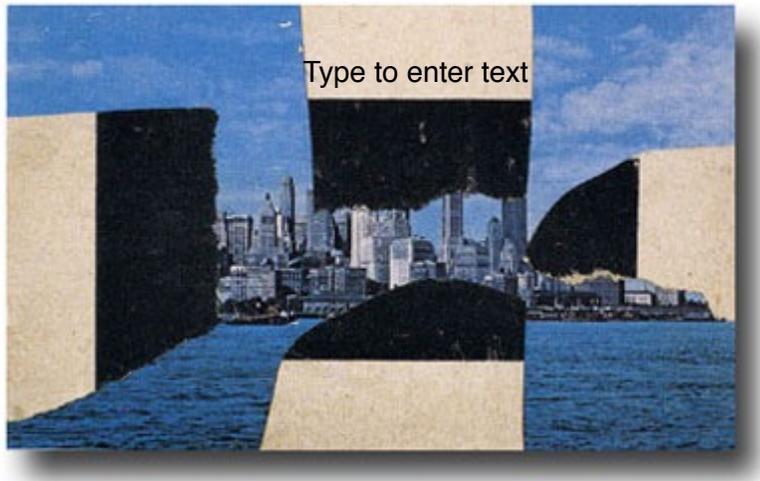


NEW YORK CITY, August 18, 2010: The New York Studio School will present an exhibition in September that acknowledges Gallery Director David Cohen as he stands down after nine years in this position. He organized his first show at the School as a guest curator in 2000 (Leonard McComb) and was on staff from June 2001. Cohen, who is also editor of *artcritical* magazine, says he intends to devote himself fully to writing and publishing.



Ellsworth Kelly, *Four Blacks and White, Upper Manhattan*, 1957. Collage, 3-1/2 x 5-1/2 inches.  
Courtesy Ellsworth Kelly. Included in *American Cutout* (2003)

The exhibition's title, *Decameron*, alludes to Giovanni Boccaccio's masterwork of the same title, and for two reasons. The show celebrates a full decade of curatorial engagement, and thus, as it were, has ten chapters. And as in Boccaccio's tales, there is a striking range of genre, mood, and character among the artists it brings together.

Cohen was responsible for fifty exhibitions during his time at the School. These were shows he initiated, traveling shows he modified as receiving curator, and shows that others organized with his support. Guest curators with whom Cohen worked included Charles Cajori, Vincent Katz, Nathan Kernan, Olivia Mattis, Mor Pipman, Jennifer Sachs Samet, Susan Shatter, Louise Tolliver Deutschman, and, on two occasions, Karen Wilkin. The roster of exhibitions attests to a breadth of taste and a consistency of seriousness Cohen shares his employers.

Among these exhibitions are some that attracted considerable press attention, including Thomas Nozkowski *Drawings* (2003); Lois Dodd: *Nudes in the Landscape* (2003); Rackstraw Downes: *Drawing as part of the process* (2004); Merlin James: *Painting to Painting* (2007); and John Newman - *Instruments of Argument: Recent Sculpture* (2009). Sculpture was well represented in Cohen's programs: Alain Kirili, Jilaine Jones, Rebecca Smith, Joyce Robins, Harry Roseman, Vincent Barré, Charles Hewlings, and – in a show of his drawings – William Tucker were all subjects of exhibitions. An alumni exhibition Cohen curated picked four sculptors, one from each decade of the School's forty year history, giving artists Geoffrey Heyworth, Chris Duncan, Sally Tittmann and Karlis Rekevics a room each.



John Newman, orange and pinkspiration, 2008. enamel paint on cast bronze, gouache on epoxy paste on aluminum armature wire, enamel paint and ink on extruded copper, gouache, gesso, starch, acqua resin on crushed paper, 13-¼ x 31 x 15 inches, Private Collection, and right, Thomas Nozkowski, Untitled (S-63), 2002. ink, gouache and colored pencil on paper, 9 x 12 inches. Courtesy of Pace Gallery.

The School's history featured in two shows organized with guest curators. In recollection of *The Continuous Mark: 40 Years of the New York Studio School (2005)* curated by Jennifer Sachs Samet, Decameron includes works by the founder of the School, Mercedes Matter, and the present Dean, Graham Nickson, as well as the late Carl Plansky, who was also the subject of a solo exhibition in 2009. In Summer 2007 the gallery mounted an audio-visual presentation, "Give my regards to Eighth Street": Edgard Varèse, Morton Feldman, and their friends at the Whitney Studio, the Artists' Club, and the New York Studio School, conceived and narrated by Olivia Mattis. Given a second presentation alongside Decameron, Give my regards includes precious extracts from early lectures at the School of Feldman and Phip Guston.



