NEW YORK
STUDIO SCHOOL
OF DRAWING,
PAINTING &
SCULPTURE
MISSION

The New York Studio School offers an extraordinary studio arts program for aspiring artists. This education is a preamble to a lifetime’s engagement in drawing, painting, or sculpture. Students are encouraged to think independently and work with dedication. In a search for questions rather than facile conclusions, each student develops a work ethic and philosophy for life appropriate to his or her own aesthetic. Upon completion of the Master of Fine Arts degree or Certificate Program, the student will depart the Studio School with a fine understanding of the language of art; an awakened imagination; a dedicated work habit; and a direct ambition for artistic production.
The New York Studio School is where drawing, painting, and sculpture are studied in depth, debated energetically, and created with passion. Our goal for young artists is for them to find their own personal vision through the investigation of art and the visual world around us. Abstraction and figuration rub shoulders and often interchange. Perceptual needs and conceptual ideas cohabit. We encourage the development of that unique vision pushed to an extreme, found slowly and without guile.

In order to assist in the making of art, the School endeavors to make readable the ‘language’ of art from the far past to the present. Knowledge of that language, when attained, gives the artist the ability to use it, transform it, reject or discard it, or re-invent it at will.

We believe in the power of the simplest means, and its ability to contain and convey the most profound and complex ideas, feelings, and meanings. Our enthusiasm for paint, charcoal, clay, and wood connects us with the synergies of the first shaman who crushed berries into pigment, the first painter who used oil on canvas, the first sculptor who molded clay into human form.

Firm believers in the uniqueness of our own time, we also research the complexities of this century’s discoveries. Though we celebrate painting and sculpture, we are not nostalgic for the past. Powerful expressions will find their own conduits.

We strongly believe in drawing. It is the most direct means of describing an experience or an idea. Drawing is the crucial pathway to understanding in art, and is the common bond between the disciplines of painting and sculpture. There are few places where drawing is so intensely investigated as it is here.

It is during their time at the School that we believe a student develops the ethics, philosophy, and work habits that continue into later life as an artist. We expect our students to discover that the dedication of the artist is a lifetime commitment. Significant knowledge gained early on and absorbed can be used over a lifespan. The humility to learn, coupled with an ambition to make compelling work, together are powerful attributes for the young artist.

The School is not for the faint-hearted. It is for the student with a deep desire to be an artist, an intensity of temperament and vision, and an integrity of purpose. It is for those who like to work rigorously, to think keenly, and to look hard and long in order to see. A true student is always ‘looking’; a real artist begins to see.

We urge those students to apply who genuinely wish to learn and who are bold enough to take on the challenge of painting and sculpture in the twenty-first century. We offer the chance to translate the metamorphosis of life into art’s metaphor. The New York Studio School is a place where we still seek out the the power of images, study the philosophy of drawing, and engage in the quest for tangible form. We believe in the strength of art and its ability to change one’s life.

— Graham Nickson, Dean
The New York Studio School provides an alternative to prevailing trends in art schools. Since its founding in 1964, it has provided students with a unique experience. Its aim is to train aspiring painters and sculptors to become lifelong professional artists.

To this end, the School has established priorities of study and a targeted curriculum to parallel an artist’s normal working day. Students are encouraged to discover their own inner voices on the basis of this day in the studio, with criticism by established artists and peers, and the further stimulus of seminars and evening lectures.

**FACULTY**

The artists and historians who comprise the faculty of the School do not provide students with easy formulae. Rather, they aim to provide the students with the necessary tools to further their own artistry and nourish their inquisitive minds. Each artist offers a unique aesthetic; the only artistic consensus in the School is in favor of study from observation.

The School has long been distinguished by the strength of its faculty, from the founding members to the present day. The variety of approaches offered by the full-time faculty, supplemented by a changing roster of visiting artists for the Marathon programs and the Summer Session, gives students the chance to explore their own viewpoints and experiment with different techniques, under the guidance of working artists.

*A full list of faculty starts on page 43.*

**STUDENTS**

The New York Studio School welcomes students of all ages, backgrounds, and skill levels. The students’ common bond is that they all share the same level of commitment and genuine willingness to learn the ways and means of art. The School encourages eagerness, self-control, and independence among its students. The students learn from one another, so their diverse backgrounds and styles further aid their education.

The measure of each student’s development is particular to that individual’s art-making process. Emphasis is on the pursuit of discovery by way of perception.
In September of 1963, ARTnews published an article by painter and educator Mercedes Matter, which gave voice to the many art students frustrated by the frantic pace and fragmented courses of contemporary art education. It criticized art education for what it had become and contrasted it with the former character of academies of fine arts and artists’ ateliers.

The article galvanized Matter’s students to create a school for themselves, if she would help them. Matter agreed, and together they founded the New York Studio School of Drawing, Painting and Sculpture.

The students chose as their faculty the artists whom they had admired as instructors; Matter enlisted other artists of exceptional quality whom she knew to be sympathetic. The early faculty included Charles Cajori, Louis Finkelstein, Philip Guston, Alex Katz, Earl Kerkam, George McNeil, and Esteban Vicente for painting; Peter Agostini, Sidney Geist, Reuben Nakian, and George Spaventa for sculpture; Nicholas Carone and Mercedes Matter for drawing; and Meyer Schapiro and Leo Steinberg for art history.

The School opened on September 23, 1964 in a loft on Broadway with sixty students who had responded to the call of a new approach to art education.

The students soon realized that they had spent more hours drawing at the School during the first week than in an entire semester at another institution. This was to be the character of the New York Studio School: daily continuity of study through work in the studio.

