Witnessing the act of creation is inspirational, especially among artists. Through interaction with one another, students gain insight and motivation. Step into any League class to witness this energy, or stop into the café and hear the lively discourse on art and creative ideas. The League is at once both a school and a community. As a result, the discourse is richer—not dogmatic but inquisitive, not dismissive but cognitive.

The League is a remarkable example of independent study in action, where the greatest benefits go to those who participate the most. By providing the highest quality of instruction and allowing League students to determine their educational path, the League continues to believe in the power of the individual. Not everyone will become a professional artist, but everyone will have gained a level of understanding of the artistic process based on their personal commitment and determination to learn. And for those who arrive as professionals, they will have had the benefits of participation in a supportive, diverse and engaging artistic community. This laissez-faire approach results in each student having a unique experience, and having the opportunity to explore their own imagination. You will see this in the personal stories in this, the imagination issue of *Lines from the League*.

Students from around the world come to the League to connect to art; to learn a language that allows them to explore their creative spirit and potential for poetic visual expression. You will see that once that connection is made the drive to explore is enthralling. It is the League's commitment to all its students to provide the means for that exploration to continue.

The magazine you hold in your hands, *Lines from the League*, was founded in 2010 with the objective of building fellowship by sharing stories and showcasing art. You have probably noticed that *LINEA*, the League's journal of art and ideas, is no longer being delivered to you. *LINEA* is now an on-line publication and can be easily accessed through the Art Students League website, or directly at www.aslinea.org. We hope you'll visit our vibrant journal and enjoy its frequent updates, which include instructor interviews, news, and other new features that reflect the richness of the League's unique culture in today's complex and rapidly changing world.

Ira Goldberg
Executive Director
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2013 Calendar: League Dates to Remember 30

Cover image: Yasuaki Okamoto, Born to Die Live to Sin, (detail), 30×40, 2011, Oil
As children, my older brother and I used to draw, and I often imitated his drawings. I knew about the League before moving to New York, and when I arrived I took a class to satisfy my curiosity. I believed I could find motivation from the others here, so I decided to enroll full time as an international student.

When I look back at all the paintings I’ve done, from the start I’ve always painted living things (animals, plants, or insects) to create colorful pieces. I don’t know if I’ve consciously chosen living things for the color they bring, as it all comes rather naturally as I paint. I’m also not satisfied with explaining that I paint them simply because I enjoy their colorful presence. I myself am trying to understand these choices more deeply.

I once painted a piece that, instead of showing things from nature, only depicted man-made objects. I called it “Sign.” It felt like a protest against something in the world, though I’m not exactly sure what. I suppose that meant that the living things I had painted—the animals, insects, and plants—in turn represented some icons of nature. Based on that, perhaps my paintings represent themes of what I feel at the time. I think the motifs that come out from those themes are metaphorical, while still leaving some of the interpretation up to the viewer’s individual thoughts and personal feelings about the piece.

Sylvia Wald and Po Kim are the artists I adore and also my close friends. I decided to paint “The Times” after Sylvia passed away in 2011. The theme is “The Times” that we shared, so there are many of our memories in the paintings.

I’m concerned with social and environmental issues and you can see those themes in my work, but I’m not trying to describe what is right or wrong. What is important for me is to describe what is happening on our planet – past and present. I think that when viewing any work of art people are moved and reflect upon emotional experiences and things they have seen, so that people viewing the same painting can have completely different thoughts and feelings about it. In most of my work, I’ve painted what I’m concerned with plus “something” which I felt and experienced at the time.

Yasuaki Okamoto, *No Littering*, 2012, Oil on canvas, 30 x 40 inches
Coming from Pakistan and seeing the world through travel exposed me to a unique mix of eastern and western cultures. This led to conflicting values which I have often done battle with and which, in turn, led me to art. Painting is meditative. It transports me to an unknown, magical place where time stops and the only things that exist are the smell of paint, the movement of the brushes, and the focus of the mind on the canvas creating its own reality. Art and culture combine to become an expression, and if you can visualize your thoughts and feelings you can attempt to articulate them.

As the eldest child, I had responsibilities from a young age which, coupled with my father’s strong mentorship, made me feel that anything was possible. Unknown to me were my parents’ own talents in painting and drawing. My father created a portrait of my mother which I remember to this day because of its intricacy and how it captured her soul. The loss of my father when I was only 13 was perhaps the starting point of my desire to achieve something great. I studied fine arts and psychology in college and successfully completed a PhD. After earning my doctorate, I taught at one of the top business schools in Pakistan while pursuing my passion for art in my spare time.

Art and psychology have a significant link due to the nature of human perception; both leave an open door to interpretation. During this time, as I trained business executives to be better leaders, I came across an art exhibition which inspired me to take my passion to a new level. Soon after, I was offered a position in Dubai as a professor, but declined the opportunity. I realized I couldn’t detach from my artmaking and that if I didn’t conjure up the courage immediately and give it my all, I might never.

I began with watercolors and poster colors and moved on to oils. Currently most of my work is in acrylics. This medium speaks the loudest because we are both impatient. Since acrylic dries fairly quickly, it pushes...
me to make rapid decisions and rely on my instincts. I still use oil from time to time and I draw, paint, and use found objects. I construct and deconstruct collages to give them new life and meaning.

I studied art at the University of Bath in the UK in 1994 and later at the Savannah School of Art & Design in Georgia. I visited the Art Students League during a trip to New York and was drawn to the energy and passion of people here. I feel blessed to have found some incredibly talented teachers at the League. Mariano Del Rosario, Bruce Dorfman, Ronnie Landfield, Leonid Lerman, Frank O’Cain, Larry Poons—each helped me take my work to a different level. Some of them are opposites in their teaching styles, and I think that is part of the beauty of the League.

My first commission was a painting for the royal family of Jordan, and I broke my toe trying to finish it. With little support around me I had to learn to rely more on myself. My family is very supportive, but since I became an artist I’ve drawn strength from my own independence. Pakistani culture is often portrayed in a negative light, but modern women from Pakistan have stronger values than ever before. I was fortunate to have education, independence and freedom of opinion in a male-dominated environment. Within the Asian sub-continent art has traditionally been looked upon as a feminine profession, but lately we have seen a significant rise in male artists. During these turbulent times art has had a growing influence within the social and political arena, and has fast become the voice of expression for many in this region.

