom, set up a studio, and work on my own?"

**SS**

I have had that angst all my life, so it is never a question of not being filled with doubt. Each day there is a new challenge, a new question. Will there be enough money? Am I good enough to do this? Will this painting work? Will what I see be communicated to others? These are some of the questions I ask myself. I feel a bit more secure now, having gotten older and experienced some success. But at the beginning, when I was nineteen, I had to make some difficult decisions because I would be isolated in my family if I chose to be a painter. Partially, I was driven by anger and sheer will, which is important, but that choice was the right one for me. It was something that, if you sat and thought about it, committing to be a painter would not be a great idea. But I knew it was right, with the instincts of youth understanding their truth.

**SC**

Is there a difference in your mindset, approach, and process of painting a commissioned portrait and a portrait that you do for yourself?

**SS**

I think of both as figurative work. And if there is a difference, it is that my personal work is inhabited by my feelings, whereas in a portrait I try to inhabit it with the client's. I can see the challenge of students at work in the studio. A model will pose, and everyone is looking at them, a little wary. In the process of painting them, you're expanding your world. You're taking care of the model. You're making them feel safe in the environment. You're noticing things about them, and you find pleasure in this process. Students and artists tend to be very protective of the models.

**SC**

Congratulations on being recognized by BuzzFeed as "one of the top one-hundred realists working right now."



**SS**

Well, if I didn't make the list, I'd be concerned. But having made the list, I'm not sure how much it actually means.

**SC**

How would you describe your place within the realist resurgence?

**SS**

At this point, I'm an artist who has been painting and exhibiting for a while. With time there comes a certain amount of recognition. People come to you. They hear about you. They know you and your work. I've had ten one-person shows in New York City and have been exhibiting since the late '70s.

**SC**

Do you follow contemporary realist painting?

**SS**

No, not so much. There are things that I will come across and think, "Wow, that is really good." But I've gotten much more selective about what I like and what I don't like. There are very few things that seem really good to me, that stand out. When they do, I appreciate seeing them, but I don't go to many contemporary shows, maybe one or two a year, because I want to keep my vision separate and unique. I want to keep that extraneous influence out.

**SC**

It's then a positive development that robust realist training has sprouted up in many places. Does that give you hope that this generation of contemporary artists will be acknowledged by institutions and by critics for the value they bring to the visual dialogue?

**SS**

That would be really nice. There is now a little more of it. It comes in waves. I've been painting for forty-five years. Somebody will get some degree of recognition, and then, you know, people will think, "The galleries want this now." You just really try not to pay attention to any of it. I don't pay attention to any of it.

**SC**

Do you ever see yourself writing a book?

**SS**

No. Perhaps I would write a book if I could just talk and somebody else did all the work. Not yet anyway. I don't really like writing. It is a difficult skill.

**SC**

It is not an easy skill, but you are quite an articulate speaker.

**SS**

I don't think I'm articulate at all, but I know people do find me articulate at times. I don't always have access to the words I want, so it can be frustrating. In writing you must take the time to search out the right words. But I don't especially like that process. I'd rather be painting.



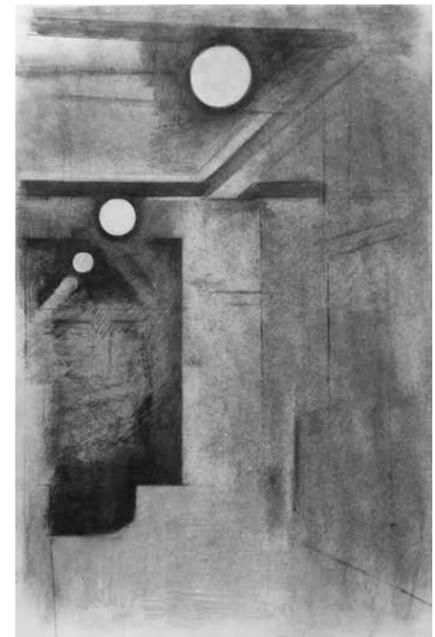
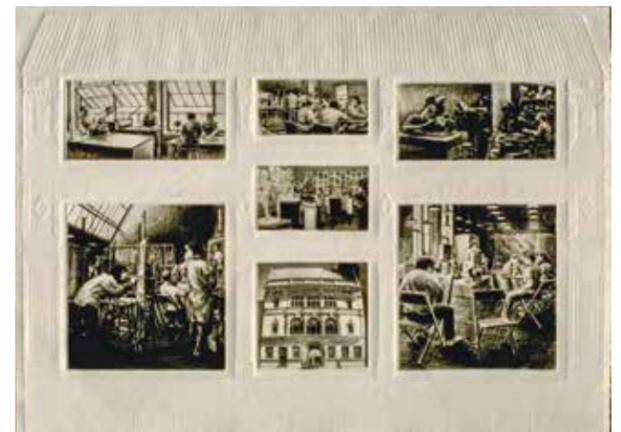
Above: Student Seonyoung Kim painting  
Below: Work by student Henry Roux

Sharon Sprung is represented by Portraits, Inc. and Gallery Henoch. To learn more about her work, go to [www.sharonsprung.com](http://www.sharonsprung.com) or contact [sharonsprung@aol.com](mailto:sharonsprung@aol.com).

# Highlights from *A Landmark Exhibition*

By Jillian Russo, Ph.D.

This past November, the Art Students League commemorated the 125th anniversary of its iconic home, designed by Henry J. Hardenbergh, with *A Landmark Exhibition: An Alliance of Artists and Patrons on 57th Street* (November 7–December 4, 2017). The exhibition featured a historical timeline, highlights from the League's permanent collection, and a selection of two-dimensional artwork by League members that depicted any aspect of the building. Member artwork, which was displayed both traditionally on the gallery's walls and in an iPad digital gallery, was solicited through an open call. The fifty works, which included painting, mixed-media, watercolor, and prints, sensitively captured the atmosphere of the building and its storied history.



Clockwise starting top right: Keith Gunderson, *Sculpture Studio*, 2000, oil on canvas, 18 x 24 in.; Bonnie Steinsnyder, *The Art Students League*, 1996, embossing and photogravure, 22 x 30 in.; Jeremy Day, *Lobby*, 2017, charcoal and pastel, 18 x 12 in.; Mireille Miller, *The Art Students League Then and Now*, 1999, oil on linen, 50 x 40 in.; Jie Li, *Landmark of ASL*, 2017, watercolor on paper, 22 x 30 in.