External foundations and an enthusiastic and involved Board of Trustees supported the School from the beginning with generous funding. Most gratifying, especially in the early years, was the support given by the art community, which donated artworks to raise money for the School.

The School’s need for more space was apparent by its second year. Just then an ideal location on Eighth Street became available, the brownstones that had housed the original Whitney Museum of American Art. The enormous commitment of taking on a site of this size was made possible by the generosity of one of the School’s first students, Claudia Stone, who died suddenly and bequeathed to the School half of her estate. Thus the School’s marvelous home is a permanent testimony of how much the School owes to the devotion of its original students.

Over the decades there have been a number of Directors or Deans, including Sidney Geist, Morton Feldman (who had been a major influence at the School through his talks), Mercedes Matter, Bruce Gagnier, and, since 1988, Graham Nickson.
Under all of its leaders, the School has maintained its essential priorities of learning through perception and providing students with the conditions for consistent work.

Graham Nickson, esteemed painter and current Dean, has expanded the School’s programs in a number of ways, most notably by instituting the Drawing Marathon. The building has been restored to its inherent beauty, and necessary repairs continue to be made. Most importantly, the atmosphere of the School is infused with his extraordinary energy and passion for art.

The last two decades have seen the School enriched in many areas. Indeed, several programs developed during this period have become symbolic of the School. The most important of these is the Drawing Marathon, which underscores the fundamental power of drawing and its continuing relevance to painting, sculpture, and being able to ‘see’. The Drawing Marathons and their example have inspired and influenced the teaching of drawing worldwide, and continue to be a highly important part of the School’s program.

Another influence on intellectual and creative thought has been the highly regarded Evening Lecture Series program, a forum for major artists, thinkers, critics, art historians, and poets, as well as emerging and mid-career individuals. It stimulates the making and thinking about art of our time, and encourages lively and crucial conversation.

The School’s programs have developed, from its original non-degree position to its Master of Fine Arts program, cautiously and with great deliberation. The School still believes in the same powerful elements of its historical position, and is strengthened by a robust administrative structure. Students are now offered the advantages of a Masters degree along with a superlative program.

Other exciting aspects include the student exhibition series, the Art History seminars, and, most recently, the formal establishment of the Certificate and Master of Fine Arts programs. Along with these, substantial scholarship support has been established.

The School continues to grow in strength and has maintained a belief in its original vision: faith in the great language of art; a total commitment to research and excellence; the support for intensity, integrity, and serious work habits; the encouragement of an open mind; and the conviction of the power of art to change one’s life.
The School occupies eight historic buildings with an extraordinary cultural and artistic history. Occupied at different times by various artists, and the original home of the Whitney Museum of American Art, for more than a century the School’s physical home has been a place where art has been created, discussed, and displayed.

Gertrude Vanderbilt Whitney first took over part of the current structure, the stable studio at 19 MacDougal Alley, in 1907, and over the years purchased the four townhouses and four stables that make up the current School, becoming the sole owner of all eight buildings in 1930.

Together with Juliana Force, it was in these buildings that Whitney established the Whitney Studio galleries and the Whitney Studio Club. During their existence here the Whitney Studio and Studio Club hosted a number of important exhibitions, including John Sloan’s first one-man show in 1916 and Edward Hopper’s first one-man show in 1920. It also provided exhibition space for artists such as Stuart Davis, Joseph Stella, and William Glackens, as well as shows of Cubist and Dadaist works from Europe.

In 1929, the Whitney Museum of American Art was created, and the eight buildings were extensively remodeled to include more public exhibition space. The private rooms that remained included the magnificent Whitney Studio, the site of Whitney’s original sculpture studio, which in 1918 was completely remodeled with the creation of a magnificent piece of painted bas-relief by the artist Robert Winthrop Chanler. This sculptural masterpiece spreads from the fireplace up across the ceiling in an explosion of molded plaster flames and delicately modeled creatures from myth and nature. This room remains in use for critiques and seminars by today’s students. Additionally, the Whitney Studio is used following the Evening Lecture Series, to host intimate dinners in honor of guest speakers. In 1992, the school was designated a National Historic Landmark, and in 2012 was selected for the World Monuments Watch, one of only 67 sites from around the world.

In the more than forty-five years that the School has been on West 8th Street, artists and students alike have found inspiration in continuing the tradition of drawing, painting, and sculpting in the historic spaces that have played such an important role in the history of art in America. The large skylit rooms and historic private studios allow students to practice their art in dedicated spaces that beautifully accommodate their needs. As a reminder of the legacy of Mrs. Whitney, one of her sculptures remains in the School’s courtyard – a link between the past and present of these fascinating and unique buildings.
STUDIOS & ATELIERS
Spacious studios with large skylights or windows are designated for painting ateliers. Ateliers are equipped with easels and tabourets for individual use. Linens, props, and other equipment for model set-ups are also available as needed. Elaborate set-ups for students to work from are created in the ateliers. These set-ups can serve for long-term projects or for shorter exercises.

There are two large sculpture studios linked to two smaller project rooms, which include a welding room, kiln, and areas for plaster, stone, and wood-working. Semi-private studio spaces for sculpture students are also available.

MFA students in their second year are given preference in studio allocation for private or semi-private studios. Students are also provided with lockers for general storage. Rack rooms and flat files for storage of works on paper are provided for all students throughout their time at the School.

Models form an integral part of the School’s curriculum and are available on an as-needed basis for all ateliers. The human figure represents one of the most challenging aspects of experience, and understanding one’s perception of the figure in relation to the environment and the connection between the human figure and the space it occupies expands student expertise. Working with models is an essential part of daily study, and therefore they are present during the Marathons and in the ateliers.