I would like my own art to be a platform to create a healthy dialogue. There is so much hatred and killing because of focus on differences, so I want to create work that challenges stereotypes and shows that we are all human at the end of the day. I want to create a work about empathy, love, and peace. The work would be a platform where different people could try to understand others’ realities by pushing the ego out and letting the love and empathy in.

I am inspired by the human mind, by Pablo Picasso, Sufism, Rumi, and Shakespeare. I am also inspired by modern life in this century with all its blessings and challenges, my role as a female in the 21st century, and the push and pull effect of being a misfit in a contemporary world. I draw inspiration from my personal conflicts and energy. There are so many life lessons that I learn each day; it is like art is my therapist and I am its client. I have learned to never be scared, especially about making mistakes; to let go; to express openly; to not let the fear of pleasing others be the guiding force in my work; to be genuine and have the strength to bear rejection and criticism. One cannot make everyone happy; it is best to let the paint take on its own life and not to stifle or completely control it – to spontaneously respond to the moment and allow it to happen. www.qinzanajm.com

Facing page: Qinza Najm, Analysis of Love, 48" x 30"
Below: Qinza Najm, Sacred Sinister, mixed media, 16" x 24"

ART Benefit

As one of the most promising Pakistani American artists working today, Qinza’s mixed media work Sacred Sinister was chosen to lead off a recent auction held at Christie’s/Dubai to benefit the United Nations World Food Program. Qinza’s work was listed for $2,000–$3,000, but sold for $5,000. The auction raised $1.5 million to help feed and support underprivileged families in Pakistan. This is only one of the many efforts by Qinza to help improve the lives of others.
first learned about the Art Students League from a documentary on Norman Rockwell which talked about how he dropped out of high school to attend. I began taking a few classes to work on my technique after I had just finished grad school in New York. It was very gratifying to draw the figure every day, but I needed more time to work on other projects and to start building more of the business side of my art career. For a while I was teaching a master copy and cast drawing class at the Teaching Studios of Art in Brooklyn. I enjoy teaching and would like to do more of it in the future.

I definitely have my own style. My personal style was there from the beginning and became more refined as I studied. Many influences appear in my work either consciously or unconsciously. There is a nervous energy in everything I do that defines my style. For more complex narrative work, sometimes the idea comes to me visually; sometimes it’s a conceptual idea about something in the outside world. Typically, I start working from imagination with small sketches and from there I’ll build on the image using reference materials. I almost always work from life, imagination, and references. I’ll let the creative process guide me. I won’t let a fixed idea about an image hinder what it might become in the end.

Creatively, I always want to go larger and more complex in my narrative work, and weirder in terms of subject and even paint application. Professionally, I’m trying to be a part of as many shows as possible. It would be great to be affiliated with a good gallery here in New York someday.

www.isaacpelepko.com
Influence into Style

Facing page: Isaac Pelepko, Young Woman in Snow Storm, 2013, acrylic on masonite
Right: Isaac Pelepko, Female Back, graphite on paper, 2010
Below: Isaac Pelepko, The Three Graces, 2013, acrylic on paper mounted on masonite
Dorothy Gillespie
The Wonderment of Seeing

Dorothy with her installation at Radford University
Dorothy Gillespie arrived in New York at a time when most museums were exhibiting the work of big-name male artists such as Jackson Pollock and Willem de Kooning. Born in Roanoke, Virginia in 1920, Gillespie always wanted to be an artist in New York City. She attended the Maryland Institute of Art in Baltimore and then moved to New York with just $40 and her art supplies. Finding her way to the Art Students League, she studied with Sidney Dickinson, of whom she would later say, “His methods were perfect for me, straightforward and direct, he talked about a presence and a mind.”

During that initial period in New York, Dorothy held commercial jobs at B. Altman & Co. department store and at Stanley William Hayter’s printmaking shop, Atelier 17. In 1946, Dorothy married Bernard Israel, with whom she would have three children: Dorien, Gary, and Richard. Her first solo exhibition came the next year, at the Cherry Lane Theatre, during a production of Sartre’s No Exit. This experience reinforced for her the importance of exhibiting outside of the gallery establishment in order to maintain autonomy – “then you can do what you want to do.”

Indeed, “Ignore the art world. Ignore it as though it doesn’t exist,” served as Dorothy’s creed as she established collaborative groups to circumvent the establishment. She once explained: “You can ask for something as a member of a group that you can’t for yourself as an individual.” In a later interview she expanded: “Each person has to find how they can continue to be an artist all their life without giving up too much of their independence.” It was the realization that these two concepts could work in tandem with each other that formed the core of her annual workshop at the New School, “Art and the Community,” and her New School seminar, “Functioning in the Art World.” She would also broadcast this philosophy as director of the Art and Community Institute at the New School from 1977 to 1983, and as a visiting lecturer at various institutions.

Dorothy’s work in abstraction began in earnest in the 1950s when, while drawing a cathedral, she realized that she was not interested in conveying how many steps it had but rather how walking those steps and entering that cathedral would feel. In an interview with Donna Marxer of ArtCalendar, she explained, “I am a classical painter, you know. I worked very hard to become an abstract artist. Only it’s not a natural progression to become totally abstract. At first, the works were just designs not art. In the ‘50s I finally had a revelation: I realized that I didn’t want to tell anyone what they should find in their house of worship. I wanted them to find for themselves what was in their house of worship. And then I knew I could paint abstractly.” Gillespie told the critic Ann Weinstein that her art was “preconceived, waiting to be put down on paper,” and that it exhilarated her that “each time I paint something, my eyes have never seen it before.”

“I like to think that I paint joyfully,” she explained. “That my things are happy; that they are like the wonderment of seeing a ball bounce the first time you’ve seen one, or seeing fireworks for the first time. That’s magical.”

Being referred to as the Southeast’s “finest woman painter,” was Dorothy’s motivation to join the women’s art movement. She became involved with Women in the Arts, a group which advocated for more women to be included at the Whitney. Dorothy and the group then moved on to sponsoring their own solo exhibitions. She founded New York Professional Women Artists with Joyce Weinstein and helped to form the Women’s Interart Center where she served as artist-in-residence beginning in 1972, and as co-coordinator from 1973 to 1976. An international exhibition there was reviewed in ArtsInternational as being “impressive apart from the feminist concerns while it advanced the cause of women in art with an admirable openness and even-handedness.” Additionally, Dorothy chaired the International Women’s Art Festival, and was a member of the Fine Arts Committee of the UN’s International Women’s Art Festival.