Mernet Larsen, Explanation, 2007. Acrylic, mixed media on canvas, 41 x 52 inches. Courtesy of the Artist. Larsen was the subject of a solo exhibition in 2005

As well as the 42 artists who have been subjects of solo or two person exhibitions on Cohen's watch, Decameron includes artists who are representative of various survey exhibitions: Garth Evans, Andrew Forge, Sean Scully and Susan Shatter, for instance, were in *Watercolor (2002)*; Alex Katz, Ellsworth Kelly and William King were in *American Cutout (2003)*, an exhibition which posited a novel interpretation of the role of

collage in postwar American art; and Philip Pearlstein, who was included in both those shows.

The series included a number of significant New York debut exhibitions by artists with distinguished exhibiting histories elsewhere, and representing an international spectrum: Nick Miller, who works in Ireland, and whose show took place in 2008; and Swiss-born Liliane

Tomasko, who works in New York, Barcelona and Munich, and whose show follows Decameron, opening at the School November 4th.

Works on display in Decameron will include specific examples that had been in the original exhibitions, including one of Frank Galuszka's extraordinary paintings incorporating mica, borrowed from California; more recent examples showing the exhibitors' subsequent development, such as Tampa, Florida-based Mernet Larsen's paintings exploiting extreme perspective; and projections of installation shots of large-scale sculptures and wall drawings, such as Vincent Barré's 2002 exhibition or Pat Steir's wall drawing, "Self-Portrait: Reprise" (2009). Some artists, meanwhile, will be represented by videos that had been specially commissioned by the School for their respective exhibitions. These include film profiles by Bill Maynes of the artists Norman Turner, Nick Miller, Ariane Lopez-Huici and Jilaine Jones, and interviews with artists Vita Petersen and Françoise Gilot conducted by Cohen.

Decameron's artists, installed in the Gallery and the School's entrance lobbies, represented by paintings, sculptures, works on paper, or electronically via installation shots or video interviews, are as follows:

Frank Auerbach, Joa Baldinger, Malado Baldwin, Vincent Barré, Frances Barth, Rosemarie Beck, Anne Becker, Rudy Burckhardt, Jack Bush, Susanna Coffey, Peter de Francia, Martha Diamond, Lois Dodd, Rackstraw Downes, Chris Duncan, Louis Finkelstein, Sandra Fisher, Andrew Forge, Laurie Frick, Frank Galuszka, Françoise Gilot, Barbara Grossman, Steven Harvey, Charles Hewlings, Geoffrey Heyworth, Eric Holzman, Merlin James, Jilaine Jones, Alex Katz, Ellsworth Kelly, William King, Alain Kirili, R.B. Kitaj, Mernet Larsen, Ariane Lopez-Huici, Lino Mannocci, Mercedes Matter, Leonard McComb, Melissa Meyer, Ruth Miller, Nick Miller, John Newman, George Nick, Graham Nickson, Thomas Nozkowski, Philip Pearlstein, Vita Petersen, Carl Plansky, Karlis Rekevics, Milton Resnick, Joyce Robins, Dorothea Rockburne, Harry Roseman, Sean Scully, Susan Shatter, Ron Shuebrook, Rebecca Smith, Clintel Steed, Pat Steir, Sally Tittmann, Lilian Tomasko, William Tucker, Norman Turner.

The exhibition will make creative use of the School's website to draw more attention to the depth of its archives, and will be accompanied by a special cell phone tour conducted by Cohen with contributions from some of the artists on view and visitors to the show.

David Cohen, who was born in London in 1963, was educated at the University of Sussex and the Courtauld Institute of Art. He moved to the United States in 1999. The author of books on Henry Moore, Jock McFadyen and Alex Katz, Cohen was art critic for the New York Sun from 2003 to 2008, and is the editor and publisher of [artcritical.com](http://artcritical.com), the online magazine of art and ideas, which received a design overhaul this summer. Cohen conducted a series of over two dozen dialogues with writers on art at the New York Studio School, *The Craft of Criticism*, from 1999 to 2007. He is also the founder and moderator, since 2004, of *The Review Panel*, the monthly critics' forum that takes place at the National Academy and is podcast at [artcritical](http://artcritical.com).

The New York Studio School is located at 8 West 8 Street, between Fifth and Sixth Avenues, Telephone 212 673 6466. The gallery is open seven days, from 10 am to 10 pm, with free admission.