# ASL News in Brief

## Including Rock & Roll, The Sixties, and ST[art]UP

Ken Park

By now, many of us have had the pleasure of meeting the League's **new executive director, Michael Rips**, who formally took up his post on December 1. (You can learn more about Michael on page 4.) Our community reception for Michael on November 30 was a special evening for the League, with many new friends in attendance at the Phyllis Harriman Mason Gallery to welcome Michael, including Ric Ocasek, co-founder of the band, The Cars—who were voted into the Rock & Roll Hall of Fame two weeks later!



Rock & Roll Hall of Famer Ric Ocasek at the community reception for Michael Rips.

Continuing in the rock theme, can you sing the opening guitar lick of “Start Me Up,” by the Rolling Stones? If so, you’ll understand the **electric vibe around the League’s May extravaganza, ST[art]UP, to celebrate the 125th anniversary of our Landmark building.** The League is throwing open its doors for a two-day extravaganza of art exhibitions and auctions, parties, and hands-on art making on Friday and Saturday, May 11 and 12. Join us for a Reception and Auction on Friday night, Open House/Open Studios on Saturday from 11:00 to 3:00, and the latest in a decades-old tradition of legendary parties that Saturday night, starting at 7:00 p.m. For tickets or more information visit the League’s events webpage.

We offered **“Good News by the Numbers”** in the previous issues of *Atelier*, and we’re happy to say that six months later, we have more numbers with more good news. Revenues from classes, workshops, and the store continued to grow in fiscal 2018, which began on June 1, 2017. In the following six months (through November), tuition revenue was up \$144,000 from last year with a 4 percent growth in class enrollment. Net revenue from the store was up \$113,000. (By the way—stop in the

**ST[art]UP**  
MAKE art, SEE art, BE art

store to see the new League-themed gear for spring!) More than 260 students applied for League membership in 2017, the highest number since 2000. Encourage your fellow students to check and see if they are eligible for League membership this year.

**Development has also been strong so far in fiscal 2018.** In addition to a major bequest (read more on page 18), the Dr. Lawrence Spielberg & Dr. Greta Spanierman Family Foundation renewed its support with a leadership grant for professional development workshops. The total number of gifts is up 18.3 percent from last year at this time. Remember: Tuition covers only 37 percent of the cost of operating the League. Make your gift to the Annual Appeal by May 31 and enjoy the benefits of being a supporter of the League you love.

From January 11 to 19, the League’s Gallery hosted a pop-up exhibition, *Artistic Vanguard: The 1960s at the Art Students League*. The show, organized by League curator Jillian Russo, was held in conjunction with **Carnegie Hall’s music festival *The ‘60s: The Years that Changed America***. It examined the contributions of League artists to new developments in American painting during this pivotal period and showed the work of League instructors at that time including Charles Alston, Richard Pousette-Dart, and Theodoros Stamos, and work by younger League artists of that period including Bruce Dorfman, Helen Frankenthaler, Peter Golfinopoulos, Stephen Greene, Paul Jenkins, Ronnie Landfield, Larry Poons, and Peter Reginato.

**The League hosted an unprecedented two dozen lectures this fiscal year.** The lunchtime lectures were curated by Instructor Ephraim Rubenstein. Curator Jillian Russo presented the program of evening lectures, including the February 1 event, “Good Fences Make Good Neighbors,” on the recent work of League alum Ai Weiwei with Nicholas Baume, Director of the Public Art Fund. Store manager Jim Russell brought in paint and paper vendors to discuss and demonstrate new art materials for students. Sessions of these talks were held during the week and on Saturdays to try to make sure everyone could attend. *The 2017–18 Lunchtime Lecture Series was made possible by a generous gift from Ruth E. Hurd. We gratefully acknowledge Tom Harvey and Cathie Black for their generous support of the Gallery Lectures.*

The League’s September **Instructors’ Exhibition** drew the strongest participation in many years. Thanks to all who took



part. More than 100 special guests attended a private reception on September 7. If you missed it, selections from this exhibition and previous **Instructors’ Exhibitions** are archived on LINEA ([www.asllinea.org](http://www.asllinea.org)), the League’s online journal.

On October 21, the League’s **Community Outreach** team joined “It’s Happening!,” a celebration of fifty years of public art in NYC Parks, in Central Park. The League hosted “Origami in the Park” in support of this great event. Led by Denise L. Greene, League artists Sonomi Kobayashi, Elizabeth Rothschild, and Renée Larson helped folks of all ages make art and spread the word about the League among the many thousands of attendees.

The League recently completed a **building wide re-wiring project** that will improve security and wireless internet access throughout the building. Wireless connectivity at the League had previously been constrained by our extremely thick concrete walls.



Clockwise from top left: The League’s “Origami in the Park,” celebrating fifty years of public art in NYC Parks; A full house in the Phyllis Harriman Mason Gallery for Ephraim Rubenstein’s lunchtime lecture, “ABC (Always Be Composing)”; Instructors’ work and the reception for the *Instructors’ Exhibition*. PHOTO BY RICHARD KOEK.

# Artistic Vanguard: The 1960s at the Art Students League

Jillian Russo, Ph. D.



This January, the Phyllis Harriman Mason Gallery hosted a special weeklong pop-up exhibition, *Artistic Vanguard: The 1960s at the Art Students League*, in collaboration with Carnegie Hall's music festival, *The '60s: The Years That Changed America* (January 14–March 24). The exhibition examined the contributions of League artists to new developments in American painting during this watershed decade. While current and future League instructors, such as Charles Alston, Paul Jenkins, Richard Pousette-Dart, and Theodoros Stamos, continued experimenting with elements of Abstract Expressionism, League-affiliated artists, such as Bruce Dorfman, Helen Frankenthaler, Peter Golfinopoulos, Stephen Greene, Ronnie Landfield, Larry Poons, and Peter Reginato, engaged with alternative movements including color field painting, lyrical abstraction, funk art and assemblage.

## Abstract Expressionism

Throughout the 1960s, Stamos, Alston, and Pousette-Dart took Abstract Expressionism in new directions. As one of the youngest members of the Abstract Expressionist group, Stamos moved away from the use of biomorphic shapes in his paintings throughout the 1950s, and toward the use of geometric forms, which appear in his work of the 1960s. He created *Soundings #2* (1955), a transitional work, after hearing the sounds of sea turtles in front of his house in Greece while they were starting to

break through their shells and head toward the Ionian Sea.