At the height of her career, Dorothy’s work was exhibited in New York’s Rockefeller Center, at Walt Disney World and in homes and museums around the world. She passed away in 2012, but her work lives on through permanent installations, as well as through the tireless efforts of her son, Gary Israel, on behalf of the Dorothy M. Gillespie Foundation. Dorothy herself knew that art was her calling, in spite of its vagaries, and never regretted her decision to pursue it tirelessly. “There must be some reason why we make art, why it becomes priceless; the question has almost nothing to do with analysis – why some art is bigger than life and lasts longer than individual life. The artists I know with this respect for art had the feeling they wanted to do something terribly important and were willing to sacrifice everything for it.”

www.gillespieart.com
Far left, Gail Postal, *Pedro*, graphite and colored pencil on paper, 23" x 30"
Below, Gail Postal, *Leslie*, graphite and oil paint on board, 24" x 36" and 18" x 36"

Gail Postal

By Helen Dwork

Far her 1980 doctoral dissertation at the Graduate School of Education at Fordham University, Gail Postal explored the ability of children to increase their capacity for imagination—the ability to visualize and intuit beyond sensual boundaries. Gail herself was creative from a young age, making doll clothes from the swatches her father brought home from the fabric company where he worked. During her 27-year career as a primary school teacher in New York City, creativity was paramount and field trips to museums frequent, but it wasn’t until retirement that she would embark on her own artistic career. “I started creating art so late, I was afraid I’d lost my chance,” she says of the work she has developed since enrolling in classes with Sharon Sprung. “There’s so much I want to do to make up for all the years I wasn’t making art.”

The exercises Gail used for her thesis provided students with some context and then asked them to expand inventively, either through drawing, writing, or discussion. For example, in one task students were asked to pretend they were explorers who had discovered a new animal and then draw the animal and make up an adventure story about it. Gail now uses a similar method in her own work: after drawing the figure from life, she invents elaborate costumes and props without the model present, transforming her subjects into contemporary sacred icons. Initially inspired by Fra Angelico and by the icons of the Kirillo-Belozersky Monastery in Northern Russia, Gail makes an effort to get to know her models and to ask permission before incorporating them into religious imagery. Though the subjects of her portraits are not religious figures, she believes that an individual’s potential to touch the lives of others merits the veneration her works suggest.

Gail creates most of her work on multiple boards arranged as diptychs or triptychs. She draws the model in pencil on a hardboard surface covered in gesso, working by area to adjust the proportions, and then add the facial details. Then, without the model, she applies layers of paint to the background and clothing. She builds color intensity by adding layers to each hue, a process which can take weeks or months since each layer takes two days to dry. Once the patterns are fully developed and a layer of Liquin has been applied, she meticulously adds glue to the appropriate areas and affixes Swarovski crystals there. Occasionally she will add glitter to create definition (e.g. to show folds).

The finished products are bright, reverent portraits which merge realism with fantasy. They have been displayed in numerous exhibitions as well as in a solo show at Fairleigh Dickinson University in New Jersey. In 2012, Gail was one of ten winners of *The Artist’s Magazine’s* Over 60 Art Competition, proving that her capacity for creativity is very great indeed and she did not lose her chance at all.

Gail Postal profiles

Beyond Sensual Boundaries
I am about re-invention, whether in my own life or in what I see. I have redefined my life and restarted my career in the visual arts. As a child I was interested in the creative process. It came naturally—creating cards, paintings, drawings, and collages, and designing and making knitted apparel and accessories. I guess it was in my genes, as my mother was involved in fashion design and my uncle was an art director. As a teen I expressed great interest in becoming an architect, but at that time (late 60’s) the profession wasn’t very accessible for women. I chose textile design and ultimately pursued a career in the home furnishings industry. I studied Fine Arts at Hofstra University and Textile Design at Fashion Institute of Technology, spending over 20 years in the home furnishings industry creating wall covering and fabric collections, and marketing them to interior designers and architects. I then enjoyed a second career in banking and non-profit consulting. Now I’ve come full circle, focusing on fine arts at last.

My artworks layer colors, imagery and textures using collage, water-media, pen and ink, acrylic, and graphite. One technique I developed early on was creating dots with Rapidograph pen and ink. The dots were inspired by graphic dpi and pointillism, and are sometimes used in conjunction with small shapes which represent cellular structure and add texture and pattern. I find working with the Rapidograph pen very soothing; it provides for an interesting textural effect.

My art is highly detailed and is influenced by color and design sensibilities gained mostly from professional experience, but also from art history, fine art studies, and photography. I incorporate many of my photo images in my collages and also refer to them for mixed media pieces. I use subtle tonalities, which allow viewers to use their imagination. I also derive imagery from watercolor drawings and images culled from magazines, using delicate pen and ink overlays and scrim and translucent papers to create textural atmosphere. I create abstractions by applying paint to paper, manipulating the flow, without using any specific reference, and enhancing imagery with pen and ink for definition and textural effects.

My art is about re-imagining what I see. I have always been observant of my environment and the common narrative of my art is nature integrated with architecture. The use of appropriated architectural imagery reconfigured as small vistas embodies that interconnection. There is spirituality to nature—a source of contemplation and solace. Painted or drawn floral forms are integral to the art as flowers represent nature’s architecture, and at times reflect the environment and structures that surround it. There is humanity to flowers in that each one is structurally nuanced with its own unique personality.

Two paintings, Sanctuary and In the Garden Sanctuary, represent the healing process for me. They were created subsequent to a mixed media piece commemorating the 10th anniversary of 9/11. I had worked downtown so it was cathartic for me to create something based on that day from the many images I previously saved from magazines. Looking through a design magazine I came across photos of a church. The imagery and soothing color palette reminded me of St. Paul’s Chapel adjacent to the WTC towers. After working on such a somber, dark piece, I created a serene, atmospheric feeling using many different Asian papers, watercolor, and images of nature.