LIBRARY
The John McEnroe Library’s mission is to support the New York Studio School’s programs and courses by providing materials and information for students, faculty, staff, and visiting lecturers. The Library is available to students who are fully enrolled in the School’s programs and to scholars by appointment.

COLLECTION DESCRIPTION
The holdings of the Library include an extensive collection of artists’ monographs, exhibition catalogs, critical texts, and periodicals, as well as a historically significant audio-visual archive of lectures given by renowned artists and scholars at the School. Catalogs and materials related to the School’s faculty are also available, as well as a slide collection.

Via the Library computers, students can access various subscription-only research databases as well as the Internet. The Library website provides connections to the catalog and serves as a reference point for various online resources of interest to students in their research and study.

The Library also provides photocopying, scanning, printing, and audio-visual facilities, and retains copies of faculty reading lists and articles of interest for students.
The Library is open seven days a week during the fall and spring semesters, and at other times during the Marathons and summer session. The Librarian is present during the week to provide help with reference questions and research, while student assistants staff the Library during weekend hours. The Library houses a valuable collection and a strict non-circulation policy is enforced at all times.

Orientation sessions, including hands-on training with the Library’s online catalogue and research database subscriptions, are held at the beginning of the fall semester for all students and on an individual basis thereafter.

STUDENT GALLERY
The Student Gallery is organized and run by students. It enables students to see their work outside of the studio in an independent context, while presenting it to their peers and the public. Shows can feature finished works or works-in-progress and are curated and hung by the students themselves. Students are also responsible for publicity, mailing invitations, and hosting an opening reception. The work is then discussed in a seminar held in the gallery and conducted by the exhibiting students. Exhibitions are often two-person shows, and group exhibitions from painting and sculpture ateliers may also be featured as part of the program. Exhibitions are generally available to students who have studied at the School for more than one year.

LUNCHTIME LECTURE SERIES
Lunchtime art history lectures are held twice-weekly during the full-time semester and are open to all members of the student body, both Certificate and MFA students. These talks, accompanied by visual presentations, feature members of the faculty discussing various aspects of cultural and artistic history and criticism, and are an integral part of the resources available to enrolled students. Lunchtime lectures are held in the Student Gallery and all members of the student body are encouraged to attend.

EVENING LECTURE SERIES
During the Fall and Spring semesters, bi-weekly Evening Lectures featuring guest artists, critics, historians, and cultural commentators are held at the School. Speakers include emerging or established artists discussing their work or art related topics about which they feel passionately, as well as commentators discussing pertinent and sometimes controversial issues in the wider art and cultural community. These lectures are free and open to the public and begin at 6:30pm on Tuesdays and Wednesdays. The Evening Lecture Series is generously supported by grants from both public and private funding sources. For the most current information on our Evening Lecture schedule, please visit: www.nyss.org/lectures

Renowned artists, critics, and historians have participated in this series for more than 45 years, including: Ian Alteveer, Svetlana Alpers, Laurie Anderson, William Bailey,
Leland Bell, Michael Brenson, Louise Bourgeois, Phong Bui, John Cage, Christo,
Arthur Danto, Nicole Eisenman, John Elderfield, Morton Feldman, Jack Flam, Louis
Finkelstein, Louise Fishman, Andrew Forge, Michael Fried, Jane Freilicher, Philip
Guston, Hayden Herrera, John Hollander, Siri Hustvedt, Alex Katz, Richard Kendall,
R.B. Kitaj, Hilton Kramer, Lee Krasner, William Kentridge, Donald Kuspit, Walter
Liedtke, Joan Mitchell, Lee Krasner, William Kentridge, Donald Kuspit, Walter
Liedtke, Joan Mitchell, Elizabeth Murray, Linda Nochlin, Philip Pearlstein, Elizabeth
Peyton, Carter Ratcliff, David Reed, Sabine Rewald, Theodore Reff, John Richardson,
Harold Rosenberg, Robert Rosenblum, Susan Rothenberg, Margit Rowell, John
Russell, Irving Sandler, Meyer Schapiro, Julian Schnabel, Sean Scully, Joel Shapiro,
Dana Shutz, Katy Siegel, Lowery Sims, Kiki Smith, Joan Snyder, Hilary Spurling,
Leo Steinberg, Robert Storr, Wayne Thiebaud, William Tucker, Hrag Vartanian, Euan
Uglow, James Watt, Lily Wei, Jeffrey Weiss, Christopher Wool, and Lisa Yuskavage,
among many others. For full listing of Faculty, Visiting Artists, and Lecturers, please
see pages 48-51.

GALLERY
The New York Studio School Gallery offers a full program of exhibitions through-
out the year. An integral part of the city’s art life, the Main Gallery is free and open
to the public.

Exhibitions are regularly reviewed in the press and attract a committed follow-
ing. Presentations include historic surveys, overviews of specific mediums, group
exhibitions, and solo retrospectives. The Gallery is recognized for exploring the
work of well-known artists, as well as highlighting the careers of individuals who
may not have received due attention.

Exhibitions include: Bonnard: Stealing the Image; Caro and Olitski: Masters
of Abstraction Draw the Figure; Lois Dodd: Nudes in the Landscape; Rackstraw
Downes: Drawing as Part of the Process; David Hare, A Retrospective; Hans
Hofmann: Works on Paper from the 1940s; Henri Matisse and his Nordic and
American Pupils; George McNeil, Recent Paintings; Thomas Nozkowski, Draw-
ings; Milton Resnick: Late Works; Dorothea Rockburne: Astronomy Drawings;
The Eye is Part of the Mind: Drawings by Leo Steinberg; Pat Steir: Self-Portrait;
William Tucker: A Drawing Retrospective; As I Am: Painting the Figure in Post-
War San Francisco; EXTRASENSORY: The works of Jake Berthot; and Alberto
Giacometti Drawings: An Intimate View.