Alston, who over the course of his career had worked in a variety of different styles, began a series of paintings influenced by Franz Kline. Alston's abstract black-and-white paintings, including *Red, White, and Black* (ca. 1960), were a response to the Civil Rights Movement. In 1963, Alston cofounded the artist-activist group Spiral with Hale Woodruff and Romare Bearden. Spiral advocated for African-American artists, fortifying their position within the New York art scene.

A key contributor to the development of Abstract Expressionism in the 1940s and 1950s, Pousette-Dart developed new approaches in his paintings in the 1960s. In works on paper such as *Summer Myth* and *Untitled (Alphabet Leaves)*, he experimented with techniques for applying paint, reducing the composition to dynamic black lines interspersed with vibrant orbs or shimmering spots of color.

The interplay of light and color is also central to Paul Jenkins's paintings. Jenkins first began using liquid binder to allow his paint to flow across the surface of the canvas, creating dynamic compositions of dense color, while studying with Morris Kantor and Yasuo Kuniyoshi at the League in 1948. His painting *Phenomena Katherine Wheel North* may refer to Whistler's painting *Nocturne: Black and Gold—The Fire Wheel* (1875), which he admired during visits to the Tate. Jenkins's 1960s



Left: Ronnie Landfield, *Marilyn's Painting*, Acrylic on canvas, 26 x 53 inches, Courtesy of the Artist

Above: Charles Alston, *Red, White, and Black*, ca. 1960, Oil on canvas, 50 x 40 inches, PERMANENT COLLECTION, The Art Students League of New York

paintings employ veils of color to introduce incandescent light and possess a similar quality to Whistler's nocturnes, which explored the coloristic and atmospheric effects of twilight, fog and smoke.

## Color Field Painting

Helen Frankenthaler, Ronnie Landfield, Stephen Greene, Larry Poons, and Peter Golfinopoulos all pursued abstract styles that utilized large areas of pure color, a trend that encompassed a broad range of artistic styles and became known as Color Field Painting. Although Frankenthaler's large-scale stain painting epitomized the Color Field movement, throughout her career Frankenthaler painted on paper. These smaller works, such as *Gloria 8* (1960), offered her the freedom to experiment with gesture and paint. In contrast to her stain paintings, which utilized thinned paint that could be poured, Frankenthaler used opaque, layered paint in her works on paper. In 1970 Frankenthaler commented: "Working on paper can even replace working on canvas for me, for periods of time ... that was never true before; more and more, paper is painting."

Landfield combined the use of thick and thinly applied paint in *Marilyn's Painting* (1969) by layering thick, poured paint on top of a stain painting to create a dramatic composition of jewel-like colors. The use of color and gesture to express passions, ideas, and concerns, stimulated by the turbulent political climate of the 1960s, distinguished



Landfield and the color field painters from minimal and conceptual artists. Minimalists such as Donald Judd, Robert Morris, and Robert Smithson expressed their opposition to the Vietnam War and establishment politics by rejecting the traditional media of painting and sculpture in favor of large-scale installations and site-specifics works that remove traces of the artist's hand. Larry Aldrich subsequently used the term *lyrical abstraction* to describe a trend toward the expressive handling of paint favored by Landfield and other painters, such as Pat Lipsky and Dan Christensen. The touring exhibition *Lyrical Abstraction*, which opened at the Whitney Museum in 1971, popularized the term, although it was a label the artists generally rejected.

Poons's painting of the early 1960s, which became associated with the Op Art movement, featured precisely placed dots and ellipses floating on a field of vibrant contrasting color to create a sense of movement and optical effects. Poons created the pencil drawing *To Ralph*, which reveals the detailed preparation required to determine dot placement, as a study for one of his iconic dot paintings. Throughout the decade, Poons, who had studied at the New England Conservatory of Music in the 1950s with the intention of becoming a professional musician, bridged the art and music scenes. He was the guitar player in the band The Druds, which also included artists Walter de Maria, Patty Mucha, La Monte Young, and Jasper Johns. Working with imagery somewhat similar to Larry Poons, throughout the 1960s, Golfinopoulos created a series of meticulously constructed abstract paintings using dots of color. In contrast to Poons's geometric dots, Golfinopoulos's dots



are impressionistic and layered to create a shimmering overall composition.

## Collage/Assemblage

Echoing Robert Rauschenberg and the Neo-Dadaists' interest in utilizing found materials in their works, Bruce Dorfman and Perle Fine began experimenting with collage and assemblage. Bruce Dorfman, who had studied with Charles Alston, began teaching at the League in 1964. *Cameo* is among one of the first mixed-media works he created. While the assemblage retains some representational elements, the genesis of Dorfman's mature style, which elegantly integrates materials such as wood, metal, paper, and fabric into compositions that celebrate the nuances of color and shape, is apparent. In *Cameo*, Dorfman incorporated shards of glass to explore the idea of a cameo. In his words, it was "something gone but still there; an image seen reciprocally, configured and looked upon with shattered relief."

A student of Kimon Nicolaidis and Hans Hofmann, Abstract Expressionist painter Perle Fine's oeuvre included drawings, paintings, collages, prints and a series of wood assemblages, which she began in 1965 when a case of mononucleosis prevented her from painting. In a 1968 interview, Fine described the importance of working in collage: "When you do something to that white paper, when you put one or two forms on that white paper, that simple sheet of white paper can become one of the most beautiful things in the world if those forms are put there in such a way as to involve every inch of that from top to bottom and from left to right. And that I was able to become aware of a little more quickly in a smaller painting, let's say, [or] a collage, than I was in a large painting."