It’s been almost five years since I started studying mixed media with Mariano Del Rosario and now I find myself marketing and promoting a body of work, resulting in my first solo show in a gallery on Madison Avenue. I was fortunate to receive the Lawrence Littman Merit Scholarship last year, which enabled me to take classes with Frank O’Cain and Paul Ching-Bor. In 2012 I started adding the figure to my mixed media artworks, inspired by sketches from O’Cain’s class. As I reflect, I realize the importance of being inspired, of finding my own voice and creative vision. Art is about critical and creative thinking, observation, analysis, and problem-solving—all skills which are instrumental to learning. The skills learned through art enabled me to expand other abilities and helped me transition from one career to another.
My aunt, an excellent painter and my first art teacher, owned many art books. One of them was a large book about Miro. I was too young to understand Miro’s pictures, but I was fascinated by them. I thought his colors and strange shapes were very beautiful. His pictures always took me to a fantasy world of my own. I used to make drawings of them. During World War II we were living in constant worry of air raids and bombing. Drawing a fantasy world helped me escape from the fearful real world of the war. At the same time, Miro’s pictures made me dream of becoming an artist when I grew up. Artists sounded very mysterious to me, and I was curious to know about their world.

Yet, I did not pursue becoming an artist. In those days, many Japanese parents brought up their daughters to become good wives and mothers, and I was groomed to be one of them. Long after the war, when I was at the university, I met an artist, and a year later we were married. He is the one who reignited my dream of becoming an artist. Teaching myself, I began to work on collages. Eventually, I got some freelance work from the publisher of a young women’s magazine in Tokyo.

A few years later, in 1961, we had an opportunity to come to Los Angeles to study. My then-husband went to art school, and I went to City College to improve my English. It was a very exciting, adventurous time for us to learn and adopt the new culture. In 1962 we discovered that we were expecting a baby. Because of that we decided to return to Japan much sooner, to raise our child near our family, but we also wanted to experience life in New York City, so several months before our son was born, we crossed the continent by car. I became a stay-at-home mother in the big city, and my husband began working at one of the graphic design studios in the Seagram building.

During this time I went through some serious soul searching. I wanted to free myself from the very sheltered life I had had in Japan. It was not easy, but gradually I built confidence in myself. While I was taking care of my baby I went back to making collages, mostly still-lifes, to prepare a portfolio. The portfolio helped me get a freelance job as a craft designer at Woman’s Day magazine. Occasionally my collages were displayed at a gallery near our apartment in the West Village. It was a little prelude to my career in art.

We did not go back to Japan, and I became ready and determined to pursue a career in art. When my son went to high school, I registered at the Art Students League. I studied with Michael Ponce de Leon, and later with Leo Manso and Seong Moy. They were wonderful instructors. I studied and worked very hard to make up lost time.

I have worked in many different media. But my main medium is collage in two different styles. One is multi-layered, dimensional collage in mixed media or in watercolor. I use thick handmade paper for these collages. Another is intaglio collage, created with intaglio prints. Most of them are in black and white and not dimensional.

No matter what medium I work in, nature inspires me to create. I am especially inspired when I gaze at the shining moon or stars in the night; for me they are filled with wonder and mystery. I try to use all my senses to capture what nature offers. However, I do not depict exactly what I see in nature; instead I try to rearrange the shapes I see to create my imaginary world. Most of my pictures are landscapes of unknown places or unknown worlds, but they are not in abstract form. My pictures often have the moon, stars, flowers, small houses, and my imaginary creatures. I interweave them with my dreams, feelings, and thoughts of the moment or from long ago even if I do so unconsciously. In the creative process, my work awakens something dormant inside of me and ultimately it guides me on a path to search and discover the meaning of life.

In January 2008, Will Barnet wrote:

“In her recent installation for the Metropolitan Transportation Authority, artist Takayo Noda brings an oasis to our everyday urban experience. Her imaginative compositions are beautifully conceived and handsome in detail. The viewer takes pleasure as organic arrangements of flowers, bees, and butterflies transform themselves into interludes of form, color and playfulness. The fact that they are installed in an elevated station make them even more open and refreshing. Takayo Noda has led an exciting and transforming experience for commuters.”

ill the successes of my mind overshadow the yearnings of my heart? Which to choose? What do I really want? It has always been so in my life.

Raised by loving parents in a quiet, rural life, my mind was molded by the scholastic discipline of nuns, but my thoughts were of worlds elsewhere. As a young woman I traveled to the big city. I saw that there were worlds about which to learn, causes to be fought, careers to pursue, a family to care for, and a world to impress.

My mind watched the next forty years go by in a blink. They were filled mostly with successes: undergraduate and advanced degrees from colleges in various disciplines; participation in local and state politics and movements to improve the lives of others, especially women; matriarch of my own law firm which achieved statewide recognition; seeing my children grow and mature.

When in my sixties, I looked for other interests and started to sketch the world around me: houses, trees, my cats. I did a small pencil sketch of a stand of trees that I named Blue Trees. My husband told me that I had talent. I thought that he was just being kind. Then an artist who taught a community art course said the same thing, only with greater insight and more technical terms. The artist referred me to the local college where I took some courses and was on my way. My heart was taking over!

My mind learned about paints, colors, techniques, perspective, canvas and brushes. My heart yearned for expression. For me, there was little excitement in painting what already existed. Those things could be interesting but, to me, they said little about how I viewed the world and what I felt.

My heart moved me toward abstraction. It offered a panoply of emotions, challenges and interpretations. It provided excitement and, at times, confusion. For me, abstract art offered ways of looking at the world that representational art didn’t.

I was fortunate to study with Professor George Hildrew, an artist and Fulbright–Hays Scholar, who gave me the courage to express my views and feelings in color, shapes, motion, depth and shading. In 2007 and 2008 I had three paintings which won first prizes at the Watchung Art Center and at Union County College in New Jersey. The insights I gained studying with George and completing a fine arts degree from Union County College gave me confidence to move on to the Art Students League by 2010.

The opportunity to study at the League with nationally and internationally acclaimed artists was inspiring. Of all those with whom I have studied, the strongest continuing influence on my work has been Ronnie Landfield. My interaction with other teachers and artists of varying perspectives, techniques, styles, philosophies, heritages, and influences cannot be over-emphasized. The knowledge that many of the great artists of the last century studied and taught in the same space is continually humbling.

As an abstract artist my views of life have found expression in color and form. My two series, “Toys and Games” and “Circus” are intended to elicit from the viewer memories of childhood and wonderful experiences. One of those pieces, Toys and Games VII, was painted for the 2011 International Fine Arts Exhibition in Fort Lauderdale.

