

# LINES from the League



# Message from President Ellen Taylor

Dear League Community,

Welcome to our Spring 2017 issue of *Lines from the League*. I'm happy and proud to share with you the art, news, listings, and insights in this issue.

My fellow Board members and I have been meeting with instructors and many members, students, and staff. You are reaching out to us and we are listening. You've got some great ideas. Let's keep that up!

Timothy J. Clark, our Interim Executive Director, has been graciously helping the League through this transition period. He's been working with the staff and the Board to secure the schedule for both the summer and fall sessions. You will see some exciting new classes and workshops. I encourage you to branch out and sample some of them. Take advantage of what the League has to offer. The diversity of instruction the League provides is unparalleled. We are truly a "one-of-a-kind" place.

This issue of *Lines* features stories about all the things that make the League so fantastic: a discussion of teaching with Costa Vavagiakis, news of the success of our members, suggestions of what exhibitions to see around town this spring and summer, programming updates, news of our supporters, and of course art! In addition, an interview I did with Stephanie Cassidy and Jeanne Lunin is on page 8. It gives some insight into my personal history and relationship with the League. I hope it's an interesting read.

Serving as your Board President is one of the greatest challenges and the greatest honor of my life. I love this place. The talent and dedication of every person inside this building is phenomenal. Our instructors are world-class. The Board members spend many hours a week working for the League.

The staff in the office, in the cafeteria, in the store, in the library, in the gallery, and in maintenance all see what they are doing as more than just a job. They have given their hearts to the League. Every one of them brings so much to this institution and takes home so much more than a paycheck.

We all share a passion for art and the League.

Attached to this issue of *Lines* is a remittance envelope. Please consider contributing as much as you can. We are working very hard to operate the League with prudence and good governance.

Preservation of our endowment is paramount. It is essential for the long-term financial health of our institution. Our goal is to use only tuition and the income earned from our endowment, supplemented by donations, for our operating expenses.

We are dedicated to keeping our tuition the most affordable in the city. We absolutely depend on the generosity of members, students, and friends from the wider community to operate the League. Your donations are needed, are appreciated, and will be spent wisely. Please help support our League.

Enjoy this issue of *Lines*.

Fondly,



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*Lines from the League*

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**Cover image:** Costa Vavagiakis demonstrating for students. PHOTO: RUDY BRAVO

# Contents

## 2 Message from the President

## 4 On Teaching: Costa Vavagiakis

Stephanie Cassidy

## 7 What to See in NYC

Jillian Russo, Curator

## 8 A Conversation with Ellen Taylor:

*Art, Life, and the League*

Stephanie Cassidy and Jeanne Lunin

## 10 An Artist of Her Time: Y.G. Srimati and the Indian Style at the Metropolitan Museum

Michael Pellettieri, League Instructor

## 13 Five Things to Think About When You Create Your Artist Website

by Rudy Bravo, Digital Communications Manager

## 14 Recent Gifts: Major Grant Supports M2M

By Eva J. Allen, Ph.D. and Nicholas H. Allen, D.P.A.

## 16 The Powerful Potential of Water:

*An Interview with Watercolorist Susan Weintraub*

Julia Montepagani

## 17 Embracing the Process: Sculptor Markus Holtby Navigates the World of Public Art

Julia Montepagani

## 18 News from the League

Ken Park

## 20 Selections from the Student Concours

## 22 Member Exhibitions

## 24 Upcoming Exhibitions



4



10



17



18



18



19



22



21

# On Teaching: Costa Vavagiakis

Stephanie Cassidy



## Stephanie Cassidy

Do students who pursue realistic training today have more resources than did your generation of art students in the 1970s?

## Costa Vavagiakis

I don't have an academic art background. When I graduated from high school, there wasn't really a good representational or realistic program anywhere. I decided to do it on my own. I'm basically an autodidact who developed intuitively.

My first teacher was Max Ginsburg. Day one, ninth grade, first class at the High School of Art & Design, he asked a student to get up on a desk and pose, and we drew from life. That was it. I also studied there with Irwin Greenberg and joined the Old Hat Club, a painting group at the school that met early in the morning, before classes began. I was hooked immediately. Max and Irwin would paint alongside the students with a live model posing. Once or twice a day, during the session, they would go around and offer crits. We would stop and look at their paintings. It was a classic atelier situation, which is the absolute best way to learn. I have private students in my studio, and I've observed that in this environment they get good so fast. We learned commitment, discipline, how to organize materials at workstations, how to concentrate fully on a task and effectively represent the models before us. Max, in particular, would teach us

how to be organized, how to be efficient, and how to have a clean lab, so to speak. A clean lab is an efficient lab. That's where I got a lot of that early training. I didn't go to college. I had scholarships for a year or two at both the Art Students League and the National Academy. I took Harvey Dinnerstein's class at the National Academy. My work then was very loose and open-ended. I remember Harvey saying, when he first saw my work, that I painted like a young Burt Silverman. He hooked me up with Burt. I showed him my work, and he gave me a scholarship for a semester in his private classes that he held in his townhouse. Burt taught me how to be liquid and open-ended. He is himself a very open-ended artist.

I did the absolute worst work that semester. I had learned to paint from life in one particular way. Burt would all of the sudden change the light source. I couldn't deal with it. He was, in a way, visual and conceptual, working as much from visual observation as from his knowledge. He could adapt to things much easier, while, initially, I was totally lost. I did only a handful of fairly good works during that whole semester. Years later, I realized that I learned so much struggling in that short period with Burt. After that, I was on my own. I created my own curriculum, basically painting all the time. I was very disciplined. Even though I studied with some instructors early on, I consider my education more autodidactic because from the time I was twenty, I was on my own. When you're on your own, the independence is, in a way, a prerequisite for ingenuity, and that's the key to developing your personal vision.

**SC** So you never depended on any pre-existing structure. You felt confident creating your own.

**CV** Right. In a way, that is how teaching has been for me. I didn't start teaching until my late 30s. By that time, I had started clarifying my vision. The "why," for me, comes after the "how." Upon reflection, I realized, for instance, that I was doing these sculptural effigies because of my response to Greek sculpture. I didn't realize it until I looked back. The teaching for me is similar to how I do my work: it is always evolving. My methodology continues to be a work in progress. I'm discovering things as I'm teaching.

**SC** You said that after your studies with Burt Silverman, you became a painter who could adapt more easily. Yet, your own studio setup appears to have a very controlled artificial lighting situation.

**CV** It's artificial, and it is a particular lighting, but it is constantly changing. If you look in my studio now, I have every possible light and contraption because I'm constantly experimenting. If it is controlled, it's controlled only for the moment. When people look at my work, they think that it reveals a control thing.

As a teacher, I'm known for being a tyrant as far as efficiency with materials. But I don't really dictate policy on how somebody paints, or even which paints they use. Their dock could be in any order. I just strongly suggest that they keep the order the same. While I have

my own list for an outdoor painting palette or a figure painting palette, I don't require either of the student. What I do require is a one hundred percent commitment when they are in a class.

**SC** Commitment is showing up and working efficiently in your clean lab?

**CV** It is being responsive, being alert, being connected, being present. That's the main requirement, being present, giving one hundred percent because the class motto is always working toward the pursuit of excellence.

My artistic vision requires that discipline, patience, and protocol. I couldn't do these sculptural, highly-volumetric images if I wasn't systematic and patient. In class, when I'm teaching, contrary to my usual low voice, I speak loudly so others can hear. Students, whether beginning, intermediate, or advanced, are tackling the same technical issues in representational art. We're all in it together. I do informal demonstrations and lectures during class, and students know that nothing is private. The other reason I intentionally project when speaking is that I don't want a cult-like culture to develop. When you whisper to a student, the power of the teacher is so strong that people in the class might wonder what they're missing. I try to be as egalitarian as possible. I don't teach a style, per se, and I don't want the pressure of an entourage of followers who paint like I do. To my mind, it's unethical to have a cult follow me.

**SC** What are some things about art and art-making you did not learn until leaving art school? Are there things one simply cannot learn in any art school, or that you, the instructor, can't teach?

**CV** Teachers teach like they wish they were taught.

**SC** It is absolutely true. Their approach is informed by the gaps in the knowledge that they figure out after they have left school.

**CV** I'm an intuitive person, and my teachers were pretty intuitive. Even though many things were shown there was little necessarily explained.

Part of process requires improvisation. Painting outside—what they call nowadays plein-air we used to call “on-the-spot” painting—is not a controlled environment. You have to deal with all the elements, and you learn ingenuity. You can't blame the model; you just have to deal. It teaches you how to rig things and how to solve problems in different ways.

I try different things because of an innate restlessness. It is a general art spirit thing. You're not working for production; you're working for creativity.

In the studio, it is constant discovery. In teaching, that's also what it is. I'm always learning. People look at my work and think it's controlled. But I don't work the same way all the time. I use different paint. I try different things.

**SC** So while ingenuity might start with the materials, it expands to involve your whole setup, the light and all the circumstances of your painting—outside or indoors.

**CV** Definitely. I used the analogy of a lab, which you can take a step further. Most discoveries are mistakes. But you would not get to those discoveries if you didn't go through a solid protocol. You need an organized lab to work. You have to set yourself up in a position to be able to discover things. The end is discovery; the means are experimentation and exploring.