Peter Reginato, *What's Happening, Baby*, Acrylic on canvas, 85 x 67 5/8 inches, Courtesy of the Artist

Bruce Dorfman, *Cameo*, 1969, Canvas, wood, glass, oil, 46 x 48 x 4 inches, Courtesy of the Artist

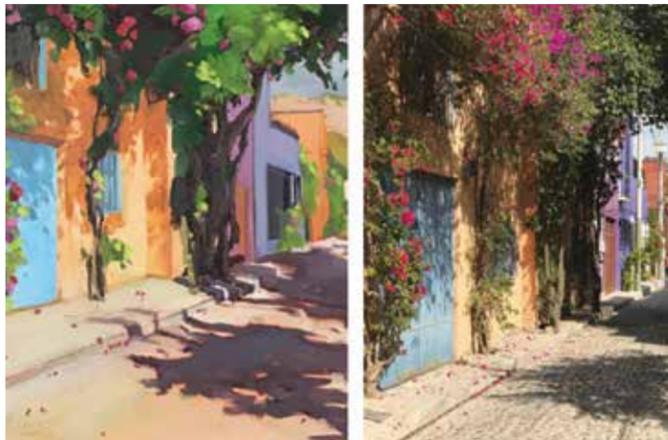
Richard Pousette-Dart, *Summer Myth*, *Untitled (Alphabet Leaves)*, 1968, Watercolor and ink on paper, 10 x 9 3/4 inches 7 3/4 inches, Estate of the Artist

Peter Golfinopoulos, *Untitled*, c. 1965, Oil on canvas, 33 x 33 inches, Permanent Collection, The Art Students League of New York

## Funk Art

In the mid-1960s, Peter Reginato began moving away from the figurative painting influenced by the Bay Area School and formulating a new style inspired by the California "Funk" movement, which included artists Robert Hudson, Peter Saul, Jim Nutt, Ed Kienholz, and Bruce Conner. Reginato created *What's Happening, Baby* for his first solo exhibition at the Open Theater Gallery in Berkeley California in January 1966. The painting pairs elements of abstraction, "allusions of boxes in space," informed by the work of California abstract painters Ron Davis and Larry Bell, with cartoon imagery. Reginato subsequently began building three-dimensional boxes, and shifting his focus to sculpture.

*Artistic Vanguard* was on view in the Art Students League's Phyllis Harriman Mason Gallery, January 11-19, 2018.



# Have Paintbrush,

Ken Park

The locations come from the pages of an upscale travel magazine—Seville, Paris, Venice, Havana, Amsterdam, Madrid, San Miguel de Allende, Provence, Tuscany.

The instructors are among the League’s most popular and successful—Camhy, Vavagiakis, Brosen, Baker, O’Cain, Sprung, Thompson, Campbell, McKenzie, O’Neil, and Kreutz. The students are experts and beginners, couples and singles, League students and folks from around the country; people who travel extensively, and artists who save up for a special trip that they will remember every time they paint.

Of course, we’re talking about the League’s International Travel Workshops. The unbeatable combination of inspiring locales, exceptional teaching, and collegial company merit rave reviews even from League sophisticates.

“The teacher was excellent. San Miguel de Allende was perfect,” says Stephanie Reit of her 2017 workshop with Instructor Karen O’Neil. “The locations in which we painted were beautiful and varied. Many great restaurants. Exotic yet very friendly, and easy for English speakers to navigate.”

Janet Hopkins had a great time in Paris with Instructor Sharon Sprung: “Well planned, well organized, great teaching, wonderful mix of indoor and outside painting. I loved smelling my lunch being cooked as I painted. Fun group of artists. A safe way to paint and go to museums.”

On a trip to Venice under the tutelage of Instructor Mary Beth McKenzie, Nancy Deering found that she was “completely out of my comfort zone in terms of painting—but that was not a bad thing. We had a wonderful time.”

The League has been sponsoring travel workshops since 2010. Robert Telenick, the League’s Director of Programming, oversees the program. “I’ve had the good fortune to paint on one of these trips myself. I wish I could go on every one.”

## Students Benefit from Concentrated Work

O’Neil led seventeen students and their significant others to the art mecca of San Miguel de Allende, Mexico, in March 2017. It so happens that *Travel + Leisure* magazine, citing a “thriving culinary scene and rich culture,” rated San Miguel de Allende “the best city in the world” to visit in 2017. So O’Neil did not receive hazardous duty pay.

O’Neil and her students were enthralled by their “immersion in the culture. So many things connect to a painter’s interest—the food, the language, the sounds, [and most importantly], the completely different color palette lit by the strong sun with terracotta bricks all around.”

Of course, a new environment can be a bit overwhelming, so O’Neil began her workshop with a demonstration that “gave students a focus to get oriented. We start by working on a small part of the larger landscape. This helps ease anxiety. The second day, students seem more confident and their painting gets more complex, broader, richer.”

Students benefit from the continuity of concentrated working for seven, eight, or nine days in a row on these international trips,



# Will Travel

O’Neil says. “All the students raised their works several levels.” Most of those on the trip had studied before with O’Neil. “[And] those who weren’t friends at the beginning, were friendly at the end,” O’Neil remembers. One student made clear she preferred more time to herself, “and that was okay too.”

## “The Painting Sites Were So Beautiful”

Tony Paciello has taken numerous trips with Instructor Frank O’Cain, to Paris and Provence, and to Giverny. He started studying with O’Cain in 2008 without any previous art training. In May 2016, he joined Frank and twenty-two other students and fellow travelers for the Arezzo-based Tuscan workshop. As O’Cain wrote before the trip, “Painting the undulating hills and mountains with their vineyards, olive groves, and ancient medieval towns atop hills will fuel our visions.” Paciello’s vision was fueled. “The painting sites were so beautiful,” he says. Paciello brought his workshop sketches home and used them as the basis for new paintings.

“About half the folks on the trip were not from the League, but within twenty-four hours we were an integrated and cohesive group,” said Paciello. In addition to the views, the highlights for Paciello were O’Cain’s focus on the students’ needs, the food, and a winery excursion to the hill town of Montepulciano, “glorious even in a rainstorm.” If you see Paciello, ask him about the wine and ribs in Montepulciano. The group also visited the Uffizi in Florence. “The tour management by Phil Levine was superb. Frank’s expertise, instruction, and critiques were invaluable. The camaraderie among everyone was so gratifying.”



## Now It’s Your Turn— Why not try a travel workshop yourself?

### Travel to Amsterdam, Holland or Seville, Spain

New League Instructor Garin Baker is leading a trip to Seville, Spain, May 15 through 23, and there are several spaces still available. This workshop offers the opportunity to paint en plein air in the land of Sorolla, where the artist made countless studies of flamenco dancers, courtyards, and garden scenes. Baker’s hope for this workshop is not just to paint the landscape in and around the city of Seville, Spain, but to also paint the character of the people. Painting sessions will begin and end each day, along with demonstrations in composition, light and color, as well as with hands-on instruction late into the evening and critiques of each day’s progress. Baker is nationally recognized for his large-scale public art murals for municipal, private, and corporate collections in the US and abroad.