Since 2007, my art has been exhibited in 17 one person shows and over 70 group shows in New York City, New Jersey, and Florida. The series “Under the Seas” offers the beauty of a part of the world few of us visit and reflects my fond experiences in Key West, while the series “Dystopia” depicts the tragedies of recent wars and global environmental pollution. The pros and cons of technology and our changing intellectual property world are the subjects of the paintings titled Connections and Communications, which have been shown at the Alfa Art Gallery in New Brunswick. Two of the paintings from this series have been shown at the 2013 Galeen Juried Art Show this summer in Whippany, New Jersey. I am currently developing a new series called “Spatial Dynamics.”

Painting almost every day I try to bring forth my vision, emotions and insights from behind the curtain of my life. Mind and heart have found a way to complement each other, and I will continue to paint until that Great Art Curator in the Sky needs my help in bringing color to a different world.

www.tamborlane.com
Without art I would probably be incredibly bored, forever wandering from hobby to hobby without focus. I felt restricted in my first few art classes but that changed when I entered Mr. Harrington’s class: I discovered a place where I felt relaxed and could do what I truly wanted to. Metaphorically, I could breathe; I was no longer constricted by limitations. Mr. Harrington’s class was all about developing skills and then doing whatever you wanted with those skills. Of course there was some restriction, but that was only because the class was asked to focus on a theme to develop into a series of paintings. This allowed quite a bit of elbow room to do as I pleased.

The main challenge with *End of Wits* was the actual amount of time it took to complete the painting. I started it right before school let out for summer break and it was not completed until a month or two after the beginning of the next year. I struggled because I wanted every little thing to be perfect. I lost track of time as I worked; a whole class period would go by and I would have only adjusted a color on the arms! It was incredibly frustrating, and even now, there are still things I want to go back and fix. My work paid off though—*End of Wits* is one of my favorite creations.

**Teacher Comments:**

My role is to be a guide for my students as they find their artistic identities. I can teach them technique, but finding inspiration is an exploration for which they must take the lead. As my students approach their senior year, I want them to have greater latitude. It is satisfying to watch students take roads I wouldn’t have necessarily taken; they light the way for me. It’s a symbiotic relationship—I share my knowledge with them, and they share their inspiration with me.

Elizabeth is a remarkable and versatile artist, developing a theme that compelled our attention. This artwork allowed her to explore dark endings as well as new beginnings. She is bold enough to paint with a palette knife and technically sophisticated enough to use glazes effectively. *End of Wits* is a portrait of a classmate who is at a breaking point. It captures the frustration we all encounter at some point in the learning process. 

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**End of Wits**

**P.S. Art Competition Winner**

**Elizabeth Carter**

(age 17) High School of Art & Design

Seeds of the League Jack Kamen Scholar

Art Teacher: James Harrington

Elizabeth’s painting was selected to be exhibited in P.S. Art 2013, an annual exhibition of talented young artists from New York City’s public schools. Eighty-three students from all five boroughs were selected from among 800 entries, grades K through 12. Judges included members of the New York art world and museum staff. Works were selected based on creative expression and use of materials, as well as a demonstration of attention to detail and knowledge of the artistic process.
An Artist’s Statement
Jack Kamen Scholar
Devon Martin

The cosmos, the ocean of stars elegantly dancing in a ballroom we call the universe where the prince and maiden are the sun and the moon. The atmosphere, the tales told by the ever changing shapes of the dream fluff. Nature, the formless movement of reflecting light and the animals from the pink to striped, clawed to the pawed. People, we are art in itself; our minds the greatest work of art created by an unknown entity designed to make their own design by bestowing upon us the power of freedom. Art is everything and everything is art; this is what art means to me.

As a student of art I have constantly explored new media. Art has been the anchor to my emotions, imagination, and way of life. Great artists like Michelangelo and Ayami Kojima have carried my mind into an infinite ray of design. I love painting, sketching, digital media and sequential art. Exploring these mediums has made me a more multifaceted individual. I believe that one of my chief traits is a willingness to experiment as an artist, to broaden my avenues and inspire new ideas for new works of art.

My journey in art has led me to pursue an art-related career. I’d very much like to become a video game developer. This would introduce me to aspects of art into which I’ve never ventured, and in turn make my contribution in the art world even more valuable.

Devon Martin, Portrait, 2013
Idolatry and Iconoclasm

Rahul Dhakal

Chervenak-Nunnallé Scholar

There are no overarching themes in my recent art making—not intentional ones anyway. I am 19 and taking my first real art class at college; light and shade and shape and colors are proving to be things I know less and less of. All my recent endeavors in art are really just me wrestling with these most basic concepts. I don’t think I get too fanciful and I stick mostly to portraiture and propaganda style sketches (something I picked up from the civil unrest at home in Nepal). In the sketches, which are supposed to slightly imitate agitprop pamphlets, I bother less with ostentations and instead take a minimalist approach to colors. You will find that text is often incorporated into my drawings and its provenance is of that same general style.

I attended Catholic school, which fostered in me a deep ambivalence towards organized religion. Idols might be a recurring theme in some of my works. Christian iconography has had some subtle influence, as has punk, traditional Thanka, and propaganda politics, but their effects may have been muted by an overall gaucheness. Nevertheless, I hope the drawings at least vaguely convey a sense of both idolatry and iconoclasm. I had intended them to be a sort of celebration as well as criticism. The sketch of Jesus is a rather crass example of this, which I admit was made simply to provoke. This year was my first in America and I have taken up a summer job. I have limited time and resources but I take classes at the League so that I may continue making paintings—better paintings I hope. While at college I focused more on abstraction, but hope to learn more about traditional oil painting at the League. Perhaps it is redundant for me to say but it would be a great privilege for anyone with any interest in fine arts to be able to study here.

smArt Program

MJ King

The ladies I teach through smArt came up with some very impressive, very creative work. They found their own ways to express their voices, and really enjoyed the element of surprise in unfolding inkblots. I like to keep the inkblots open to interpretation. If people see imagery I encourage discussion about it. That’s also where drawing comes in. An image, once identified, can be brought out through further drawing. It’s quite interesting to see what gets created, and makes for great conversation. The artists all see different things in each other’s work.

I had my mom, aged 86, make inkblots for the first time and she was absorbed for more than two hours. She saw many images and really enjoyed the doing and the sharing. It was the first time in her adult life she made any art (she claims there’s “not a creative bone in my body”). It was a great and fun experience for her, and she did the most beautiful inkblot orchid flower image...amazing! She wants me to frame it.