DEVELOPMENT
Support from alumni and friends plays a vital role in ensuring the School’s con-
tinued well-being and growth. To learn how you can participate and help the next
generation of students enjoy the benefits of a unique and innovative arts education,
please contact the Development Office. Full staff listing can be found in the supple-
ment/insert in the back of the catalog.
Throughout its history, the School has seen a variety of students pass through its doors, from those who helped form the School at its very beginning under the leadership of Mercedes Matter, to the most recent MFA, Certificate, Marathon, and Evening & Saturday Course graduates. The Alumni Association’s aim is to be as inclusive as possible to all former students from around the world. It is a privilege to have such a diverse group of people representing the School.

The NYSSAA is a voluntary membership organization of the New York Studio School composed of former graduates and students. Alumni are fundamental stakeholders of the institution and valued for their contributions to the School, the art world, and to each other’s creative lives. The mission of the NYSSAA is to:

1. Foster an extended artistic community of alumni to communicate information and ideas that will support, enhance, and promote each other’s professional artistic endeavors, and;
2. Support the New York Studio School and its goal of educating future artists in a rigorous pursuit of drawing, painting, and sculpture.
For students in the full-time programs, enrollment offers the opportunity to combine historical practice with independent creative thought to benefit from the atelier method while having the time and space to explore independent creative efforts.

The New York Studio School’s atelier-based curriculum is based on a group teaching model. During their studies, students work from life, from compositional drawings, and from their imaginations. Ultimately, the ateliers are set up to hone the students’ artistic interests and working strategies through informed exercises and practices.

Part of the success of this system is the way in which it encourages the creation of intense, close rapports between students, their peers, and the faculty. The School takes great pride in the depth of experience possessed by its faculty and in their dedication as artists, instructors, and teachers. Through the practice of regular critiques, students learn how to question their own presumptions and articulate their own responses to their work and that of others.

The School welcomes those students who are ready to explore these methods and the challenges they represent.

Full-time study, whether in the MFA or Certificate program, includes one Marathon at the start of each semester and the invitation to attend Evening and Saturday classes during the fall and spring. All students are encouraged to take advantage of these options.
MARATHONS
The Marathon, offered with concentrations in drawing, painting, and sculpture, is an intensive, all-day program that is held in the first two weeks of the semester. The Marathons provide an opportunity for students to experience the teaching of other faculty, and to explore areas of style and method to which they may not otherwise be exposed.

Marathons are taught by regular faculty and visiting artists who are present for the entire two-week session. In a short time period, students are forced to confront and resolve the problems of drawing/painting/sculpture. This proves to be a demanding yet rewarding introduction to the challenges students will face through the rest of the semester.

DRAWING
Drawing is an integral part of the education at the School. It is approached in a unique way as a means of understanding perceptual consciousness with regards to scale, spatial geometry, and the nature of mark making. It is expected that whatever direction a student may wish to follow, he or she will take part in the essential experience of drawing in order to gain the visual literacy and insistence on clarity that it can promote.

Each drawing atelier reflects its teacher’s individual artistic approach, yet the essential premise is that drawing is an indispensable stimulus to seeing.

PAINTING
Students can choose from a number of different ateliers; the atelier they choose will serve as their major area of concentration each semester. The direction of each class is determined by the instructor, giving students the opportunity to choose from a wide variety of stylistic and strategic concerns, which are fully explained in each course syllabus.

Perceptual practice is emphasized and faculty may create elaborate arrangements centered either on the figure or on the still life, which students may work from for one or more sessions. Models are an integral part of many aspects of the program, and are used on an as-needed basis to expand the idea of perceptual practice. The plastic principles developed through observational work may serve as a point of departure for exploration into the limitless possibilities of painting.

Critiques are held regularly by faculty and visiting artists, both on an individual or a group basis. Students are also encouraged to critique each other’s work in order to further articulate their own artistic convictions.
SCULPTURE
The sculpture department embraces and encourages a wide variety of approaches within a coherent and structured program. The faculty shares a common understanding that sculpture is a language of objects, and that our ability to associate form and feeling originates in our own being as physical creatures.

Each of the ateliers has a distinct character, yet all emphasize working from perception. They use the live model as a primary subject. The model provides a starting point for formal, perceptual, conceptual, and physiological engagement for the young sculptor working through difficult issues of subject and content. Modeling in clay is used because it is an open and fluid process that allows for both an intuitive and an intellectual disposition.

As students progress through their course of study, the program becomes more structured around their individual work. There are regular discussions of this work by the faculty in the studios with all students present. Visiting artists discuss the students’ work at various times throughout the semester and also participate in the end-of-term critiques.

CRITIQUES & VISITING ARTISTS
Critiques are a regular part of the School’s curriculum for all programs, both full-time and part-time. Critiques fall into two main categories: those done by the Atelier Head and those conducted by visiting faculty and artists.

Critiques can be held on a group and individual basis, as well as on a formal and informal basis. Marathons may feature individual critiques with the relevant tutor during the course of the Marathon and end with a group critique. For full-time programs, group critiques are often held by the Atelier Head in conjunction with a visiting artist or faculty member.

Students who are enrolled in the MFA program participate in a Final Thesis Critique during their final semester. This panel is most often composed of the Dean, another member of faculty and two or more visiting artists and/or critics. These critiques are usually scheduled on an individual basis prior to the Thesis Exhibition.