Or, you can sign up for a workshop with two instructors for the price of one! Frederick Brosen and Costa Vavagiakis are teaming up to lead a workshop, June 3 through 11 in Amsterdam. This 8-night, 9-day immersive art workshop in late spring should not be missed. Students will benefit from the unique opportunity of interacting with both instructors as they work outdoors at chosen locations along the canals and in the parks of this seventeenth-century city. Students will also get an escorted visit to the Rijksmuseum and a Museumkaart pass that is good for entrance to all museums in Amsterdam and neighboring cities.

**For more information, contact Robert Telenick ([rtelenick@artstudentsleague.org](mailto:rtelenick@artstudentsleague.org) or 212-247-4510, x.123). You can also learn more at [theartstudentsleague.org/workshops](http://theartstudentsleague.org/workshops).**



Page 14, from top: A painting by Stephanie Reit, and its inspiration in San Miguel; Demo in progress by Karen O’Neil; Work by See See Lo.  
Page 15: from top: Instructor Karen O’Neil painting in San Miguel (photo courtesy of Beth Alberty); Wendy Goidell painting in Venice on a trip led by Mary Beth McKenzie. (Photo courtesy of Mark Tatum)

# Drawing on Stone

## An interview with Jessie Taylor

By Julia Montepagani

For Jessie Taylor, art-making is largely about time—and our relationship with it. A thoughtful and patient printmaker, she relishes the slow unfolding of her sensitively drawn imagery.

An English major grad from Haverford College, Jessie first walked into the League's printmaking studios only four years ago, diving deep into the world of lithography. A student of Richard Pantell and technical instructor Tomomi Ono, Jessie earned a Red Dot her first year, and in 2017 she won the coveted Kuniyoshi Award for Printmaking. She largely taught herself how to draw via her prints, and has now spent far more hours drawing on stone than on paper. She shared more with me in the League's café:



Jessie Taylor, *Leaves*, lithograph.

**Julia Montepagani** Why printmaking instead of drawing?

**Jessie Taylor** The obvious thing to say is that I can make multiples with printmaking. Lithography offers endless possibilities in inks, paper choice, and printing techniques. You can experiment without the fear of destroying your image. Also, I've never drawn any other way. The process of litho is unique. You can't erase what you draw on the stone; but I particularly like this painstaking process called picking, which allows you to alter the image by removing crayon with an X-acto knife. The stone also has a natural texture that adds luminosity to the printed drawing that you can't get any other way.

**JM** What do you use for source material?

**JT** Mostly my own photos. I recently did this series that was based on trees that I photographed. I often draw right from my phone. It helps because you can observe the really close detail.

**JM** What do you strive for artistically?

**JT** There's a painter-printmaker I really admire, and I like her work because it is delicate, intricate, natural. It can take her years to do a piece—and I like that approach. It's granting permission to take your time. So much of the art world is all about, "Let's do something new!", and I don't usually find that stuff engaging.

**JM** When people look at your art, what do you want them to feel?

**JT** Contemplative. I think that with most of my work, there's a calm intimacy. This piece that I'm working on right now, it's based on a photograph from the 1930s. And the photo itself shows the sign of age, and I am heightening the effect in the print by concentrating the detail in the center of the image and leaving the edges of the drawing unfinished. I hope for it to evoke the sense of an important but fading memory.

**JM** What are you working on now?

**JT** With the Kuniyoshi grant, I'm going big. My next print will be 18 by 24 inches. To give you a reference, I've done miniatures that are only 2 x 3 inches. It helps to have had a lot of experience printing, because when you go big, everything changes slightly and everything is maybe three times as hard.

I'd also really like to exhibit in the future. I am working on creating a group of prints that could be shown together. You can learn more about Jessie's work at: [www.jessietaylor.us](http://www.jessietaylor.us)



# Going for Bronze

## An Interview with Michelle Smith

By Julia Montepagani

Michelle Smith's creatures don't end when they are bronzed—in fact that's only the beginning. Her process is long—intuitive and iterative—as she works from initial sketches, followed by wax sculpting, back to sketching, then on to digital renderings, then back to her sketching, and so on. She writes too, journaling about the distinct personalities of each of her creatures. Finally, they are cast, and are refined for weeks after that, along with her digital renderings, which will later be used in a children's book that she is writing and illustrating.

Originally from Jamaica, Michelle is a two-time graduate from the New York Institute of Technology (BFA, MA). She has been with Oscar Garcia's bronze class for the past five years, earning a Merit Scholarship in 2016. We discussed her ensemble of bronze creatures in the League's café:

**Julia Montepagani** Where do the ideas of your creatures come from?

**Michelle Smith** Really, I have no idea. But I do like certain shapes. My creatures tend to have the same kind of oval- or heart-shaped faces, with little-kid-like features. I am inspired by their cuteness. I think about the baby forms of certain animals and what makes them so cute, and combine these features or expressions with child-like faces. I also love J.R.R. Tolkien, C.S. Lewis, Jim Henson—any fantasy story, really. And I doodle a lot. You get this urge to just sketch, and it comes sort of naturally.

Over time, the idea of a children's book came to me. And to have a book, you need to come up with certain personalities. So, I had to come up with names and faces and personalities. In my creatures, their personality is mostly reflected in their hair.

**JM** Why work in so many types of media?

**MS** It helps me get to know my characters from all these different angles. The fact that I'm writing helps me to imagine entire worlds for my creatures to live in. It takes about ten months to develop each character. But at this point, I can work on two or three of my characters at the same time.

**JM** How did you find your way to bronze?

**MS** Originally, I wanted to make plastic toys, which you have to start building in wax. I never intended to cast in bronze. But after a year of sculpting in wax, I realized I wanted to try bronze. And now I'm hooked. Bronze transforms the sculpture. It has both this ancient and modern feel to it.

**JM** You said you think like a sculptor. What does this mean?

**MS** Initially I would try to draw a creature that I have in my head, but it would never come out right. I couldn't hold the visual in my mind long enough to draw it. But if I sculpt my creatures first, I can more easily solve a lot of the visual problems. I then sketch right from my sculpted models, and ultimately illustrate them better.

**JM** What message do you want to send with your creatures?

**MS** I want people—especially children—to know that they are uniquely themselves, and to know what they want and be confident in their decisions. You know who you are as a child, and people can sometimes nudge you off your path. But you can actually be what you want.