**SC** How do you find that level of organization with a full classroom of students of different abilities, each of whom brings individual preferences and habits from other classes?



*Opposite:* Costa Vavagiakis, *Rainbow XXXVII*, oil on panel, 14 x 12 in.  
*Above and next page:* Costa Vavagiakis in class with students

**CV** These challenges are not totally solvable. I put a lot of pressure on myself because I'm always in pursuit of excellence. That same diligence is there in the classroom with students. I'd be bored if it wasn't.

I have two full back-to-back classes in adjoining studios. Studio 1 has a sketch format: let's say, poses in 1-minute, 2-minute, 5-minute variations, building up to a one-session pose on Friday. Studio 2 is a long three-week pose. They're interdependent. I tell students that a twenty-minute sketch could be twenty one-minute loop drawings. You're looping because you're constantly assessing the gestalt. That's the only way that I know how to make something become highly-developed and “real” and to keep the proportions and rhythms alive without sucking the lifeblood out of it. And it's based on the sketch.

I don't have a materials list for the sketching class. Why? I don't want to control everything. There are so many variables to sketching materials. I don't want to pigeonhole people. When you control all the variables, then you can answer the questions easier. It's predictable. When you don't, it's more difficult to run a class. I get exhausted doing it, but for me that's the only right way to do it.

**SC** You like the different permutations of materials students come up with.

**CV** Yes, so as long as you're organized and efficient, streamlined, focused, and you're one hundred percent. When you don't control the materials list, it is so unpredictable and there's no one answer. You have to test it out and see.

The one thing that you can never teach is the tactile component of a material. You just can't. In fact, there is nothing written in manuals. How would you even describe it? In painting manuals that describe the oxidation of paint, they use the terms “open” and “closed.” When paint is wet and pre-oxidized, it is open; when paint dries, it's closed or closing. But that is not an actual physical definition. I describe it physically as “the painting is pulling” because that is what it feels like. How are you going to describe traction, you know, the grab? You can't describe it, and you can't even see it in video tutorials. You have to feel it yourself. That is one technical thing that you cannot really teach because the student or the artist has to do it themselves. For artists, both the visual and the tactile are important.

**SC** So you don't even try broach the subject of the tactile experience of materials with students?



And it's a hard, unusual thing  
to be enrolled as a citizen of that city.  
Its councils are full of Legislators  
no charlatan can fool.  
To have reached this point is no small  
achievement:  
what you've done already is a glorious  
thing. (16–26)

The same is true for visual artists. The first step in an artist's development is the initiation. The next step is searching one's vision. But then, the last long step is clarifying one's vision. That's what we do throughout our lives. Artists' work is constantly evolving.

The three aspects of a student's development are talent, focus, and endurance. Beyond just the economic factors you face after leaving school is the most important challenge: the ability to be alone. Every art student should read Rilke's *Letters to a Young Poet*. This is the running theme of that book.

**SC** Are there things you cannot learn in

**CV** We talk about the visual and the tactile all the time. Leonardo spoke about observing objects optically. He was talking about how objects appear. When we're looking at any object, what we're actually doing is enveloping it, our eyes constantly moving around it. So the viewer's gaze is always enveloping and always moving.

**SC** That needs to be trained?

**CV** Seeing is automatic and involuntary, but an artist needs to notice. Drawing is basically navigating. The line is both a distance and a trajectory. I train people to be aware of what one does naturally.

Rendering is not a bad thing, by the way. The word now is one of those pejoratives, like "linear." Pejoratives like that are biases. What does it mean when you say something is "linear?" As a teacher, I would never say something is linear because you'd have to explain what you mean by it. When a line does not work, you don't want to call it linear; you want to say "a line that doesn't work."

**SC** The terminology becomes a shorthand that might guide people in the wrong direction. It can also be dismissive.

**CV** It is just a bias. It is anti-Socratic, and anything anti-Socratic means you are debating and not deliberating. If you don't deliberate, you're not going to get to any truth. These things are very important. Language is very important to me when I teach.

There are now a lot more people with better chops as representational artists than when I was a student in the 1970s, no question. This isn't because of the universities but the atelier programs.

What hasn't changed, however, is the time and effort required to clarify your vision. There's a poet, Constantine P. Cavafy, who captures the process perfectly. In "The First Step," a young poet, Evmenis, frustrated that it has taken him two years to complete "only one idyll," says, "I see, sadly, that the ladder of Poetry is tall, extremely tall; / and from this first step I'm standing on now / I'll never climb any higher." To which Theocritus responds:

Even this first step  
is a long way above the ordinary world.  
To stand on this step  
you must be in your own right  
a member of the city of ideas.

art school?

**CV** The most important thing we learn at school is the fact that the most important things can't be taught in school. It's true, right?

**SC** That can be exasperating for a teacher. If we agree that a student's instruction within a school can never be "complete," when should it be considered "finished?"

**CV** The student is so obsessed with not knowing, because, of course, knowledge is very important. But learning to get comfortable with not knowing is one of the last stages of an artist's development. That's how you start to develop the habit of questioning and seeking, which can propel and sustain you outside the classroom. But that stage comes later.

**SC** What role does imagination play in the work of a realistic painter?

**CV** I've always liked what Ben Shahn said in *The Shape of Content*: "Craft is the discipline that feeds the spirit." It's very important, but the downside can be orthodoxy. There are a lot of people today who make very solid representational images, but the question is, how many artists from these ateliers find a personal vision? Not a lot. There should be more independent thought.

More and more I realize that what distinguishes the good artist from the truly great artist is visual intelligence. Intelligence requires questioning, that's why I put my faith in Socratic deliberation, not orthodoxy and dogma.

Imagination is the necessary prerequisite for any type of pictorial art whether representational, semi-representational, or abstract. Our mind's eye is constantly filled by our eyes. We process, decipher, and then transcribe our visual thoughts, whatever they are. Imagination plays into how an artist interprets and expresses him or herself not only in what they choose to depict but how they depict it.

**SC** So the individuality expresses itself whether you want it to or not.

**CV** The idea of the realist painter lacking imagination is a misnomer. The realist artist, when viewing nature, is not only describing but also selecting. The artist thinks what to say of the image viewed and how to say it. You can't help but express yourself. That's involuntary. You just have to keep the channels open.

# What to See in NYC

Don't miss these exhibitions featuring League artists and instructors, past and present

Jillian Russo

## **An Artist of Her Time: Y.G. Srimati and the Indian Style**

**The Metropolitan Museum of Art  
December 15, 2016–June 18, 2017**

The Met is celebrating the career of Art Students League alumna and Indian artist Y.G. Srimati (1926–2007) with the first retrospective of her work. The exhibition features twenty-five of her masterful watercolor paintings along with musical instruments and photographs that document her achievements as a vocalist and musician.

## **Georgia O'Keeffe: Living Modern**

**Brooklyn Museum  
March 3–July 23, 2017**

This exhibition offers a new perspective on the legendary modern painter by examining her use of fashion to shape her public image. Selections from the artist's wardrobe are on view for the first time alongside pivotal photographs and paintings including Eugene Speicher's *Portrait of Georgia O'Keeffe* from the League's collection.

## **Argentum: Contemporary Silverpoint**

**Marbury NYC  
April 28–May 12, 2017**

Curated by Lauren Amalia Redding, this exhibition features twenty-five nationally known silverpoint artists. These include Art Students League instructors Sherry Camhy and Dan Thompson, along with several other League artists.

## **Ronnie Landfield**

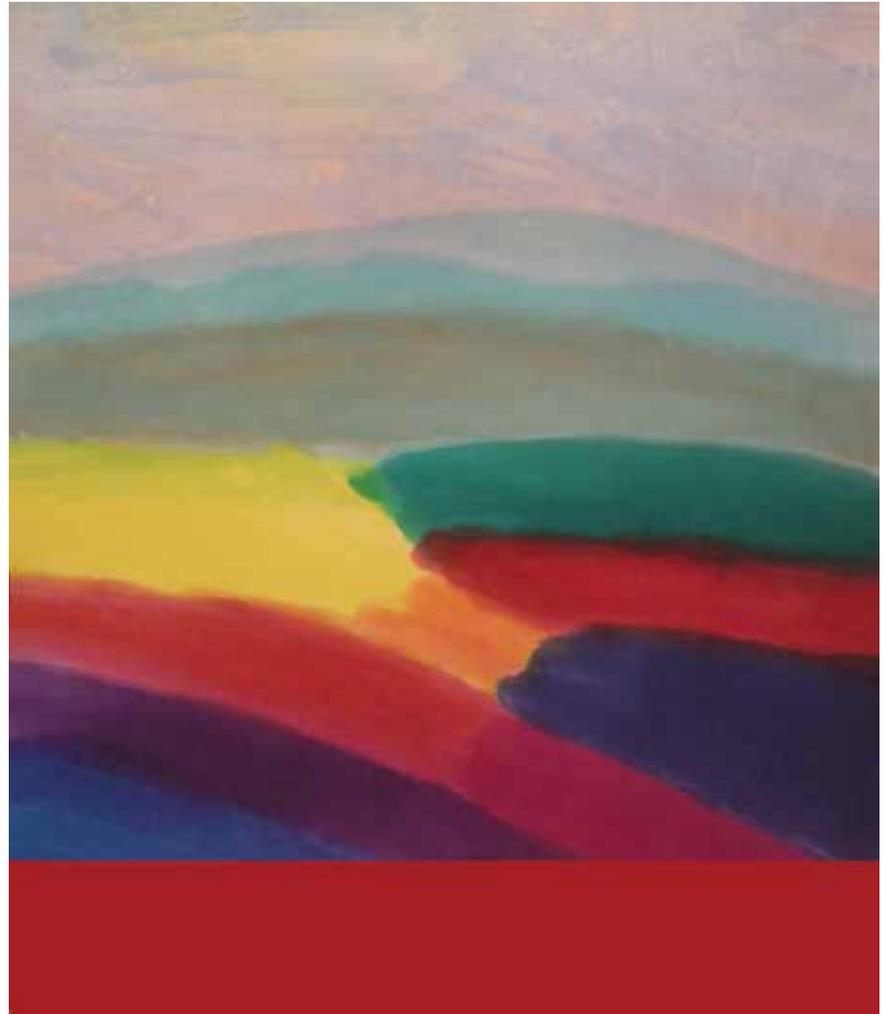
**Findlay Galleries  
May 4–June 3, 2017**

This solo exhibition presents new work by lyrical-abstract painter and League instructor Ronnie Landfield. Landfield's paintings use poured paint to create arrangements of luminous color that evoke the experience of the landscape and the magic of the natural world.