MJ King was accepted into the Creative Center at University Settlement Training Institute for Artists and Administrators in Creative Aging. This Institute focuses on the growing field of creative aging and provides artists, as well as arts, senior center, and nursing home administrators both a theoretical and didactic approach to implementing, sustaining, and evaluating high quality arts programming in a variety of settings serving older adults, from senior centers to long term residential settings for the frail elderly. Presentations and workshops by national and local leaders in the field combine with site visits to museums, galleries and “best practice” programs, to enable accepted trainees to raise the bar on arts engagement across the aging spectrum.

Inkblots created by the senior artists in the smArt program.
Chervenak-Nunnallé Scholarship
Victoria Inguanta

Not many things have been consistent in my life, but I’ve found that the arts have been the one constant discipline that has unfailingly elevated my knowledge of self. My current work is about documenting the life of an object, person, or place by drawing the contour lines of its features – wrinkles, scrapes, cuts, shadows, and changes of color. I love the simplicity but also the complexity of such details because these features contain possibilities for interesting line work – details that haven’t been constructed by an artist or architect but that occur naturally, through natural reactions. As an artist I feel that my job is to document these processes by creating elegant, rustic compositions that pay homage to such nature. I hope to further develop my skills as an artist so that I can more precisely express the underappreciated elements of existence.

The creative process is and always will be fundamental to my growth as a human being. I believe that it is important to listen to one’s inner voice, so when creating work I let my subconscious guide me. This is why I gravitate toward blind contour drawing. The hand will navigate best when it is free from mental restriction. The eye will connect to the hand and do its job without the pressure of accuracy. Without this pressure line work reflects the hand’s instinct, resulting in a drawing that is truthful in form.

I consider my passion for the arts one of the most important priorities in my life. I want to see and experience as much art as possible. By traveling to museums, galleries and attending workshops and seminars, I stay connected to the art community at large. By furthering my education at the Art Students League I can acquire more skills and learn about techniques and artists in history before applying to graduate school.
The Chashama Exhibition

The first exhibition of artwork by the young students who participate in Seeds of the League through NYC Parks took place this spring in Harlem’s Chashama 461 Gallery. The works, some of which were displayed in the League’s office later in the summer, were created by children ages seven through thirteen at the Hunts Point Recreation Center in the Bronx, the J. Hood Wright Recreation Center in Washington Heights, the Alfred E. Smith Recreation Center in Chinatown, and the Herbert Von King Cultural Center in Bedford Stuyvesant. The teaching artists involved were Amy DiGi, Daniel Colón, and Carlos Arteaga.
MoMA Dome
Amy DiGi

MoMA Dome 2, a geodesic dome with a section of clear windows that face the ocean, was erected as part of the Rockaway Call for Ideas initiative of MoMA PS1’s EXPO 1: New York, and served as a temporary center for community-based educational and cultural events, including art installations, musical performances, films, recovery outreach projects and lectures, and children’s programs. It also served as an impromptu gathering place, like the boardwalk once did.

This spring, Dome 2 in Rockaway Beach was extended through the month of June thanks to the NYC Parks as well as the local civic association and community board. Located at Beach 94-95, where the boardwalk was lost during Hurricane Sandy, the Dome had become a place for people to come and hang out. To build a broad program for the added weeks, the curator of MoMA PS1, Klaus Biesenbach, looked to the Parks Department for groups and initiatives in the Rockaways that could use the space. Within a day, with the help of Jennifer Lantzas and Mary Polemarhakis at the Parks Department, the Seeds of the League program arranged for Amy DiGi to teach there. Within a couple of hours of hearing about the opportunity, less than a day from when Mr. Biesenbach had first sent word of it, Amy was full of ideas. She initially wanted to do watercolors of the sea and sand and collage while those paintings dried, but after learning that the floors were porous and there was no running water, decided against the watercolor.

This past June 20th I had the wonderful opportunity to teach in the Museum of Modern Art (MoMA) and P.S.1’s Dome in Rockaway Beach. Young artists from the Sorrentino Recreation Center were driven to the MoMA Dome with their Deputy Center Manager, Shannon Montgomery.

Once on site, the young artists walked into the space and noticed that their voices echoed in the geodesic dome atmosphere. They were in awe and smiled while they explored their new surroundings.

In the dome, not only did I hear echoes of laughter, but saw perfect lighting due to the transparent surface on the beachfront side of the dome. Excellent conditions for making art. Let the drawing begin!

Using shells, a bird skeleton from the beach, and plastic fish as models, children drew regular contour drawings, opposite hand drawings, and finally blind contour drawings. The Dome exploded with FUN.

Their contour drawings were used as the springboard for their collages. One could use a contour drawing and change it into something seen in their mind’s eye or create an underwater scene. Some of the collage materials included sorted folders of words, colors, sea animals, and architecture. Endless ideas popped into their heads.

They combined their drawings with bits of collage paper and created new worlds. Some used their drawings to make an abstract face, another made underwater sea life, and one even used an image of an old castle and had a fish swimming out of the window as if in a fish tank.

But all good things must come to an end. Time flies when you’re having fun and the clean-up needed to happen. None of us could believe it was time to leave, so some asked to take materials home to add to their projects. The kids had a great art experience in an amazing space.

This was a temporary site and by the time you read this, the MoMA Dome will have been disassembled. However, the efforts of many people gave a group of young artists a unique opportunity to make art.

Many thanks to Mary Polemarhakis, Director of Program Development, NYC Parks; Shannon Montgomery, Deputy Center Manager at Sorrentino Recreation Center; Nina Sweeney, MoMA Dome; Denise L. Greene, Seeds of the League Program Director at The Art Students League of New York; ... and our ever creative young artists.
2013 Grant & Merit Scholarship Recipients
Awards for the 139th Regular Session: September 2013 to May 2014

Yasuaki Okamoto
Thalia Chantziara
Xavier Gonzalez and
Ethel Edwards Travel Grant
$15,000 and full-time tuition

Susie M. Amato
Edward G. McDowell Travel Grant
$10,000 and full-time tuition

Michael Wilson
Kuniyoshi Award
$5,000 and full-time tuition

Melesio Mendoza
Carole Hallé Nessa Cohen Grant
$5,000 and full-time tuition

Sonomi Kobayashi
Will Barnet Printmaking Grant
$3,000 and full-time tuition

Beñat Iglesias Lopez
Ann & Bruno Lucchesi Grant
$3,000 and full-time tuition

Robert Esmay
Doreta Masterton-Kesson Grant
$3,000 and full-time tuition
Merit Recipients/Semi-Objective:
Full-time tuition for one class