*Above, from left: Michelle Smith, Monty, bronze; Michelle Smith, Kerrin, wax.*

# The Legacy of Joseph Porter Brinton III

Jeanne Lunin

Joseph Porter Brinton III, of Gulfport, Florida, died March 10, 2017 at the age of 91, leaving a bequest of more than \$1 million to the Art Students League. In accordance with Mr. Brinton's wishes, the bequest will establish an endowed scholarship in honor of Louisa A. Mallard (1900–91), a former member of the Art Students League. A second scholarship will honor Peter T. Ersdale (1924–45), a young artist and Mr. Brinton's Bronxville High School classmate.

Louisa Mallard, who studied at the Art Students League in the late 1930s, was Mr. Brinton's aunt. Her registration card shows that she took life drawing with George Bridgman and Frank Vincent DuMond, as well as illustration with William C. McNulty. Peter Ersdale was killed in action in Italy during the final months of the Second World War.



In 1942, Mr. Brinton joined the American Field Service (AFS) as an ambulance driver in the Italian campaign in World War II. Among many awards for repeated acts of heroism, he received two Bronze Stars. The war and Mr. Brinton's subsequent service in Korea had a profound impact on him. During the 1980s, he filed an application to Congress for official recognition of the personnel of the AFS as veterans and, as a result of his prodigious research, hundreds of his fellow AFS alumni, reaching back to World War I, were granted veterans' benefits.

Mr. Brinton attended Yale and the UCLA Film School. *The New Republic* and *Hollywood Quarterly* began to publish his writings in the early 1950s and, over the years, he pursued such varied interests as archaeology, ballet, cinema, thoroughbred horse racing, conservation, and finance. He was a lifelong supporter of the arts.

The Art Students League is deeply grateful to Joseph Brinton for his generous bequest. For more than 140 years, the Art Students League has endured because students and benefactors have valued its unique contributions to the development of great artists and great art. For more information about how you can become a part of this tradition by including the League in your will or trust, please contact Jeanne Lunin, Director of Development, at 646-838-9131 or [jlunin@artstudentsleague.org](mailto:jlunin@artstudentsleague.org).



PERIOD	COURSE	INSTRUCTOR	DATE	COMMISSIONS	LOCATION
9/1/35-2/1/36	Life Drawing	George Bridgman			
10/1/35	Life Drawing	Frank Vincent DuMond			
1/1/36	Figure Course	Carroll			
2/3/36	Life Drawing	William C. McNulty			
1/20/37-2/1/37	Life Drawing	McNulty			

Above left: Photo of Joseph Porter Brinton III; Left: League registration card of Louisa Mallard from the 1930s.

# Quantum Leap

## An Interview with Joseph Mounaji (aka Joe Minaj)

By Thomas Tacik

Painter Joe Minaj came to the United States from Morocco to study mathematics and physics. He soon found himself drawn back to his childhood passion for art, eventually arriving in New York City to attend the Art Students League. He was a recipient of the George A. Rada Memorial Scholarship for 2015 and the inaugural winner of the Roux Family Grant for 2017.

**Tom Tacik** How long have you been at the League?

**Joe Minaj** I came here in 2010. I wanted to study with Nelson Shanks, but I spent maybe one night in his class because I was commuting from Boston. I was trying to get a place here in New York. I stayed in Boston awhile longer, and when I came back I started in Frank Porcu's écorché class. I heard a lot about it, and it is a really great class. I took a summer class with Max Ginsburg and some people in that class were in Costa Vavagiakis's class, so I was going between the two classes.

**TT** How did your art studies begin?

**JM** I went to Boston because I wanted to study physics and mathematics. I came from North Africa, travelling from Morocco to Oklahoma, and from Oklahoma I went to Boston. The majority of people I grew up with went into physics and mathematics, and art was considered a kind of hobby. I was told I had to do something serious with my life. I left school after one or two years and started reading on my own. I got this idea that I wanted to write a novel and started working on a book of poetry. I was reading William Blake at the time, and I wanted to illustrate my book like Blake did. Then I started looking around for schools and started working at the Museum of Fine Arts in Boston. Because I was in close contact with art, I started looking. I contacted Tom Ouellette and showed him some of my drawings – I hadn't drawn for years. He encouraged me to study art. I thought I had forgotten it a long time ago.



Joseph Mounaji, *Sasha*, 2017, oil on canvas, 38 x 30 in. RECIPIENT OF THE ROUX FAMILY GRANT FOR 2017

**TT** You settled early on with the instructors you've been with all this time—Costa Vavagiakis, Max Ginsburg, Barney Hodes, Frank Porcu, Paul Oestreicher and Chris Racciopi, among others.

**JM** I think, with the écorché class, people have been down there [in sculpture] for a really long time. It's almost like a family. It's also like that in Costa's and Max's classes. People create an environment and they become friendly within that environment. You learn a lot from each other. I think you learn more from the people you work with sometimes than from the teachers. Especially if the environment is really good. The Sunday class, Max's class, has a lot of advanced people; you're always inspired by them. There are a lot of wonderful artists inspiring everybody. This goes all the way back to Leonardo da Vinci. It's good to be with people because artists help each other move along. You can't just work in a void.

**TT** Describe your creative process.

**JM** With any pose, it's the design that really matters to me. Sometimes, all I'm thinking about is how am I going to design this pose on the canvas. You may have a good painting, but if it's not well-designed, it doesn't look good. If you look at the great painters, you'll see a lot of design studies; so much sketching! The whole idea is that you need to carry a sketchbook and draw all the time. You're always studying. That's how you collect poses that you want models to take. It's like a dictionary.

**TT** You won a merit scholarship and received a grant this past year. Talk about that experience.

**JM** You just never know. People tell you to apply. With the merit scholarship, Max [Ginsburg] just told me to put something in... a sketch I had done in a workshop. The judges liked it. I was so surprised. It was wonderful. It keeps you going. And with the Roux Family Grant... you go into the gallery and see all this great work, and you think: What are the chances of winning? But you never know. I just think it's a wonderful thing that these chances exist for students.

The Roux Family Grant came about out of artist Barbara Roux's connection to the Art Students League of New York when she was a young model and student there. She found the League to have an atmosphere of learning, caring and rich tradition that inspired her. At the League, Barbara became friends with a young woman named Betty Ackerman, who was a serious portrait painter and a scholarship winner. Sadly, Betty died in a tragic car accident. Years later Barbara's son Henry came to the League to study portrait painting. Barbara decided to create a grant for a gifted student in remembrance of her talented friend Betty, and because of the inspiration that she and her son Henry have found at the League.