INDEPENDENT PRACTICE
Students are expected to commit to working in unsupervised sessions during part of the week to strengthen personal visions in tandem with the more structured approach of the ateliers.

As students approach the completion of their program, working independently becomes a crucial aspect of their individual development as artists.

CRITICAL STUDIES (MFA ONLY)
The Critical Studies seminars are group sessions, led by a recognized art historian and critic. Seminars are divided over the two years into specific topics, with the first year concentrating on historical contexts of criticism and contemporary practice, and the second year focusing on independent study topics and research, culminating in the production of a thesis statement in the final semester. Students are also
expected to complement the Critical Studies seminars with their own commentary, based on outside reading as well as visits to museum and gallery exhibitions.

**THESIS PROJECT (MFA ONLY)**

Over the course of the two years, students work on an increasingly independent basis to develop their final thesis exhibition, culminating in a body of work that represents a distillation of their time at the School.

As a supplement to the visual work, students also submit a companion thesis paper. This serves to support, explain, and justify the ideas, processes, and objectives of the final Thesis Project. The completed thesis work is formally reviewed by a panel at the Final Thesis Critiques.

Students develop ideas for their final Thesis Project during the latter part of their first year. Thesis Proposal Forms are collected from students by mid-term of the third semester. Throughout the fourth semester, students continue to work on both their visual work and the supplemental written thesis.
The MFA program, offered with concentrations in Painting and Sculpture, continues the ethos of the teaching methods defined by the School’s history within a recognized degree program. The MFA program is based on maintaining a full-time, rigorous studio practice. Students are engaged in their work a minimum of 40 hours per week for the duration of their two years at the School.

In their first year, students choose core faculty members with whom they will work closely during each semester. Faculty are present in the atelier two days each week. Students are expected to continue working on the objectives set by the faculty throughout the week. In the second year, faculty contact hours are reduced as students work in semi-private or private studios towards the completion of their individual Thesis Project.

Studio practice is balanced with Critical Studies courses in addition to peer and instructors critiques. The Critical Studies courses provide the groundwork for students to compose the written statements that support their final Thesis Project. Lectures and seminars are held throughout the semester, as well as small group discussions with current and visiting faculty.

Degree candidates are assessed on a continual basis throughout their time at the School. Courses are graded by faculty in accordance with the School’s grading policy.

Students must complete 60 credits to achieve the Master of Fine Arts Degree. These credits must include all required courses. A residency of at least two academic years is required to complete the degree.

Full course offerings can be found in the supplement/insert in the back of the catalog.
HOW TO APPLY
The New York Studio School welcomes applicants who show innate qualities of mind and sensibility, in addition to a serious commitment to their work. The student who comes to the New York Studio School has a genuine need to explore the questions of art, rather than a desire for prosaic answers. Applicants must have completed a Bachelor’s degree or its equivalent prior to enrolling in the MFA program.

The deadline for application to the program is February 15 of each year. Students are only accepted for Fall enrollment. Applications are available online through the School’s slideroom page: https://nyss.slideroom.com/#/Login

PORTFOLIO REQUIREMENTS
Applicants who are called for an interview prior to admission to the program will have the opportunity to bring an original portfolio of their work. A maximum of 12 works will be considered, and should represent what the student believes is their best work. There is no specific size limit to works admitted for portfolio review, but the applicant must be able to bring them to the School and leave with them. Works cannot be delivered to the School prior to the review, nor will applicants be able to leave items for later pick-up. The School is not responsible for any items that may be damaged in traveling to or from the School. Applicants should use their own discretion when considering what works to bring, and in making travel arrangements.

TUITION DEPOSIT
All full-time students must pay a $800 tuition deposit to confirm their place in the program. This deposit is non-refundable, but can be deferred for up to a year. Tuition will be invoiced before the start of each semester. The $800 deposit will be deducted from tuition, as will any scholarship or Tuition Remission fellowship awards. The School reserves the right to adjust these awards at any time if a student is not in good standing.

TO APPLY FOR THE MFA PROGRAM, THE FOLLOWING ARE REQUIRED:

— Completed application form; including the two required essays
— $90 non-refundable application fee
— Two letters of recommendation from college faculty or from someone who knows the applicant’s interest and ability in art
— Portfolio of 20 images
— Official transcript(s) from all previous institutions needed to prove receipt of Bachelor’s Degree
— A current and updated copy of a resume or curriculum vitae is recommended but not required.

All materials must be received by the aforementioned date to be considered for review. The applicant will be notified of receipt of the completed application. Prospective candidates will be invited for an interview with the Admissions Committee.

International students interested in applying for this program should refer to the following sections for further information about applying to the School. Partial applications will not be considered.
CERTIFICATE PROGRAM

The School also offers a three year full-time Certificate program, which mirrors the MFA in its concentration on intensive studio work, but does not require attendance in the Critical Studies courses. Students are also encouraged to attend the lunchtime and Evening Lectures and participate in any discussions.

Students enrolled in the Certificate program work alongside MFA students in their respective ateliers. This close relationship between the two programs encourages a higher level of commitment, dedication and rigor, for everyone involved.

The Certificate program is ideal for those students regardless of age and skill level who desire to further their understanding and artistic development within a program that concentrates purely on studio practice.

There is no automatic transfer between the Certificate and MFA programs. Students who wish to apply for an MFA while enrolled in the Certificate program must apply directly to the program and will be considered as new applicants.

Full course offerings can be found in the supplement/insert in the back of the catalog.

HOW TO APPLY

Applicants for the Certificate program must show a dedication to their work and a commitment to focus on the development of a professional studio practice.