## **The Portrait Project**

**Westbeth Gallery  
May 6–20, 2017**

This group exhibition exploring contemporary portraiture curated by Howard Gladstone, Robert Bunkin, and Susanna Coffey will include the work of League instructor Leonid Gervits.



Ronnie Landfield, *Passing Angel*, 2011, acrylic on canvas, 60 x 50 in.

## **World War I Beyond the Trenches**

**The New-York Historical Society  
May 26–September 3, 2017**

Concurrent with the centennial of America's engagement in World War I, this exhibition includes work by several League icons including George Bellows, Georgia O'Keeffe, and Childe Hassam. The centerpiece is John Singer Sargent's late mural-sized painting *Gassed*, which will be on view in New York City for the first time in decades.

## **Society of American Graphic Artists**

**83rd National Print Exhibition**

**Old Print Shop**

**July 11–August 11, 2017**

League instructor Bill Behnken will be showing a recent lithograph in this exhibition of contemporary prints, which will also include works by several other Society of American Graphic Artists members.

# A Conversation with Ellen Taylor

## Art, Life, and the League

Stephanie Cassidy and Jeanne Lunin

**Stephanie Cassidy** Can you describe the first time you came to the Art Students League? A lot of people have that resonant memory.

**Ellen Taylor** Mine was more of a process rather than a day. I built apartment buildings for almost thirty-five years in Los Angeles and San Diego. I've been an art collector for forty years. I'm just addicted to art. I made a good living, didn't have children, spent all of my money on art and racing motorcycles, horses, carts, and bicycles. On a visit to New York, just after 9/11, I saw the Art Students League. I didn't have the guts to go in. I've never considered myself an artist. Six years later, in 2007, when I retired, I remembered the Art Students League. I was living in San Diego. I left my extended family and my perfectly good husband so I could go to the Art Students League to learn how to be an artist.

On the first day of registration, I did not get there too early because I didn't want to appear too pushy. I walked over to find a line out the front door. I learned quickly that you have to make your own way here. I got into an evening drawing class. Gregg Kreutz encouraged me to go to his painting class. I'd never held a paint brush. In those first classes, I stood in the back, and I didn't even look at the model. I just painted what the guy next to me was painting. I painted his painting. That's how I learned to paint. Fortunately, he was a good painter and the class monitor. That's how I came to the League.

My husband came about a year later. He didn't know if he wanted to be an artist. He had trained as an architect. When he walked downstairs into the League's basement, he said, "This looks like a construction site. I could go for this." He's become a sculptor and a welder, and I've become a portrait painter. The League has given us tools. We have a lovely life because of the Art Students League!

**SC** Did your long career as a builder foster in you a desire to create things yourself?

**ET** I've always been very goal-oriented, not so much process-oriented. I could build a thirty-unit building in less than two years, from the time of buying and financing the property, designing and constructing the building, and renting and selling the units. When I got into art, I discovered it's about process. You cannot rush it. I've been here ten years. I didn't start at a young age, so maybe it took me a little longer than most. I know what my painting should look like because I've collected art for so long. But I had to train the rest of me to produce it, and it took time.

**SC** Did the lack of a structured curriculum throw you off?



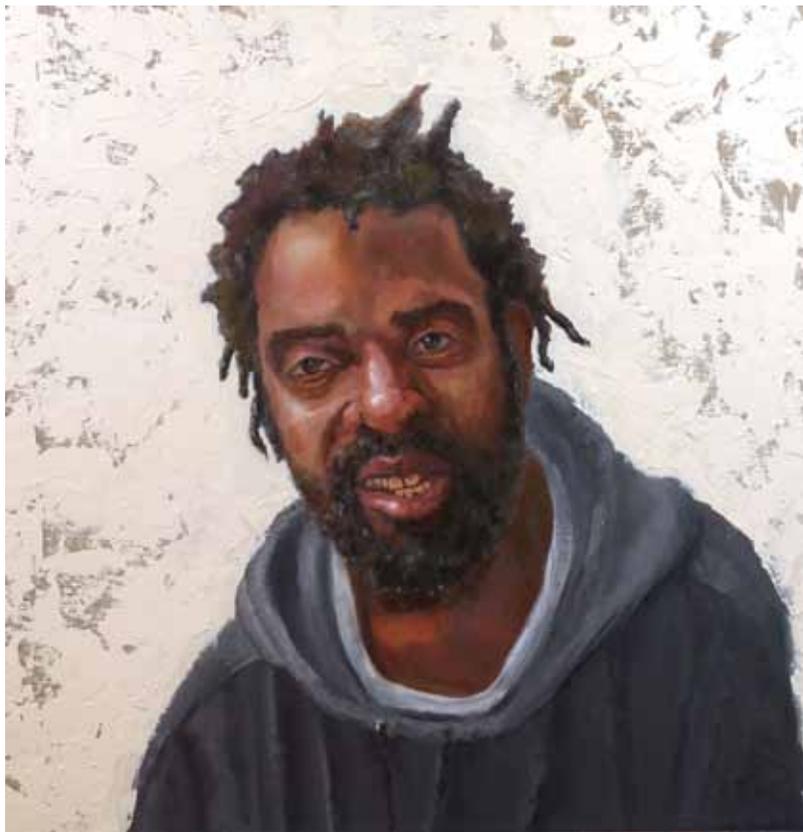
**ET** For about a day. I don't like to have too much structure. I'm very self-motivated. The thrill that I got from both building and racing is now something I get from painting. Halfway through a portrait, I'll step back and think, Oh, whoa, Ellen, don't mess it up. This is great. At the same time, I know not to fall in love with the brushstroke. Sometimes you have to go where the painting takes you. Just getting to class is enough structure for me.

**SC** How would you describe your path of study here over the past ten years?

**ET** It's been a smorgasbord. The possibilities are limitless. I've taken sculpture with Tony Antonios, Jonathan Shahn, and Arslan. I did reliefs and portraits. I've taken different drawing classes and perspective and pen and ink workshops. Gregg Kreutz, Sharon Sprung, and Tom Torak have taught me so much about painting. They are all so generous with their knowledge—it's unbelievable how lucky I am to have studied with them.

**SC** At the League, the focus on craftsmanship in the studio is foremost, but it is also complemented by an intellectual component, an assortment of lectures and support programs that help develop a conversation about art.

**ET** When I first arrived at the League, I was too hysterical trying to become an artist. Now I am interested in the other side of art: where it came from; where it's going; how other people see it. For the first couple years, I couldn't sit through the lectures because I was exhausted taking two classes. I couldn't sleep because I was worried about how to fix the painting in the morning. Now that I'm more relaxed, I understand it. I'm so happy with the reception we've received for these lectures and extracurricular programs. I'm happy to see all walks of life sitting in the gallery, listening.



Ellen Taylor, *Twenty Bucks*, 2016, oil on canvas, 24 x 24 inches

**Jeanne Lunin** Let's talk about being Board President.

**ET** My number one priority for this place is to keep it safe both financially and physically, to manage the "business." And it is a business. It is a dirty word to artists, but I'm sorry, if you're not producing the product or the service that the public wants, you're not going to thrive.

One of the challenges is to try to make the League more relevant, while respecting its past.

It doesn't mean you have to be knee-jerk about it; it just means you have to be sensitive to the broad spectrum of people who come to this glorious institution. You have to respect the people who are happy going to the same class for fifteen years. That's part of the League. I don't have a problem with that, though personally I wouldn't want to do that.

We also have to look at new art forms that might not immediately appeal to all of us. At the same time, let's not be distracted by flavor-of-the-month trends. We've got to pick art genres that are lasting, that are skill-based. We're visual artists. So, if you're drawing, or you do a collage, or you do a video, or you do animation, whatever you do, do it well. Let's get the best instructors here to teach us how to do it.

**SC** What do you think the relationship should be between studying intensively with an instructor for three or four years in an atelier setting and the twelve-week classes or week-long workshops. What is the direction you're suggesting?