Carlos Arteaga
Adolf H. and Ada Aldrich Scholarship

Jeffrey Atwood
Ruth Katzman Scholarship

João Henrique Brandão
Joseph Bartnikowski Scholarship

Devin Carrick
Janet and Russell Doubleday Scholarship

Oak Chi
Angelo Bona Scholarship

Larry D’Arrigo
Trudy & Henry Gillette Sculpture Scholarship

Michale Estrada
Ruth Eckstein Scholarship

Catherine Gallagher
James C. Johnson Scholarship

Nicolai Nickson
Sol Tanne Scholarship

Aya Ogasawara
Mary A. Frey Scholarship

Nadia Scaglione
Gerda Karr Scholarship

Merit Recipients/Realism:
Full-time tuition for one class

Erik Brown
Joe Eula Scholarship

Diana Buitrago Cabrera
George A. Rada Memorial Scholarship

Jennifer Frisbie
Hyman Stenzel Scholarship

Jose Gastelum
Sidney Glusman Scholarship

Carlos Arteaga
Jeffrey Atwood
João Henrique Brandão
Devin Carrick
Oak Chi
Michale Estrada
Catherine Gallagher
Nicolai Nickson
Aya Ogasawara
Nadia Scaglione
Erik Brown
Diana Buitrago Cabrera
Jennifer Frisbie
Jose Gastelum
Moon Hee Lee
Roberta Goode Scholarship

Kira Mendez
Susan Gray Memorial Scholarship

Shahbudin Mohd
Margo L. H. Hammerschlag Scholarship

Julia Movchan
Zena Kaplan Scholarship

Catherine Muhly
Charlotte Howard Porter Scholarship

Mayya Rojkova
Anthony Palumbo Scholarship

Ken Shih
Ardis Hughes Scholarship

**Merit Recipients/Abstract:**
Full-time tuition for one class

Julie Abraham
Jack Bilander Scholarship

Cathryn Aison
Will Barnet Printmaking Scholarship

Laura Barmack
Henry Matisse Estate Scholarship

Sylvia Eneriz
Vaclav Vytlacil Memorial Scholarship

Miho Hiranouchi
Gail von der Lippe Scholarship

*Images continue of following page*

Sukyung Kim
Martha T. Rosen Scholarship

Paola Morales
Antoinette Jacoby Scholarship

Ursula Mur Ferro
Marion R. Netter Scholarship

Sylvia Eneriz
Jinno Tadasuke
Trudy & Henry Gillette Painting Scholarship

Natsuki Takaui
Vivian A. Frankel Scholarship

William Wallis
Brenda F. Koenig Scholarship

Work-Study Merit Recipients:
Partial tuition to supplement work-study scholarship

Michal Ammar
Mario Cooper Scholarship

Sun Ja Jung
Manuel Infante Scholarship

Guetty Lesperance
Evelyn Page Scholarship

Ernest Roman
Robert Y. Kimura Scholarship

Agy Sioude
Joan Tait Scholarship

Fulvia Zambon
Doreen Booker Bibro Scholarship

**JUDGES**

Xavier Gonzalez and Ethel Edwards
Travel Grant - Kuniyoshi Award

Julie Heffernan - Wendy Olsoff

Edward G. McDowell Travel Grant
Merit Scholarships – Semi-Abstract/Semi-Objective Category

John Cacciola - Richard Haas

Nessa Cohen Grant
Ann & Bruno Lucchesi Grant
Will Barnet Printmaking Grant

Judy Fox - Lorrie Goulet

Doreta Masterton-Kesson Grant
Merit Scholarships – Realism Category

Daniel Hauben - Ben Aronson

Merit Scholarships – Abstract Category
Work-Study Merit Scholarships

Michael Davis - Carter Hodgkin

Paola Morales

Jinno Tadasuke

Jinno Tadasuke

William Wallis

Sun Ja Jung

Ernest Roman

Guetty Lesperance

Agy Sioude

Fulvia Zambon
From September 30 through November 1, 2013 in collaboration with the Archives of American Art, Smithsonian Institution, The Phyllis Harriman Mason Gallery at The Art Students League of New York will present *Six Degrees of Peggy Bacon*. Inspired by the six degrees of separation theory, which asserts that everyone can be connected through relationships with six other people, and the related movie trivia game “Six Degrees of Kevin Bacon,” the exhibition traces caricaturist Peggy Bacon’s connections within the art world. Photographs, letters, and archival documents illuminate Bacon’s immediate and wide reaching relationships, spanning the twentieth century. Bacon studied at the Art Students League from 1915-1920 and the school was at the heart of her artistic circle, which included her teacher John Sloan, her husband, artist Alexander Brook, whom she met at the League, and artist Reginald Marsh. Alfred Stieglitz, who organized an exhibition of Bacon’s work at his Intimate Gallery in 1928, was also a friend. Further degrees of separation reveal links to a wide variety of artists including Marcel Duchamp, Walter Pach, Louis Bouché, and Philip Evergood. Curated by Mary Savig, Curator of Manuscripts at the Archives of American Art, the exhibition was previously on view at the Lawrence A. Fleischman Gallery at the Donald W. Reynolds Center for American Art and Portraiture in Washington, D.C. from June 27 to November 24, 2012.
Sol Tanne had many talents. Raised on the Lower East Side and educated at Stuyvesant High School and Cooper Union, Sol was drafted into the Navy and served as a sonar engineer in the Philippines during World War II. After the war, Sol held leadership positions in management consultancy and finance. He founded an international management consulting firm in Rotterdam, the Netherlands. Upon his return to New York, he became a member of the New York Mercantile Exchange. He passed away in 2012, and is survived by his wife of forty-three years, Janice Hopkins Tanne. Through Sol and Janice's generosity, the League was able to establish the Sol Tanne Scholarship — a merit award of full-time tuition for one class. The following excerpts detail, in Sol's own words, his life in art.

It wasn't that one day I wasn't interested in art and the next day I was. Athletics were always part of my life and eventually they drew me to art.

My friends and I grew up on the Lower East Side. Most of us were born in the 1920s and were later to experience the Depression in all its fury.

To improve our skills in the many street fights, we would train on apparatus like the high bars and the parallel bars, exercises that required muscular development and coordination. I'd been doing this since I was a teenager using Tompkins Square Park for exercises and sports.