# From the Mountains of Colorado to the Banks of Lake Geneva

Fortuna Szpiro Exhibits at the Sculpture Biennale in Montreux, Switzerland

George G. Szpiro

“In your next life, become a painter,” I suggested to Fortuna, after several months of intense organizational and logistical efforts. Her marble sculpture *Béréchit* (Hebrew for Genesis) had been accepted by a jury for the *Biennale de Montreux*, an exhibition along Lake Geneva in Switzerland. Every second year, thirty sculptures are selected for this event by a jury under the auspices of Marie-Hélène Heusghem and Jean-François Gailloud of the Montreux Art Gallery ([www.biennale.ch](http://www.biennale.ch)).

As Fortuna’s husband and supporter, I was tasked with the organizational side. It had not been an easy ride. Fortuna had begun the original, small-scale version three years earlier, at a sculptors’ workshop in Marble, a hamlet in the Colorado mountains. Organized every summer by Madeline Wiener, a New York native, the workshop welcomes several dozen sculptors from around the world. Working in a clearing in the vast forest, the artists live in tents, enjoy communal meals, discuss together, and learn from each other.

At the end of that summer, the as yet unfinished piece was shipped to New York, where Fortuna brought it for further work at the Art Students League. With support by the League’s instructor Leonid Lerman, Fortuna put the finishing touches on it. Several months later, the piece was flown to Switzerland, and from there we transported it by car to Carrara, on Italy’s Ligurian coast. Carrara is famous for its marble quarries since the second century BCE; it is from there that the raw material stemmed for Michelangelo’s *David*.

We brought the piece to Studio Corsanini, located in Carrara’s industrial zone, in the midst of dozens of establishments devoted to marble: stone cutters, warehouses, shipping facilities. One is greeted at the studio’s entrance by replicas of the *David* and several Roman warriors. Upstairs, a computer technician laser-scanned the piece in 3D and then sat down with Fortuna in front of a monitor. Using ZBrush, a computer program that allows alterations to scanned images, he proceeded to tweak, twist, pinch, and squeeze the image according to Fortuna’s instructions. Then Fortuna walked around the grounds of the studio with Leonardo Corsanini to look for a suitable block of marble. The choice was not easy. Leonardo keeps huge amounts of stones and rocks of many hues and colors in his enormous facility. Finally, she selected a block of marble, off-white with streaks of gray, that weighed about a ton and a half.

The file of the scan was transferred to Corsanini’s robot, a twelve-foot tall behemoth, housed in its own workshop. While Fortuna was back in New York, the robot, ScultRob by Roboticom, proceeded to mill the sculpture’s final version, scaled up to a diameter of six feet. It took forty hours of milling, with many gallons of water constantly cooling the drill bits and the stone.

Six months later, we travelled to Carrara again. For two weeks Fortuna did the finishing and polishing, assisted by two of the studio’s workmen. The finished sculpture, by now weighing “only” about 700 kilograms (1,500 lbs.), was placed into a custom-made



Fortuna Szpiro, *Béréchit*, 2017, Carrara marble.

wooden box, fastened on all sides, and secured with additional soft material. A few weeks later, it was brought to Switzerland by a trucking company.

Back in Switzerland, the search was on for a suitable base. Fortuna visited quarries and stone cutters but could not find anything she liked. Finally, she came upon Alain Vos in Valeyres-sous-Rances, a village two hours north of Montreux. Alain works mainly with sculptors and has travelled as far as Israel to mount his clients’ statues. After a search at his yard, Fortuna found a suitable granite block that would serve as a base for the marble sculpture. Per a suggestion by her mathematician husband, the block was cut to a truncated square pyramid, and then given the appropriate texture.

In late August, Alain brought the sculpture and the base to Montreux on his semi-trailer and mounted it. Since all the sculptors erected their works on that day, the venue, a one-mile long stretch along a flowery promenade next to the lake, was very busy. One three-and-a-half-ton piece was flown to the site by helicopter. At the last minute, Fortuna realized that she had left behind the sheet of lead that was to be placed between the sculpture and the base. Without it, Leonardo had warned, the sculpture could crack. An aid fetched the missing item, but then it turned out that the stainless steel pin, which was supposed to fit snugly into pre-drilled holes in the base and the marble, was three millimeters too thin. Luckily, Alain had material to fill the void.

The *Biennale* was a success; an estimated two million visitors walked by the sculptures during the two months of the exhibition. Fortuna’s sculpture was the only one from the USA. At the end of October, *Béréchit* was dismantled and Alain transported it to Schaffhausen, in the north of Switzerland, where it will be permanently exhibited at a shopping mall in the town of Herblingen.

# Member Exhibitions & Awards

## José Acosta

**Special event:** Acosta was one of two speakers at *Latin American Art & Heritage* at Seton Hall University on November 28, 2017.

## Jiin Ahn

**Solo show:** Ahn performed live watercolor projections in a series of concerts curated by Amphora, a Brooklyn-based music and art label, at H0L0 on February 10 and 24, and Secret Project Robot on March 10 and 24, 2018.

## Aiko Aoyagi and Max Horbund

**Auction:** Organized by R.Z.M. Fine Art & Antiques, Inc., this fine art auction, held at Legacy Art (Nyack, NY) on November 4, 2017, included paintings by both Aoyagi and Horbund.

## Lee Apt

**Group show:** Apt exhibited the sculpture *Crazy Plaid* at Allied Artists of America’s 104th Annual Exhibition, August 31–September 17, 2017.

## Dianne Athey

**Group show:** *The Healing Power of Art*, Liquid Art House, September 21–October 15, 2017.

## Barbara Bachner

**Acquisition:** Several of Bachner’s paintings were acquired by NewYork–Presbyterian Hospital during the spring of 2017.

## Angela Barbalace

**Group show:** Barbalace received the Helen Aue Arnold Van Wyck Memorial Award for her watercolor *A Summertime at the Beach*, at the Garden State Watercolor Society’s 48th Annual Juried Show.

## MJ Bono

**Group show:** Bono’s painting *On the Eighth Day* was included in *Me, My Selfie and I: Contemporary Self-Portrait*, Hudson Guild Gallery, October 5–November 18, 2017.

## Ellen Buselli

**Award:** Buselli’s painting *The Brooklyn Bridge* received the top award in the Best Buildings/Architecture category of *PleinAir Magazine*’s Salon Art Competition this past September and was featured in the magazine’s December 2017 issue.