The deadline for application to the Certificate program is February 15 for Fall entry and October 1 for spring entry. Applications are available online through the School’s slideroom page: https://nyss.slideroom.com/#/Login

PORTFOLIO REQUIREMENTS

Applicants who are called for an interview prior to admission to the program may be required to bring an original portfolio of their work. A maximum of 12 works will be considered, and should represent what the student believes is their best work. There is no specific size limit to works admitted for portfolio review, but the applicant must be able to bring them to the School and leave with them. Works cannot be delivered to the School prior to the review, nor will applicants be able to leave items for later pick-up. The School is not responsible for any items that may be damaged in traveling to or from the School. Applicants should use their own discretion when considering what works to bring and in making travel arrangements.

TUITION DEPOSIT

Upon acceptance, all full-time students must pay a $800 tuition deposit to confirm their place in the program. This deposit is non-refundable, but can be deferred for up to a year. Tuition will be invoiced before the start of each semester. The $800 deposit will be deducted from tuition, as will any scholarship or Tuition Remission fellowship awards. The School reserves the right to adjust these awards at any time if a student is not in good standing.

TO APPLY FOR THE CERTIFICATE PROGRAM, THE FOLLOWING ARE REQUIRED:

— Completed application form; including the two required essays
— $90 non-refundable application fee
— Two letters of recommendation from college faculty or from someone who knows the applicant’s interest and ability in art
— Portfolio of 20 images
— A current and updated copy of a resume or curriculum vitae is recommended but not required.

All materials must be received by the aforementioned date to be considered for review. The applicant will be notified of receipt of the completed application. Prospective candidates will be invited for an interview with the Admissions Committee.

International students interested in applying for this program should refer to the following sections for further information about applying to the School. Partial applications will not be considered.
SPECIAL PROGRAMS

FALL AND SPRING MARATHONS
The School’s internationally recognized Marathon programs were developed in 1988 by Dean Graham Nickson, initially as a measure of the level of which the students could work for the rest of the program year. The program has since expanded to become a core component of the School’s curriculum. Intense interest led to the extension of the Marathons to a broad range of participants in addition to full-time students. Renowned artists, art historians, dealers, collectors, art educators, writers, journalists, and students of all levels have since experienced the intensity of the program.

Originally designed to address the importance of drawing as the basis of understanding one’s experience in the world, the Marathons are based on an exploration of this most direct route to an enriched understanding of the language of the plastic arts. The innovation inherent in the Marathon program reawakens the way that drawing is experienced by artists and appreciators alike.

The Marathons are intensive, all-day programs that run for two weeks at the beginning of each semester and during the Summer Session. Drawing, Painting, and Sculpture Marathons are offered by both regular faculty and distinguished visiting artists who are present for the entire two-week session. All programs operate along the same basic model of immersing the student in their chosen discipline.

The level of commitment reached by participants during the Marathon is extraordinary. Each individual must confront the problems of drawing, painting, and sculpture with vigor and intensity if they are to show that they are equal to the fierce demands of concentration and stamina necessary for the program. Not only are participants fully engaged in the physical aspects of making art, they are also intellectually challenged and stimulated by extensive group and individual critiques. The creation of strong and surprising works can be the catalyst for future work.

In addition to being part of the full-time program, application to the Marathons are open to beginning and advanced artists regardless of their affiliations. Admission follows the same requirements and procedures as the full-time program. Fees for the ten-day course must be paid in full upon registration.

SUMMER SESSION
The Summer Session offers a unique opportunity for outside participants to experience the intensity and rigor of the School’s perspective through Marathon courses.

The Session is composed of two-week Marathons that focus on specific concentrations in either painting or sculpture. Students may opt to take one Marathon or a full three-Marathon sequence.
One specific Marathon course runs only during the Summer Session – the Arbor Vitae Marathon in Old Westbury Gardens, Long Island. The Arbor Vitae program is a two-week session of landscape drawing and painting in the glorious setting of Old Westbury Gardens in Long Island. Engaging in the tradition of *plein air* painting, students use various strategies to explore all aspects of the natural surroundings. Transportation is provided to and from the School and faculty are present throughout the duration of the course.

Faculty and course offerings vary from year to year. Updated information is available on the School’s website and in a separate Summer Session brochure available at the School.
HOW TO APPLY – MARATHONS & SUMMER SESSIONS

There are separate applications for the Fall and Spring Marathons and for the Summer Session. In addition to being part of the full-time program, application to the Marathon program is open to beginning and advanced artists regardless of their school affiliation. Admission follows similar requirements and procedures as the full-time program. Fees for the both the Marathons and the Summer Session must be paid in full upon registration. The application process for the Fall and Spring Marathon program operates on a rolling basis, but applications must be received at least two weeks prior to the first day of class. Applications are available online through the School’s slideroom page: https://nyss.slideroom.com/#/Login

Applications will be reviewed on a first-come, first served basis as space in each Marathon remains available.

For application deadlines for the Summer Session, please contact the Student Services Office directly or refer to the website.

EVENING & SATURDAY CLASSES

Several courses in drawing, painting, and sculpture are offered in the evenings and on Saturdays during the regular semesters and during the Summer Session. These classes are considered part of the regular semester for full-time enrolled students, but are also open to those members of the public who do not wish to commit to a full-time program. Models and instructors are present at each class and the faculty are rotated on a yearly basis.

Evening and Saturday classes are taught by both regular faculty and visiting instructors. Offerings include concentrations in the specific disciplines in which the School excels, as well as other concentrated courses such as watercolor, landscape painting, or figure sculpture.