Seeing the beautiful musculature of these top contenders [in fitness magazines] influenced me to look at the sculptures done by artists in the eighteenth and nineteenth centuries. When I was a senior in high school, I saw sculptures in the Metropolitan Museum. You couldn't just go to the museum on idle trips. It cost money to go there. I would try to save so I could visit every few months.

I fell in love with two artists: Michelangelo and Rodin. Michelangelo's work was almost a model for many of those strength and health magazines. His portrayal of the muscles, dynamics, and functions of the body made me want to find out more about how those sculptures were created and how they inspired reactions from viewers.

At Cooper Union I studied electrical engineering. It's a subject that requires a lot of abstract thinking and the ability to picture the results of what one is playing with in the mind, much as the movement of fabric does for the artist. Mathematics and physics were the subjects I was talented in, and somehow I saw they were related to art. Cooper Union has both an engineering and an art school, so we were exposed to both fields. It started me talking about sculpture to classmates and colleagues.

I was still talking about sculpture some years later when I was a management consultant and studying modern dance in my spare time. Fed up with my talking, the wife of one of my friends challenged me.

She was a Cooper arts graduate married to a Cooper engineering graduate. She said, “I’m giving you 50 pounds of Italian clay and I want to see what you can do with it.”

I had no training in sculpture, but the clay stayed malleable for a long time. I sculpted a head based on my imagination. It came out reasonably OK, like someone I knew.

Wherever I traveled, I tried to find time to visit museums and art academies. Right in Rotterdam I discovered a well-known art academy (now the Willem de Kooning Academie of Rotterdam University). It offered a sculpture course that was open to adult students who weren't studying for a degree. I went every Saturday for two or three years.

For my artwork, when I returned to the United States, I soon realized that doing sculpture created such a tremendous amount of dirt and waste that it was impractical to work in my apartment. I looked for a school where I could continue my work. I came to the Art Students League.

I decided to move on to painting. I started with drawing to learn the foundation of representational painting. Then I began to paint. At first I painted in oil, starting in 1972. I liked it and I had good results. The instructor was a well-known professional commercial artist who had published a number of books on painting: John Howard Sanden.

I prefer to work with an artist’s model to represent the human body in its musculature and form. However, I have also painted many still-lifes of fruit, flowers, and ornaments such as vases and glasses, always thinking of the great Dutch artists who excelled at this kind of painting.

One of the most appealing things about working in art is that one is always progressing. It is so absorbing it is like being in a different world.
Did you or someone you know take Saturday classes at the Art Students League prior to the end of WWII? If so, I’d like to speak with you. I am researching the life of internationally renowned painter and etcher Anne Goldthwaite, who taught at the League for some 22 years. She supported women’s suffrage and fought to establish equal rights for women artists in New York City. She retired in 1943 and died the following year at age 74. Hopefully, there are still some former students, now in their 80’s or 90’s within earshot of this magazine. Goldthwaite was born in Montgomery, Alabama, and except for six years studying in Paris lived on East 10th Street in Greenwich Village throughout her career.

If you or an older relative or friend remembers Anne Goldthwaite, any information would be most appreciated. Please e-mail lines@artstudentsleague.org.

May Lamar Donnell
Montgomery, Alabama
The Summer 2012 issue of *Lines from the League* featured a heartfelt tribute by Abraham Cyzner of his friend Nathan Wasserberger, painter and former League student. From Abe's archives he found this photograph showing a painting class at the League with instructor Ivan Olinsky posing for students and Nathan Wasserberger at the easel, painting in progress.

Ivan Olinsky (1878-1962) was a well-known portrait painter. After emigrating from Russia he studied at the National Academy and the Art Students League during the 1890's. Around the turn of the century he worked on murals and stained glass as a studio assistant to John LaFarge. A period of extended travels in Europe followed, and upon his return to New York, wOlinsky established himself as a portrait painter of repute, with a studio near Washington Square. He also began teaching at the National Academy and the Art Students League.

Nathan began taking classes at the League in 1950. We're fortunate to have this candid image, capturing a brief moment in the studio. It is a touching record of the intersection of two lives, teacher and student—the one established in his career and reputation, the other already beginning to embark on his own journey through art.

Uncle Warshaw

In the Spring 2013 issue of *Lines from the League* we ran the incredible story by Warren and Nikki Zapol about Warren's search for news about his uncle, the painter and League instructor Sam Warshaw, who was a student of Frank Dumond in the 30's and taught during the Regular Session from 1951 to 1954 (the year he died). Reproduced here are pages from the 1934-35League catalog showing Warshaw’s work as a student, and his instructor’s page from the 1952-53 catalog. We are reaching out to the community for any information about Sam Warshaw from those who may have had contact with him or with someone who knew him. Did you know Sam Warshaw as a student or friend? Can you help fill in the gaps about his life? If yes, please e-mail lines@artstudentsleague.org.
2013 Calendar: League Dates to Remember

**September 30–November 1**  
Exhibition: *Six Degrees of Peggy Bacon*, in collaboration with Archives of American Art, Smithsonian Institution (Reception: Thursday, October 3, 6–8 PM)

**Tuesday, October 1**  
Lecture, 7 PM: Mary Savig, Curator of Manuscripts, Archives of American Art, Smithsonian Institution on the Bacon Exhibition

**Tuesday, October 8**  
Lecture, 7 PM: League Instructor Max Ginsburg on his painting

**Tuesday, October 15**  
Lecture, 7 PM: League Instructor Ellen Eagle on her new book *Pastel Painting Atelier*

**Tuesday, October 29**  
Lecture, 7 PM: Wendy Gitler on contemporary art

**Wednesday, October 9**  
League Members Meeting, 7 PM

**November 11–December 1**  
Grants Exhibition (Reception: November 14, 6–8 PM)

**Tuesday, November 12**  
Lecture, 7 PM: Panel on the “The Armory Show at 100: Modern Art and Revolution” being held at the New-York Historical Society

**December 6 to 24**  
Annual Holiday Show and Sale

**December 4, 2013**  
Members Meeting, 7 PM

Stay in E-Touch

If you’ve enjoyed *Lines*, you’ll want to keep up with League members and events online by visiting our website, www.theartstudentsleague.org. We’ve added a new Members page with key dates and an *In Memoriam* section.

From the League’s website you can:
- Join our E-mail list
- Become a Facebook fan
- Subscribe to our YouTube channel
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