**ET** The atelier is our meat-and-potatoes. I don't think we should mess with that. You cannot find this variety of independent ateliers anywhere in the world! That said, the workshops are a great opportunity to sample different media, to try out new instructors. That is important because that's one way to stretch yourself.

As far as the Certificate Program, I think that a lot of people really want evidence that shows that they've stuck to something very hard to do for two years or four years. At a great, venerable place like the League, that certificate is of great value. The Certificate Program gives you a little bit of structure, and it shows the world that you've been here studying seriously for some time, that you've spent the time to develop hands-on skills taught by world-class artists.

**JL** How do you see the role of Board president moving forward?

**ET** I see my role as Board president now as being more actively involved than I will be once we settle on a permanent Executive Director. We are facing deferred maintenance on the building. Our programming needs to be analyzed for relevancy and broader appeal to a younger demographic. Our staffing needs must be reviewed as well. Right now, I'm taking advantage of this time to do things that people want done, to fix conditions. It's a big ship to turn, but it is a slight turn we're making. You won't notice it. But it is going to make us better.

My role as president is contingent on the Board of Control. I confer with them constantly. It's a group effort. I'm lucky with this group of people. We've got the best Board! Every member takes classes here. They are in the trenches. They are totally committed to the League. They do not have private agendas. They come with great skill sets, and they know how to get things done. The new atmosphere of peace and transparency at the League is directly a result of the labor of this group of people.

**JL** Any other challenges?

**ET** One of our biggest challenges is fundraising. It is the opportunity for the public to say, "We support you. You're doing a good job. We want to be a part of that." I'm a donor. I give money to the League. But I want to make sure it is used properly, and it's the job of our Board and staff to make sure our donors are confident of that.

**SC** How do you see yourself connecting with the instructors?

**ET** I love the instructors, and I hope that they trust me. They are at the pinnacle in their respective fields. They have an intense loyalty to their students and to the League. My job is to support that and to let it grow.

I've been meeting with different instructors over lunch just to talk. I want to hear what their challenges are in their studios and what the League can do to promote and support them. I want their opinions on what's out there in the art world. I need to know what's popular, what's not, and what's sustainable.

What else can I do? This is our League. It's not a dictatorship. It is a league of like-minded people. In that way, we're together. We're not just another school. We're a league. The Art Students League of New York.





## An Artist of Her Time

# Y. G. Srimati and the Indian Style at the Metropolitan Museum

From Mysore to the Met with a Stop at the League

Michael Pellettieri

**Y.G.** Srimati was born in Mysore, India, in 1926, on Ganesh Chaiturthi, an annual festival. Her family initial, Y.G., was an honorific title granted by the Maharaja of Mysore to her grandfather, the chief astrologer of his court. Unlike most family initials in South Indian families, it has been passed down to her generation and the next. Tragically, Srimati's grandfather died when her father was one-year-old. Relatives seized her family's land and married her father off at the age of six, essentially disinheriting him. Her father swore to care for and provide an education for his children. He never contested his legacy.

Srimati studied dance as a child at a time when only *devadasis*, "slaves to the lord," perceived as disreputable under British rule, danced. Srimati gave her first performance at the age of seven. Her father also died young, but her brother, Y. G. Doraisami, nurtured her talents with lessons on the vina, a stringed instrument, and in North and South Indian vocal music. By the time she was in her early teens, she started to paint. Her brother collected art and was a sponsor of performing artists, their home a short walk to the Government Museum,

Chennai. Clearly Srimati was an astute observer of all the art in the temples of South India. There was art all around her.

Srimati's painting became a devotion. She did not want to sign nor date her work. When visitors came, it was her elder brother who displayed her paintings and expounded on the meaning of images inspired by ragas, dance poses, deities, and mythological tales. In 1952, at the age of 26, she inaugurated the opening of Centenary Hall Madras Museum with her first exhibition. She was subsequently invited to New Delhi, in 1955, for another one-person exhibit. The result was national recognition.

Visitors to South India from abroad noticed the quality of her work, and in 1959 dancer and author Beryl DeZoete invited her to England. There, Srimati taught classes, gave concert performances, recorded for the BBC, accompanied noted dancer Ram Gopal, and had exhibitions. She survived with her talents and became adept at speaking about her music and art in her own voice.

By the end of 1960, her brother forwarded to her a letter from the New York publisher George Macy Companies, who offered her a commission to illustrate the

Bhagavad Gita for their Limited Editions Club. She felt that the philosophical nature of this treatise compelled her to return home to research and consult with *sadhus* (holy men) in order to immerse herself in the task.

Upon completing the commission, Srimati was invited to New York. She journeyed from Madras to Cochin and boarded the cargo ship *Destiny* with a crate of her paintings and her collection of instruments, including her treasured vina. Arriving in the United States with less than eight dollars, she lived briefly with friends and shared apartments. She then made contact with the artist Phillip Reisman, her brother's correspondence friend, who contacted Harry Sternberg, a printmaking instructor at the Art Students League. Harry presented her cause to League Executive Director Stewart Klonis who awarded her a Board of Control Scholarship to study printmaking. She attended classes at the League from 1964 to 1969.

From 1963 through the 1980s Srimati supported herself with commissions, exhibitions, and private instruction. She completed another set of illustrations,



again for the Limited Editions Club, to accompany *The Panchatantra*, which is based on animal tales from Kashmir. She also toured nationally for the Association of American Colleges, exhibiting her paintings while giving concerts and lectures.

Michael Ponce de Leon replaced Sternberg as Srimati's instructor at the League in 1967. He was also serving as a representative of the Smithsonian's International Arts Program (IAP). After reviewing her monumental watercolors commissioned by Bonwit Teller, he selected Srimati to create a print representing India on the theme

of peace for a peace conference in Geneva. Her print was large—40 x 30 inches—and had to be completed within twenty-four days. Srimati threw herself into this task at Robert Blackburn's printmaking workshop, where she and I worked daily until its completion. At the workshop, we met Roberto De Lamonica who was working on the same commission to represent Brazil. Another commission for Srimati came through Art Students League president Walker Everett. It was for a set of illustrations for IBM's *Think* magazine.

Throughout this time, Srimati contin-

ued to paint, teach, perform, and exhibit. In 1992 she participated in a retrospective exhibition *Sternberg and His Students*, co-curated by the League's Executive Director Rosina Florio and myself.

After Srimati died, in 2007, her friend Stewart Warkow, former manager of Carnegie Hall, reviewed her artwork and collection of Indian musical instruments. Both impressed him. He suggested that the Metropolitan Museum might be interested in her rare instruments. Kenneth Moore, a curator in the Department of Musical Instruments, was also impressed with the instruments and expressed a desire to acquire several for the Met's collection. As was so typical of Srimati's life, the interrelationship of her music and art proved to be the conduit through which her paintings also came to the Met.

Through Kenneth Moore's contacts, the Met's curator of Indian art, John Guy, began the process of acquisition, planning, and exploring with me the possibility of an exhibition of Srimati's paintings. Two of her paintings were exhibited, in 2011, as part of their exhibition *Mother India: The Goddess in Indian Painting*. My conversation with John Guy has culminated in the current one-person exhibition *An Artist of Her Time: Y. G. Srimati and the Indian Style*, on view through June 18, 2017 in the third-floor Asian galleries. Here, twenty-five paintings, a musical instrument, and photographs highlight aspects of Srimati's life, which coincided with an awakening of Indian cultural identity at the time of independence as well as a burgeoning awareness of Indian culture in the West. All true, but as a single woman traveling alone thousands of miles from the security of home and family with virtually no money, Y.G. Srimati was courageous and very much a woman ahead of her time.

*My thanks to John Guy and the Metropolitan Museum for celebrating Y. G. Srimati's art and life.*

*Page 10:* Y.G. Srimati, *Mahakali*, 1980, watercolor on paper 29 1/4 x 21 7/8 in. The Metropolitan Museum of Art, New York, Gift of Michael Pellettieri, in memory of Y.G. Srimati, 2009 (2009.211)  
Photo: © 2009 M. Pellettieri

*Page 11:* Photo: Srimati, at the Blackburn Printmaking Workshop in 1967, working on a commissioned print to commemorate a peace conference in Geneva

*Above:* Y.G. Srimati, *Saraswati, Goddess of Learning and Music*, 1947–48, watercolor on paper, 20 x 13 1/4 in. The Metropolitan Museum of Art, New York, Friends of Asian Art Gifts, 2009. Photo: © 2009 M. Pellettieri

# 5 Things to Think About When You Create Your Artist Website

Rudy Bravo

## Should you take the time to create a website for your art?

Traditional portfolios, while still in use, are fast becoming a novelty, a piece of artistic nostalgia along with slides. (Those are the physical little slides that were inserted into a slide projector.) Artists in 2017 must be digitally savvy. If not technically proficient they at least need to know that having digital images of one's work is now a necessity. Galleries, art competitions, and patrons are turning away from physical submissions and increasingly relying on online forms. Creating your personal artist website is a way to have an online repository for these digital representations of your art – it's your online portfolio, accessible by anyone in the world, twenty-four hours a day.