Registration for the Evening and Saturday classes can be found on the School’s website. Prospective students should complete the registration form as soon as possible for these classes, as they are filled on a first-come, first-served basis. Full registration must include both the submission of a completed registration form and full payment. There are no portfolio requirements and beginners are welcome. The Evening and Saturday Courses are ideal to gain a taste of the School when considering full-time enrollment.

TO APPLY FOR THE MARATHON PROGRAMS OR THE SUMMER SESSION, THE FOLLOWING ARE REQUIRED:

— Completed application form
— $45 non-refundable application fee
— Two references with full contact details
— Portfolio of 10 images
— Two short essays
Student Services is dedicated to working with students by offering programs and services that support their academic programs. Services range from coordinating international student advising to registration, from assigning Tuituion Remission fellowships to liaising with student representatives. Student Services also organizes orientations for new students and is the point of reference for questions regarding application procedures, admission deadlines, and registration.

ADMISSIONS OVERVIEW
The New York Studio School welcomes all qualified applicants regardless of age, sex, religion, race, color, creed, national origin, sexual orientation, or disability. All admissions decisions are based on careful review of all materials submitted.

Application forms are available online. Please refer to the specific program in which you are interested to determine the necessary requirements.

INTERNATIONAL STUDENT ADMISSIONS
The New York Studio School is authorized under federal law to enroll non-immigrant alien students to its programs. International students, who represent many different countries and comprise more than 35% of the student body, make a valuable contribution to the School’s community and enrich its diversity.

International students applying for full-time programs must complete the full application and fulfill additional application procedures, as outlined below.

If English is not the applicant’s native language, the Test of English as a Foreign Language (TOEFL) exam must be taken prior to applying to the School. The School cannot provide English language support for international students: a minimum score of 80 on the internet-based test and 550 on the paper-based test is required for admission. Further information about TOEFL is available by contacting the Student Services Coordinator, or online at www.ets.org, or by writing to: Educational Testing Services, P.O. Box 6154, Princeton NJ 08541. TOEFL scores must be included with your application form.

TRANSCRIPTS OR SCHOOL RECORDS FROM INTERNATIONAL INSTITUTIONS
Applicants who have academic documents from institutions outside of the United States are required to provide original, attested, or certified true copies of academic records for each year of study. These records should be in the original language issued. If not in English, applicants must also submit an official translation of academic documents. Translations must be a complete, literal, word-for-word translation in the same format of the original academic document.

In addition to submitting the above-mentioned materials, all international transcripts must also be converted into U.S. educational equivalencies. Records that are not converted into U.S. equivalencies by the issuing educational institution must be evaluated by an external evaluation agency.
THE EVALUATION MUST BE A COURSE-BY-COURSE EVALUATION OF UNIVERSITY WORK AND SHOULD INCLUDE:

— Name of educational institution
— Location and address of institution
— Length of study
— U.S. educational equivalent (2-year college, 4-year college)
— Area of concentration
— Courses studied per academic year
— Conversion of course hours into U.S. semester hours of credit for each course evaluated
— Credits earned for each course evaluated
— Conversion of grades/marks into equivalent U.S. grades

The New York Studio School strongly recommends that international academic records be evaluated by the American Association of Collegiate Registrars and Admissions Officers (AACRAO) / Foreign Education Credential Service. http://www.aacrao.org/international/individual.cfm. Fees for evaluation of US education credentials tend to range from $50 to $250 per document, depending on the amount of detail required and the speed of response. For a list of other resources, visit the EduPass website at: www.edupass.org/admissions/evaluation.phtml

Students can also contact: World Education Services at: info@wes.org or www.ets.org

INTERNATIONAL STUDENT VISA
After acceptance into a full-time program, international students must obtain an F-1 student visa (MFA) or M-1 visa (Certificate). In order to do this, the student must submit an Application for Form I-20, together with supplemental proof of adequate financial resources to provide for expenses while attending the School. These documents must indicate financial resources equivalent to the total sum of tuition, fees, and living expenses for a minimum of one year of study and that are in a readily accessible form such as liquid assets. More information regarding application for the student visas will be provided upon acceptance to the School.

International students must pay the first semester’s tuition in full, as well as an International Student Processing Fee before an I-20 can be issued. This $300 processing fee is non-refundable.

International students applying for a Marathon program only should contact the Student Services Coordinator directly.

EXCHANGE PROGRAMS
The New York Studio School maintains an active exchange program with art schools in Europe. Students who have attended the School for a minimum of one full year are eligible to make a full exchange for one semester. Tuition fees are
paid at the home institution. Exchanges have been available with major universities and colleges, including the Royal College of Art, London; Chelsea School of Art, London; The Slade School of Art, London; the Universität der Künste, Berlin, Germany; and Marseille Ecole D’Art, Marseille, France.

**DEFERRED ADMISSION**

Once accepted to the program, students may defer the start of their program for up to one year. Upon receipt of their acceptance letter, which will include any financial aid awards, scholarships and Tuition Remission fellowships, students must return the acceptance letter with their confirmation or deferral.

Students who plan to defer need to be aware that all awards are program and date-specific and may not be deferred to future admission or applied to any other course at the School. Acknowledgement of deferred enrollment will be sent to the student upon receipt. The non-refundable tuition deposit will be applied to the next enrolled semester within one year of deferment.

**ACADEMIC ADVISING**

Academic Advisors are provided for students enrolled in the MFA program. They help students define both their objectives and goals during their time at the School, and advise on career planning. Consulting with the Academic Advisor gives the student the opportunity to liaise regularly with the same faculty member throughout their student career and to gain insight and advice regarding course choices and future career plans.