## Nevio Carcich

**Solo show:** *Summer Motifs 2017*, Art Unije 13, Croatia, August 1–30, 2017.

## Susan Woldman Elfer

**Solo show:** *Current Work*, The Narthex Gallery, Saint Peter’s Church (NYC), December 19, 2017–February 1, 2018.

## Melissa Frost

**Group show:** *Red Dot 10 x 10 Fundraising Exhibition*, Artworks (Trenton, NJ), December 9, 2017–January 6, 2018.

## Gillian J. Furniss

**Group show:** *Papercutting of Countryside and Cities*, Memphis Botanic Garden, March 2018.

## Debra Scotti Garland

**Group show:** *Light and Dark Exhibition*, ArtLab @ Snug Harbor Cultural Center & Botanical Garden, October 28–November 26, 2017.

## Janice Ritter Kadushin

**Exhibition:** Kadushin’s painting *Posiedian* will be hung outside the Lightning Suite #49 at the Amalie Arena for the Tampa Bay Lightning’s 2017–18 hockey season.

## Yolene Legrand

**Group show:** *Haitian Art Exhibit*, part of *Celebrating the Battle of Vertieres, the Universal Dimension of Haitian Culture History & Politics of Memory*, Brooklyn College Library, November 16, 2017.

## Fran Lew

**Acquisition:** Lew’s drawing *Johnny*, which depicts Marlon Brando as the young brooding rebel in the Hollywood classic *The Wild One*, was acquired by the United States Federal Reserve Board.

## Renee Khatami

**Group show:** *Convergence: 2017 NYU All Alumni Art Exhibition*, includes over forty artists whose works fill the entire 8th floor of the Stovall Family Gallery, from September 5, 2017 through June 2018.

## Esther Kong Lo

**Group show:** Lo’s *Run Medusa Run* was on view in both the American Artists Professional League’s 89th Grand National Exhibition and the Catharine Lorillard Wolfe Art Club’s 121st Annual Open Juried Exhibition.

*From top:* Barbara Bachner, *Big Family*, 2010, acrylic on linen, 36 x 36 in.; Esther Kong Lo, *Run Medusa Run*, bonded bronze, 24 x 17 x 19 in.; Masako Sato, *Invocation*, 2017, acrylic on canvas, 39 x 29 in.



Continued on next page



Diane Hardy Waller, *The Fountain@Lincoln Center*, 2017, watercolor and gouache, 22 x 30 in.

Continued from previous page

**Kristina Kossi**

**Group show:** Kossi's sculpture *Cannon and Gigue* was on view in the National Sculpture Society's *84th Annual Awards Exhibition* (Brookgreen Gardens, SC), August 5–October 29, 2017.

**Majô**

**Solo show:** Majô was a featured artist at the Arts & Crafts Beer Parlor's *Artist Night* in August 2017.

**Gary Maria**

**Solo show:** Englewood Art Center, a branch of Ringling College of Art and Design (FL), November 7–December 13, 2017.

**Adina Marmelstein**

**Group show:** *Self-Portrait*, Lynn and Carl Goldstein Gallery, Feldman Center, November 2017–November 2018.

**Yasuaki Okamoto**

**Solo show:** Sasebo City Museum Shimanose Art Center (Nagasaki Prefecture, Japan), July 9–August 15, 2018.

**Pamela Manché Pearce**

**Special project:** Pearce attended a mixed media course given by St. Ives School of Painting, Cornwall, UK, at the Verrocchio Art Centre, Casole d'Elsa, Italy led by artist/tutor Liz Hough.

**Tony Piscitello**

**Award:** Piscitello received an Honorable Mention for his bronze *Portrait of a Friend* at the American Artists Professional League's *89th Grand National Exhibition*.

**Chanit Roston**

**Publication:** Roston's illustrations are featured in two children's books about New York's Central Park: *When I Go to Central Park* and *Come to Central Park*. The titles are available the Central Park Zoo gift shop, the American Natural History Museum, and other locations throughout the city.

**Phyllis Sanfiorenzo**

**Group show:** *Boleros*, Longwood Art Gallery, Hostos Community College (Bronx), September 20–December 6, 2017.

**Selva Sanjinés**

**Award:** Sanjinés received the Silver Medal of Honor for her sculpture *Reclining Nude*, which was on view as part of the Audubon Artists' *Seventy-Fifth Anniversary Digital Exhibition*.

**Masako Sato**

**Group show:** *Pacific-Taibeiya*, Tokyo Metropolitan Art Museum (Japan), October 15–22, 2017.

**Ellen Nathan Singer**

**Award:** Singer received the Salmagundi Club Award for Graphics at the Allied Artists of America, Inc. *104th Exhibition*.

**Theodosia A.G. Tamborlane**

**Appointment:** In January 2018, Tamborlane was appointed to teach "Connections: Prose, Poetry, and Painting" at the Leepa Rattner Museum, Saint Petersburg College (FL).

**Diane Hardy Waller**

**Group show:** *In the Studio: Art by MoMA's Online Learning Community*,

MoMA's Education & Research Building, January 5–22, 2018.

**Joyce Weidenaar**

**Group show:** Weidenaar's monoprint *Stargrass* was included in the Oxford Arts Alliance *3rd Annual National Juried Exhibition*, October 20–November 10, 2017.

**Lin Yang**

**Group show:** Yang's *Cocooned Girl* was on view in the Catharine Lorillard Wolfe Art Club's *121st Annual Open Exhibition*, January 9–25, 2018.

**Michael Yurick**

**Publication:** Yurick's painting *To New Heights No. 8* was published as part of the Aquent 2018 Calendar.

**Leslie Shaw Zadoian**

**Group show:** Zadoian's *Rolling River* was chosen to appear in *Art Connections 13*, George Segal Gallery, November 19–December 16, 2017.

**Four students of Larry Poons—Felicia**

**Tsividis, Victoria Jimenez, Veronique Ouaknine, and William C. Wallis—**

exhibited work in *Beyond Borders*, a show of abstract art that celebrates these artists' history as immigrants, on view at Gallery 1313 (Toronto, Canada), from August 30 to September 10, 2017. These artists also donated art to an auction, the proceeds of which benefitted the Together Project, a charitable initiative of Tides Canada that connects government-assisted refugees with support groups of volunteers to help these newcomers integrate into their communities.

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