## I'm not a techie. Can I still make an artist website?

Many artists believe that making a website for their work is something that requires complicated technical knowledge. This was true ten years ago but not anymore. The days of learning HTML coding are behind us. Now, companies have arrived on the digital landscape providing website building tools that are:

- **Easy to Use:** If you can click and drag an icon on your desktop, you may be ready to build an online site.
- **Free:** Modern online site builders pride themselves on having a user-friendly product. As such the software is usually free to use and even free to publish live on the Web.
- **Robust:** Make no mistake, these site builders provide everything an artist needs to create a full online experience including eCommerce solutions (the ability to take payments online).
- **Expandable:** You can change your site at any time, add/delete images to your portfolio, and add new pages at your convenience.

The three best known companies that compete in the online site-builder market



Photograph by Rudy Bravo

are SquareSpace, Weebly, and Wix. Each site has pros and cons, but the basic skills for any one of them can be applied to all. Once you get a hang of the WYSIWYG (what you see is what you get) interface, it's up to you to see what builder best suits your needs.

## What's the hardest part of creating an artist website?

I've built artist sites for myself and other artists, including Knox Martin and Mary Beth McKenzie. The most time-consuming part of those projects wasn't learning the site builder software. It wasn't even finding a domain name. It was getting all the images ready for the site!

The main focus of an artist website is, of course, the art. Take the time to thoroughly vet the images you will choose to feature on your site. Don't feel like you need to overdo it. Many people spend fewer than fifteen seconds looking at a website. Do your best to pare down the work you display to about ten to fifteen images per medium. If you can't get across the feel of your art in less than fifteen pieces, it's time to get back into your studio and make some more compelling work.

## How should the website be designed?

As digital communications manager for the League, I see plenty of artist websites every week. This experience has taught me that you never know why someone is visiting your site. We'd like to believe that people are on our site because they're discovering

our art, but they could be there just to get your contact information. Or maybe they've already seen your work at an exhibit and are trying to learn more about you, the artist.

When thinking of web design, focus on the structure of your site before getting into superficial considerations like colors and fonts. The three pages that are non-negotiable for your site are "gallery," "biography," and "contact." You can add other pages as you deem fit, but having these will ensure that the user can get basic information they need about you.

## Will having an artist website increase my visibility and lead to art sales and gallery representation?

When I teach my workshop at the League, I usually get this question on the last day, after the artists are getting comfortable with the site builder. They're proud of their work and realize that they are now part of the World Wide Web. It's natural to feel that these efforts will lead to exposure, right?

Well, let's consider traditional portfolios. When artists took the time to create a physical portfolio, did they automatically increase their exposure? Did gallerists and museums come knocking on their studio doors wanting to acquire a piece? The artist still had to hit the pavement and network to get that new portfolio in front of the right person; the same holds true for your artist website. The chances that a potential patron is going to search "talented figurative artist nyc" and come across your site are slim.

The point in having invested time into creating a site is to position yourself to be ready for an opportunity when it comes your way. If you meet that person who wants to see your work, or someone else is talking about your work to a potential connection, it's important to be able to say, "Just check my website."

*Rudy Bravo will be leading an evening workshop "Social Media for Beginners," May 15-18. To find out more, go to: [www.artstudentsleague.org/workshops](http://www.artstudentsleague.org/workshops)*

# Recent Gifts

## Major Grant Supports M2M

By Eva J. Allen, Ph.D. and Nicholas H. Allen, D.P.A.

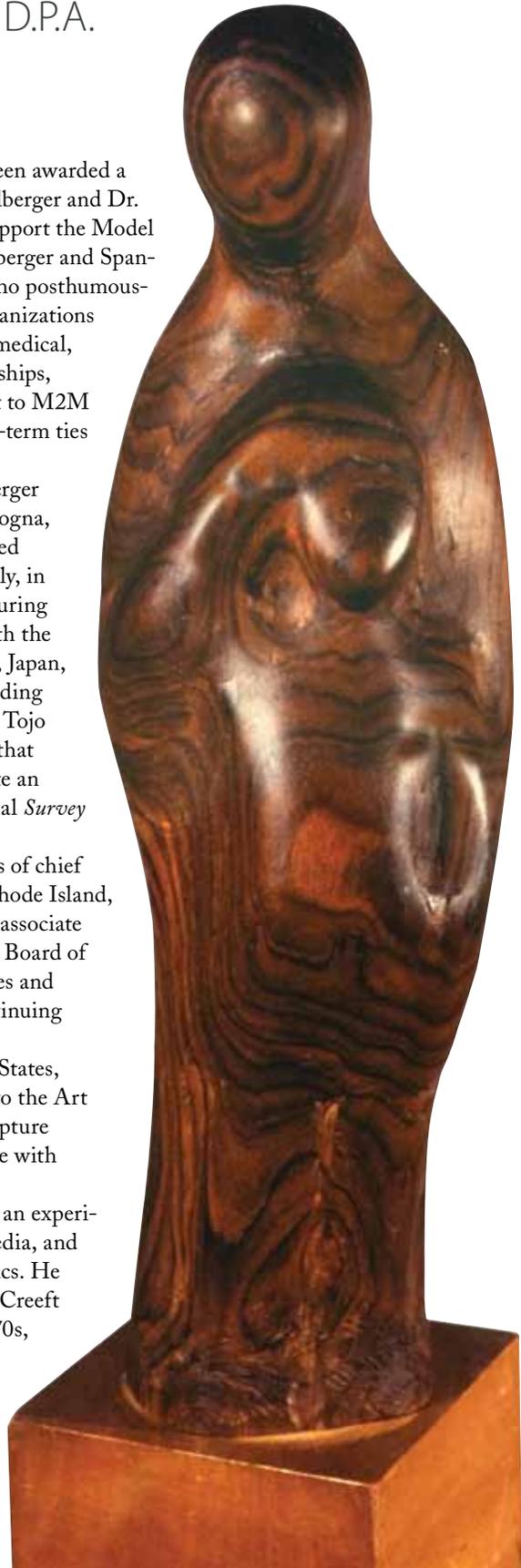
**T**he Art Students League of New York has been awarded a significant gift from the Dr. Lawrence Spielberger and Dr. Greta Spanierman Family Foundation to support the Model to Monument (M2M) program for 2017. Drs. Spielberger and Spanierman were successful New York City physicians who posthumously established their family foundation to support organizations operating for religious, charitable, scientific and/or medical, literary, art or educational purposes through scholarships, grants, educational loans, or other means. The grant to M2M is especially meaningful as Dr. Spielberger had long-term ties with the Art Students League of New York.

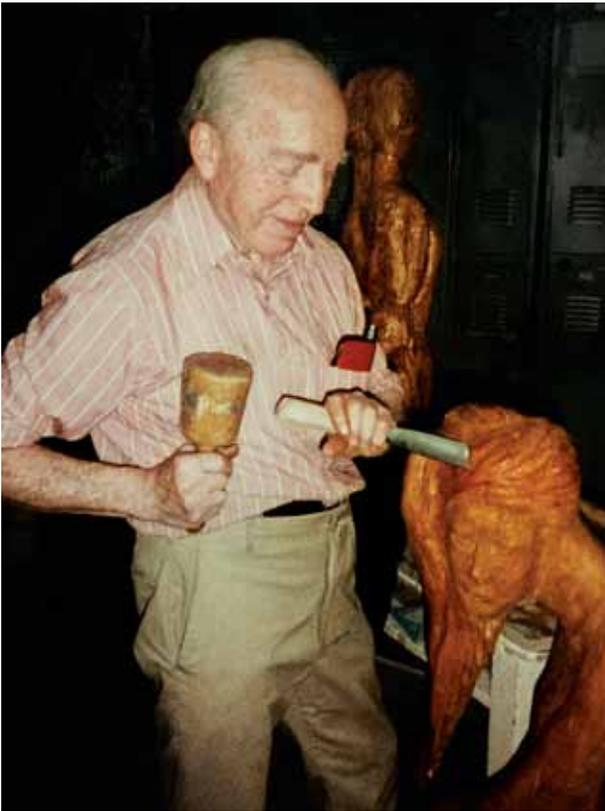
Born in Budapest, Hungary, in 1911, Dr. Spielberger attended the Liceo Musicale di G.B. Martini in Bologna, Italy, graduating in violin studies in 1933. He received his medical degree from the University of Rome, Italy, in 1935 and emigrated to the United States in 1936. During 1943–46, he served as a medical officer (captain) with the US Army in the Pacific theater, ending up in Tokyo, Japan, at the end of the war. There, he was one of the attending physicians assigned to save Japanese warlord Hideki Tojo on the occasion of the latter's failed suicide attempt that attracted worldwide attention. (Dr. Spielberger wrote an article of this experience later published in the journal *Survey of Anesthesiology*).

In the late 1940s and 1950s, he held the positions of chief anesthesiologist in several hospitals in Maine and Rhode Island, settling in New York City where he became clinical associate professor at NYU and a Diplomate of the American Board of Anesthesiology in 1961. He published journal articles and exhibited professionally, beginning in 1954 and continuing through 1983.

His art education belonged purely to the United States, especially to New York City, and most importantly to the Art Students League, although he did ceramics and sculpture already during the late 1950s. He exhibited sculpture with the Knickerbocker Artists as early as 1956.

He was a superb sculptor as well as a painter and an experimental draughtsman, who also excelled in mixed media, and in the last years of his life mastered computer graphics. He studied sculpture with Vincent Glinsky and José de Creeft in the 1960s. At the Art Students League in the 1970s, he studied painting with Isaac Soyer. He also studied sculpture with Lorrie Goulet, Sidney Simon, and Rhoda Sherbell and painting with Kenneth McIndoe and Catherine Redmond, among others, through the 1990s. He took his last sculpture





*Opposite page: Mother and child, c. 1980s, wood, 18 x 5½ x 5 inches. This page, clockwise from top: Lawrence Spielberger with Kneeling Female, c. 1991, wood, 44 x 16 x 11 inches; Embrace, c. 1970s, alabaster, 12 x 7½ x 6¼ inches.; Generations, 1997, cypress, 26 x 7 x 8 inches.*

*All artwork from the Collection of Eva J. Allen, Ph.D., and Nicholas H. Allen, D.P.A.*



*Eva J. Allen, Ph.D., is the niece of Dr. Lawrence Spielberger; Nicholas H. Allen, D.P.A., is a Trustee of the Dr. Lawrence Spielberger and Dr. Greta Spanierman Family Foundation.*

class in June 2001 shortly before his death in November that year. His earliest exhibition was with the Knickerbocker Artists in 1956. During the 1980s and early 1990s, he exhibited at Morin-Miller Galleries, Jadite Gallery, and Pindar Gallery. He continued to exhibit in class shows at the Art Students League and in the New York Physicians' Art Association annual exhibitions in the 1990s, especially sculptures. He was written up in *ARTSPEAK*, *Manhattan Arts*, *Show Business*, and the *Art Students League News*.

On the occasion of his Pindar Gallery retrospective in 1991, he expressed that his main objective was to give a kaleidoscopic projection of major events of his life, be it in the operating room or everyday life. His observations derived from glimpses of human suffering, especially the Holocaust, based upon the experiences of his wife, Dr. Greta Spanierman Spielberger, an eye doctor, who was a survivor. But he also depicted the joys of everyday existence with light, humorous reflections and fantasies colored with his own experiences, reaching back to childhood. He loved the United States and enjoyed living and working in New York City. He was a connoisseur of music, literature, and art. Family members remember him as a gracious, gentle person who believed in the betterment of all humanity. In this spirit, they felt the grant from the Family Foundation to the Model to Monument (M2M) program was especially appropriate.

# The Powerful Potential of Water

## An Interview with Watercolorist Susan Weintraub

Julia Montepagani

**A**fter twenty-five years of teaching art in the New York City school system, Susan Weintraub was happy to turn her attention back to her own art, making new discoveries and great strides in watercolor at the Art Students League.

**JM** How did you come to discover watercolor?

**SW** It was in Frederick Wong's class that I first learned to appreciate the lyrical and poetic qualities of watercolor and its infinite possibilities. I also discovered that watercolor is a medium with a mind of its own. Because the medium is so good at doing its own thing, an artist like myself is encouraged to take more risks and trust the medium to know what a painting needs – maybe even before the artist does.

**JM** You have studied for over twelve years with Frederick Wong and for over four years with Paul Ching-Bor, two watercolorists with very different styles. How have you integrated (or departed from) their teachings in your own work?

**SW** In Frederick Wong's class, I study with a painter who is a true master of traditional watercolor painting. A self-described purist, he uses no black or white pigments. He encourages his students to dive right in with a direct approach, using large areas of clear, juicy transparent washes. One of the things I admire most about his work is his ability to edit and simplify his subject.

In Paul Ching-Bor's class, students work on large sheets of paper – some measured in feet, not inches. White gouache is often added to the washes to give them body, and paintings are developed with multiple layers of glaze. Tools include bristle and housepainter's brushes and large pieces of foam rubber (for sponging and wiping). Paul wants his students to employ bold, adventurous techniques and utilize unconventional tools to realize the power and dramatic potential of watercolor that is too often underestimated.

Initially, it might seem that the aims in my two classes are quite different. But I have come to appreciate the more important ways in which they are the same: The goal of an



artist is not to faithfully reproduce an image, or reference, or to paint a specific object or place. It is far more significant to convey something personal – or maybe even better – something universal about a subject.

**JM** You have been recognized many times for your watercolors (8 Red Dot awards, the League's Purchase Prize, featured in *Watercolor Artist* magazine, etc.). What are your artistic goals at this point?

**SW** I want to create works that do not look like anyone else's, that are uniquely my own and express a consistent aesthetic

vision. I definitely see myself pursuing this goal at the League. I find the League to be a constant source of creative stimulation. I enjoy the support, encouragement, and inspiration not only from my teachers, but from other students as well.

**JM** Brighton Beach (your home!) became an important subject to you after Hurricane Sandy. Is this something you plan to continue to explore?

**SW** October 28, 2012 was to be my first day enrolled in Paul Ching-Bor's class. Less than an hour after arriving, I got a call from my daughter that Mayor Bloomberg had ordered a mandatory evacuation of all New York City's coastal areas. After Hurricane Sandy I looked around at the neighborhood where I had lived all my life with a new sense of appreciation and respect.

I plan to continue to explore these sources of subject matter. I would like to create works that capture all the strengths and vulnerabilities – but especially resilience – of these natural and man-made structures. Ironically, experiencing the power of water in nature has encouraged me to explore the powerful potential of water as the medium in my painting.

*Above: Portrait Study, 2015, watercolor, 15 x 11 in.*

*Below: Under the Q Train, 2017, watercolor, 40 x 52 in.*





Markus Rudolph Holtby, *Leaves of Grass*, 2016, wood and steel, 16 x 22 x 15 ft.

# Embracing the Process

## Sculptor Markus Holtby Navigates the World of Public Art

Julia Montepagani

Canadian-born artist Markus Holtby was most recently recognized for his monumental sculpture on Riverside Park South. Using “recognizable construction materials and methods,” he pays homage to a reclaimed industrial site that was once a train yard. A dynamic steel and wood sculpture where every bolt is visible, *Leaves of Grass* also references a collection of poems by American poet Walt Whitman. “The poems speak to the importance of the individual pieces that make up a whole,” Holtby says, “Let’s look at the small things: In *Leaves of Grass* – the steel, the nuts, the bolts, the craftsmanship, the fabricators – the process is visible.”

A trained architect, Markus Holtby moved to New York City in 1997 to begin his career but found that art was still calling. He says, “Architecture didn’t completely satisfy my aesthetic interests. It’s more science and business than art.” In 2013, Holtby left the corporate world to begin his own consulting business, allowing him the freedom to pursue his art.

He began his studies in drawing at the League with James McElhinney. Shortly after, he discovered the Saturday morning forging class with instructor James Garvey at the League’s Vytlačil campus and was hooked. “The resources that exist at Vyt – like the forge – allow us to learn

blacksmithing skills almost impossible to find anywhere else,” Holtby explains. “Forging requires procedural and precise planning. James Garvey really challenges us and provides thoughtful criticism.”

Holtby’s skills in architecture and art converged in 2015 when Garvey nominated him for the League’s Model to Monument (M2M) public art program. This nine-month program, in partnership with the NYC Parks Department, is awarded to seven League artists annually to produce and install site-specific sculptures on Riverside Park South. Artists are challenged as they navigate the world of public art and have to consider the practicalities of constructing and installing their piece on city-owned land. Holtby’s advice, which he learned from M2M program leader Greg Wyatt, is to embrace the process:

“It’s okay that you have to modify your sculpture because of budget. It’s all part of your palette – the engineering, the park rules, the budget, the functionality, feasibility, code restrictions – those are all things that in public art, you have to give time and attention to. With sculpture, you do what you think you have to do, and you edit with aesthetic and intellectual and emotional thought, and that’s it. Public sculpture is that too – but it’s also more than that. You have to be willing to evolve your thoughts and ideas. It took me awhile to get there, but you sort of have to get there.”

Going forward, Holtby is applying for other public art proposals – he was recently selected for an outdoor exhibit at the Bartow Pell Mansion gardens – and to several New York MFA programs. “I’m throwing a wide net,” he says, “I like the idea of public art going forward, but it won’t be the only thing that I do.”

You can view *Leaves of Grass* at Riverside Park South at 60th Street through June 2017.

# News from the League

Ken Park

*Those who are lucky enough to be at the League regularly know what a busy place the school can be. For those of you who don't get in as often as you'd like, here's a sampling of just some of the recent happenings.*

**B**y now you've probably heard that **Timothy J. Clark is the League's new interim executive director.** He replaces Ira Goldberg, who decided to relocate to Spain to focus full-time on his art. Making the announcement, Board President Ellen Taylor said, "Tim's appointment respects the League's tradition of the artist-educator established by Augustus Saint-Gaudens, Thomas Hart Benton, Jacob Lawrence, and Will Barnet, which is carried on today by the League's eighty professional artist-instructors." Welcome to Tim and best wishes to Ira!

As part of an effort to consolidate the Art Students League's archival holdings, League archivist Stephanie Cassidy arranged a large donation of artists' files to the **Smithsonian American Art and Portrait Gallery Library**, in Washington, D.C. this winter. The ephemera within these files, accumulated over the twentieth century, document the individual careers of artists who were affiliated with the ASL. When these materials are added to the nation's largest vertical file collection on American art, professionals and the public will be able to learn more about the artwork and careers of League artists. The donation also creates the potential for more artists to be integrated into the larger narrative of American art history.

Spring finds the League spruced up anew. The **lobby's mosaic tiling has been restored** and extended to the elevator area. New shelving is being built for the library and **new lights have been installed in Studios 1 and 2 and Studios 5, 6, and 8**, enhancing the quality of the light by more accurately reproducing a daylight spectrum.

Instructor Ephraim Rubenstein curated a very successful **new series of Lunchtime Lectures** at the League, which concluded in February. Full houses enjoyed talks by League instructors and guests on finishing paintings, "grasping shadows," and the medium of egg tempera. We look forward to another stimulating series starting in fall

2017. You can view Mr. Rubenstein's own lecture, "The Painting and Drawing of Interior Space" here: [www.theartstudents-league.org/class/life-drawing-2/](http://www.theartstudents-league.org/class/life-drawing-2/)

Nearly 2,000 students have used the **League's online registration system** to select and pay for their classes. Almost half of these students are new to the League. Online registration offers convenience and speed, especially if you are re-enrolling for your current class. But we still have registrars available in the office and by phone to help answer your questions.

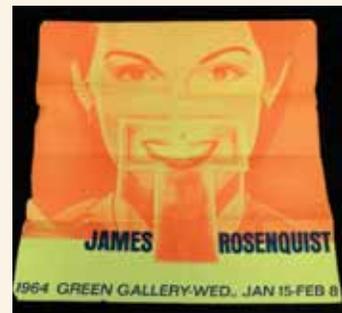
**A series of professional development programs** proved popular in early 2017. A panel on "How to Survive as an Artist in Today's Art World" engaged an audience of more than 100 students in January. **The panel featured artists Audrey Flack and Glenn Goldberg; gallerist and consultant Michael Gitlitz; and a director in learning with New York Foundation for the Arts Felicity Hogan.** The League also hosted two other NYFA presentations: a web design boot camp for artists led by Rudy Bravo and a workshop, "Succeeding as a Professional Artist," focusing on making important professional connections led by Marc Dennis.

With great sadness we share news of the **passing of League instructor Nicki Orbach.** Nicki died December 20 at home with her loved ones after a long and valiant battle with cancer. Nicki studied at the League, earned a Certificate in Painting, and taught here since 1995. She will be missed deeply by her multitude of students and by everyone who had the good fortune to know her. Former Executive Director Ira Goldberg said, "No one was more devoted to the League. As we mourn Nicki personally, we also mourn an enormous loss for the League."

The lecture "**Georgia O'Keeffe's Closets: Clothes, Style, and Dressing Modern**" by Wanda M. Corn from Stanford drew an overflow audience February 21 to the Phyllis Harriman



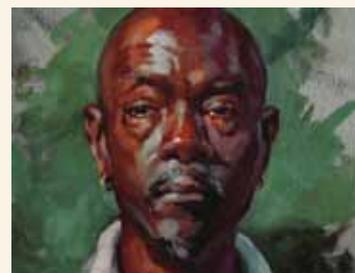
Timothy J. Clark



James Rosenquist exhibition poster, Green Gallery, 1964, part of the League's donation of archival materials to the Smithsonian Institution.



League instructor Ephraim Rubenstein speaking at the League's Lunchtime Lecture series in the Phyllis Harriman Mason Gallery, February 24, 2017.



Garin Baker, *Portrait of Larry* (detail), 2011, oil on linen, 12 x 16 in.



Andrea Baldwin Kapoor, *Desert Cloudburst*, 2016, acrylic and paper on canvas, 30 x 30 in.



Joaquin Croxatto, *Blackwoman*, 2016, oil, 40 x 30 in.



Larry D'Arrigo, *Horse Standing Tall*, bronze on marble base, 20 x 7 x 5 in.



Nick Andors, *Look-alikes*, 2016, ink, 7½ x 7 in.

Mason Gallery. The talk anticipated the exhibition *Georgia O'Keeffe: Living Modern* at the Brooklyn Museum (March 3–July 23, 2017). The League lent that show *Portrait of Georgia O'Keeffe* by her classmate Eugene Speicher from our permanent collection. In preparation for the loan, the 1908 piece was cleaned and put in a frame that more closely resembled the original.

**Summer classes start on Monday, June 5** and continue through Saturday, August 19. **Garin Baker** and **Jason Yarmosky** are among the new instructors teaching this summer. Registration for students on preferred lists begins Sunday, April 16. Registration for full-time classes opens for everyone April 30.

In 2010, after former League student Mafalda Hicks passed away, her family carried out **Ms. Hicks' wish that her skeleton be preserved for use at the Art Students League**. After a long process of preparation, Ms. Hicks' skeleton is now available for students to work from in our second-floor drawing studios. You can view a short film of the story on the League's Facebook and YouTube pages.

The League's Exhibition Outreach Program represented seven artists at **The Affordable Art Fair: Spring 2017**

exhibition, March 29–April 2, 2017, held at the Metropolitan Pavilion. This year's artists were Nick Andors, Joaquin Croxatto, Carin Kulb Dangot, Larry D'Arrigo, Andrea Baldwin Kapoor, Yasuaki Okamoto, and Jonathan Spies. Over the years, League artists have sold more than \$100,000 of work at the AFF. Congratulations to the 2017 AAF artists!

This October, the League's Phyllis Harriman Mason Gallery will present a special exhibition ***Beyond Wild Things: The Artistic Life of Maurice Sendak***. The exhibition examines the creative process of artist-illustrator Maurice Sendak. Most well-known for his iconic 1963 children's book *Where the Wild Things Are*, Mr. Sendak's career spanned six decades and a variety of media, including drawing, painting, printmaking, and set design. Bringing together early work created at the Art Students League during the 1940s, fantasy sketches, studies for books and theater productions, and the contemporary work of the Sendak Fellows, the exhibition chronicles the development of an artistic life that extended far beyond the pages of his books. The show runs from October 6 through November 3, 2017.

## Three New Scholarships

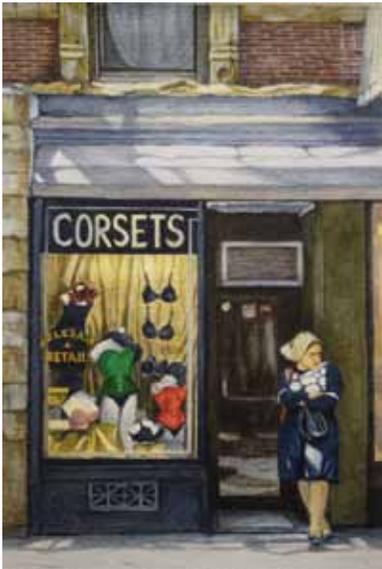
With excitement and deepest gratitude we announce new awards that will be available through the annual Grants & Scholarships Competition at the Art Students League this spring. The **Roux Family Grant** for realist portrait painting was initiated by conservation artist Barbara Roux, who was a student and model at the League in the early 1970s. Ms. Roux notes that, "It is my hope that the League will always be there to train and inspire artists on their journey." Today, her son, Henry Roux, studies with Sharon Sprung and is a monitor for her class. Information about Ms. Roux's work is available at [www.barbararoux.com](http://www.barbararoux.com).

The **Peter Helck Scholarship in Realism** celebrates a successful magazine illustrator and advertising artist widely known for his paintings of automobile races in the early twentieth century. Mr. Helck (1893–1988) received his first formal art instruction at the League in 1911 and went on to create a vast body of work that included bold landscapes and cityscapes. The Helck Scholarship has been made possible by a generous gift from Howard Kroplick, a family friend. Information about Mr. Helck is available at [www.peterhelck.com](http://www.peterhelck.com).

The **Esther Issenman Keller Scholarship** honors the life of an avid art collector, museum-goer, and international traveler who was eager to share the joys of art with others throughout her life. Ms. Keller's family and friends established this scholarship to memorialize her appreciation of art and fine arts education. The Issenman Keller Scholarship seeks to "provide opportunities for budding artists to continue to grow" at the League and beyond.

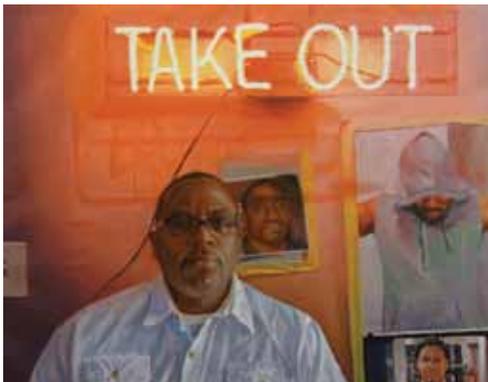
# Selections from the Student Concours

January–February 2017



*First column:* Maura Bluestone, Joseph McAuliffe, Brittany Bogan. *Second column:* Theodore Leung, Larry Lee, Andrea Demera, Daniel De Raey. *Third column:* Siu Wong-Camac, Maxwell Singer, Elena Osipova.

Every January through mid-May, the Phyllis Harriman Mason Gallery at the Art Students League hosts a series of exhibitions. Known as the Student Concours, these are week-long shows, consisting of work by three or four classes, that open Monday morning, continue through Saturday afternoon, and are replaced on Sundays with a whole new batch of work. A "red dot" is awarded to the work deemed best in each class, with "blue dots" serving to note other outstanding pieces.



First column: David Tumblety, Debra Garland, Jeremy Day. Second column: Margaret Montgomery, Yolande Heijnen, Stewart Lucas, Michael Elsasser. Third column: Paula Webster, Hanna Seiman, James Quinlan.

# Member Exhibitions



## José Acosta

**Purchase:** The Penn Club of New York acquired Acosta's painting *Flowers & Numbers* for display in the Business Center.

## Elana Amity

**One-woman show,** *City Birds*, sponsored by NYC Parks, Arts & Culture, at the Poe Park Visitor Center, March 4–29, 2017.

## Jeff Atwood

**Commission:** Atwood is working on his first commission, a wall piece of three etched and inked copper plates.

## Sue Barrasi

**Group show:** Barrasi's painting *Cherry Blossoms* was included in the *Annual Members' Exhibition* at the Edward Hopper House (Nyack, NY), January 21–February 26, 2017.

## Sigalit Biopcik

**Group show:** Four paintings by Biopcik were on view at the Spanish Benevolent Society Gallery (NYC), February 19–23, 2017.

## MJ Bono

**Group show:** *Art from Detritus: Recycling with Imagination*, Viridian Artists Gallery (Chelsea, NYC), January 31–February 18, 2017.

## Cecile Brunswick

**Exhibition:** Brunswick's paintings were exhibited at the Architectural Digest Fair, Pier 94 (NYC), March 16–19, 2017.

## Erin Butler

**Group Show:** *A Quartet of Solo Artists*, Samuel M. Wood Library Gallery, Weill Cornell Medicine (NYC), March 20–May 5, 2017.

## Nevio Carcich

**Solo show:** *Landscape and Movement*, Franz Von Sales Center (Kalgenfurt, Austria), February 25–March 7, 2017.

## Judith Carlin

**Group show:** Carlin's painting *Kindness Matters* will be made into a billboard on view in Sarasota, Florida's Island Park from April 1–May 31, 2017, as part of the project *Embracing Our Differences 2017*.

## Cassia Cogger

**Publication:** Cassia Cogger's *Creating Personal Mandalas: Story Circle Techniques in Watercolor and Mixed Media* will be published by North Light Books in March 2017.

## Jeremy Day

**Solo show:** *Drawings*, Union Gallery, Wagner College (Staten Island), January 23–March 24, 2017.

## Evelyn Eller

**Group show:** Eller's book *The Blue Book* is part of *Infinite Blue* at the Brooklyn Museum, on now through November 2017.

## Melissa Frost

**Benefit auction:** *19th Annual Postcards from the Edge*, a fundraiser to benefit VISUAL AIDS, January 13–15, 2017.

## Anne-Joëlle Galley

**Fundraiser:** Anne-Joëlle Galley designed a silk scarf to raise money for the Printing Museum, in Houston, which suffered a fire last spring.

## Inness Handcock

**Honor:** Ms. Handcock was just appointed to the Advisory Board of the Global Fine Art Awards (GFAA), "the first annual program ever created to recognize the best curated art and design exhibitions and installations worldwide."

## Mia Herbosa

**Award:** Herbosa's painting *Balthasar's Queen* received the Lawrence and Lydia Minter Award at the *Art Exhibition at Ridgwood Art Institute* (NJ), January 21–February 5, 2017.

## Victor Honigsfeld

**Group show:** *Vroom Vroom Beep Beep: A Group Exhibition Celebrating America's Car Culture*, Susan Eley Fine Art (NYC), January 12–February 24, 2017.

## June Julian

**Publication:** *The Isle of Vallay Archaeology/Climate Change Expedition* is a field report of Julian's art and archaeology project in the Scottish Outer Hebrides for which her team received the Explorers Club Flag Award.

## Janice Ritter Kadushin

**Solo show:** *Intuitively*, Francis Wilson Playhouse (Clearwater, FL), January 6–February 17, 2017.

## Rebecca Kane

**Solo show:** *Rebecca Kane-Prism*, Beautique (NYC), April 1–May 5, 2017.

## Esther Kong Lo

**Award:** Ms. Lo received an Individual Artist Grant for 2016 from NYS Arts Westchester.

## Estelle G. Lippman

**Group show:** *Small Works*, NAWA Gallery (NYC), February 1–26, 2017.



### Christopher LoPresti

**Solo show:** *The Red Room Show*, Kraine Gallery at the KGB Bar (85 East 4th Street, NYC), February–March 2017.

### Eveline Luppi

**Solo show:** *Eveline Luppi: Pathways*, Carter Burden Gallery (NYC), January 5–26, 2017.

### Marie-Paule Martin

**Group show:** *American Artists Professional League*, Salmagundi Club, November 6–18, 2016.

### Mireille Miller

**Publication:** Miller's painting *Women Leading the Way: Suffragists & Suffragettes*, which "brings out of the shadows women who helped shape history worldwide," appeared in a commemorative edition of *First Woman* magazine.

### Ilana Raviv Oppenheim

**Installation:** Two of the artist's paintings, *Deborah the Prophetess* and *Jacob Fighting the Angel*, were installed in Hall No. 1 at the Jerusalem Magistrate Court, in Israel, on November 10, 2016.

### Bob Palevitz

**Workshop:** In March, Bob Palevitz gave a two-day workshop on the painting of peonies for the Pastel Society at the National Arts Club (NYC).

### Toni Rea

**Solo show:** Rea's final Master's exhibition of paintings will be on view at the Frank Moran Gallery, University of Technology (Brisbane, Queensland, Australia), June 12–18, 2017. For an overview of the work: [area136.wixsite.com/tonireaaartist](http://area136.wixsite.com/tonireaaartist)

### Nancy Rosen

**Group show:** Rosen's painting *Hawaii Sunset* was exhibited in the *National Association of Women Artists Small Works Exhibition*, NAWA Gallery (NYC), February 1–24, 2017.

### Bernadette Schweihoff

**Public art project:** Schweihoff's painted one of her "animalforms" at the Teufelsberg, a manmade hill in Berlin, Germany.

### Monique Serres

**Group show:** Serres exhibited *Althea Waiting* for an exhibition sponsored by the Haiti Cultural Exchange to honor Haitian Independence Day and the seventh anniversary of the devastating earthquake in Haiti.

### Barbara Stein

**Solo show:** *Perspectives*, an exhibition of pastels, Dolphin Bookshop (Port Washington, LI, NY), November and December 2016.

### Edward J. Stonehill

**Group show:** *Conception Contemporary Art Show*, an event that offers collectors the opportunity to purchase work directly from local artists, M1-5 Lounge (NYC), March 2, 2017.

### Will Tait

**Group show:** Tait's painting *Zion\_003* appeared in *Oil Painters of American 2016 Salon Show*, Castle Gallery Fine Art (Fort Wayne, IN).

### Theodosia A.G. Tamborlane

**Group show:** Tamborlane's paintings will be included in *Artexpo NYC* (Pier 94), April 21–24, 2017.

### Tatyana Teichberg

**Award:** Teichberg received the Honorary David Beynon Pena Memorial Award in Oil and Acrylics at *Audubon Artists 74th Annual Exhibition*.

### Joyce Weidenaar

**Group show:** Ms. Weidenaar's monoprint – is included in *Contours and Configurations* at the Golden Thread Gallery (West Hartford, CT), January 28–March 11, 2017.

### Susan Weintraub

**Honor:** Weintraub, who received the Gold Medal of Honor at the *149th Annual International Watercolor Exhibition of the American Watercolor Society*, was elected to signature membership in the society.



### IN MEMORIAM ASL MEMBERS

Evelyn Cooper Berson  
Bernardine Chako  
Clifford Flodin  
Gerald K. Gachette  
Grace Elizabeth Frevert Hertz  
Jacqueline Kasper  
Beatrice M. Cohen Koch  
Joseph J. Lovalvo  
Kie Soo Park  
Nicki E. Orbach  
David Benyon Pena  
Gertrude Schwartzman  
Albert Wasserman  
Maxwell Robert Weber

*Opposite page:* Mia Herbosa, *Balthasar's Queen*, 2016, oil on linen, 28 x 22 in.; Jeremy Day, *Staten Island Coast Guard Station*, 2016, graphite, 14 x 17 in.; Victor Honigsfeld, *Sag Harbor Blue*, undated,

oil on canvas, 12 x 12 in.; Eveline Luppi, *White Sands.01*, 2016, acrylic on canvas, 20 x 20 in. *Above:* Ilana Raviv Oppenheim, *Jacob Fighting the Angel*, 2014, oil on canvas, 79 x 60 in.; Sigalit Biopcik, *From the Inside*, 2016, acrylic on canvas, 40 x 30 in.; Bernadette Schweihoff painted one of her "animalforms" at the Teufelsberg, a man-made hill in Berlin, Germany.

# Upcoming Exhibitions in the Phyllis Harriman Mason Gallery

**May 22–26**

**May 27–June 5**

**June 6–20**

**June 27–July 11**

**July 17–30**

**August 4–19**

**August 20–September 5**

**September 6–27**

Grants and Scholarship Competition

Gallery Closed

Red Dot Exhibition

Merit Scholarship Exhibition

Certificate Program Exhibition

Technical Instructors Exhibition

Gallery Closed

Instructors Exhibition



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