**CAREER ADVISING**

Student Services offers information on career planning throughout a student’s tenure at the School, including circulating internship and job openings through the School’s weekly newsletter and keeping students up-to-date with competition deadlines, scholarship opportunities, and grant information.

Academic Advisors are also available for career help. Online resources, such as field-related job sites, internship listings, and resume guides, are kept up-to-date and are searchable via the School computers. The Library also stocks various publications that offer career advice, as well as periodicals that contain local, national, and international job listings that may not necessarily be posted on the School’s job board.

Students have opportunities throughout the year to meet with working artists, critics, and scholars through gallery receptions and various school events, including Professional Development, the visiting artist program, and evening dinners with participants from the School’s Evening Lecture Series. Students are encouraged to attend at least one dinner each semester, providing them with the opportunity to meet and talk with art professionals, critics and others involved in various art-related fields.
COSTS & FINANCING

Students who wish to attend the New York Studio School must be able to cover tuition expenses and other related expenses including materials, housing costs, health insurance, and travel. Below is a breakdown of an estimated schedule of expenses, including tuition, fees, and supplies.

*Note:* All costs are subject to change. The School reserves the right to change tuition at any time without prior notice.

TUITION & FEES

Full listing of tuition payments indicating coverage for one year including the fall and spring semesters can be found in the supplement/insert in the back of catalog.

ESTIMATED LIVING EXPENSES

Upon acceptance to the School, students will receive information on housing opportunities in New York, including listings of temporary accommodations and how to search for suitable housing. The School is easily accessible by public transport from all NYC boroughs and New Jersey. Rents in the outer boroughs (Brooklyn, Queens, Staten Island, and The Bronx) and in nearby cities in New Jersey, such as Jersey City and Hoboken, are typically lower than in Manhattan. Less expensive situations can be found through sublets or by living with roommates.

While the School can provide recommendations for housing, the School does not have facilities to house students. Students must find proper accommodations prior to enrolling. Please see estimated costs of living and expenses below.

<table>
<thead>
<tr>
<th>ESTIMATED SUPPLIES</th>
<th>ESTIMATED LIVING &amp; ADDITIONAL EXPENSES – PER SEMESTER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Painting Major</td>
<td>Rent ......................................................... $4,500</td>
</tr>
<tr>
<td>Sculture Major</td>
<td>Food ......................................................... $2,400</td>
</tr>
<tr>
<td>Marathon Students</td>
<td>Utilities/Telephone ...................................... $600</td>
</tr>
<tr>
<td></td>
<td>Health Insurance (optional) ................................ $3,500</td>
</tr>
<tr>
<td></td>
<td>Transportation ............................................. $450</td>
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<tr>
<td></td>
<td>Please note that these estimates are for one semester.</td>
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<tr>
<td></td>
<td>The School semester lasts for approximately four months.</td>
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</tbody>
</table>

HEALTH SERVICES & INFORMATION

Enrolled students need to be aware that the School does not provide health insurance coverage. It is strongly recommended that students organize their own health insurance coverage, either via a parent/guardian or on an individual basis. There are many health insurance providers who offer individual insurance programs and it
is the responsibility of each student to fully research the benefits of each individual provider.

PAYMENT & FINANCIAL AID
Payment for tuition and fees can be made by personal or certified check; money order; VISA; MasterCard; Amex; wire transfer or cash. Checks and money orders must be in U.S. Dollars and drawn on a U.S. Bank and made payable to “New York Studio School”. Checks or money orders on an international bank will not be accepted. Students may pay in person, by mail or via telephone to the Bursar’s Office. Payment is due in Full. If it is not possible to pay in full immediately, students should enroll in the Deferred Payment Plan.

Payments must include the student’s name, address, telephone number and email address. Only students who are registered and paid are entitled to attend classes.

DEFERRED PAYMENT PLAN
Students are offered a payment plan if they wish to spread their tuition payments throughout the year or cannot pay their entire tuition upon enrollment. There is a $100 fee charged to participate in the Deferred Payment Plan. All students who opt for the Deferred Payment Plan must ensure that all non-refundable fees are included in the first payment. There is no payment plan for the Summer Session programs, the Marathons or the Evening & Saturday classes. These programs must be paid in full at least one week before the class commences.

All payments are given a one-week grace period. If a payment is not received within that grace period, a $100 late fee will be assessed.

NYSS REFUND POLICY
The New York Studio School believes in consistent practice to further and expand ones artistic knowledge. If a student is dissatisfied with a course, it is recommended that they contact Student Services immediately. Courses are not interchangeable.

CANCELLATION BY NYSS
All courses are subject to minimum enrollment. When courses are withdrawn or cancelled by the New York Studio School for any reason, students may request to be transferred to another course or receive a full tuition refund or credit. The New York Studio School reserves the right to cancel any class for which there is insufficient enrollment and to withdraw or modify course offerings.

WITHDRAWAL FROM NYSS
Students who, for any reason, find it impossible to complete the course for which they are registered should inform Student Services in writing that they wish to withdraw. Students who wish to withdraw from a class and receive a tuition refund
or credit from the School must submit a written and dated letter and must complete an official Complete Withdrawal Form to the Student Services Coordinator within a timely fashion.

Failure to complete the course does not constitute official withdrawal, nor does notification to the instructor or monitor. Lack of attendance does not entitle a student to a refund. The New York Studio School cannot be responsible for providing make-ups or issuing refunds for programs missed as a result of illness, emergencies, or other events beyond our control. Withdrawals do not necessarily entitle the student to a refund of tuition paid, or the cancellation of tuition still due.

**FULL-TIME MFA AND CERTIFICATE PROGRAMS**

<table>
<thead>
<tr>
<th></th>
<th>100% refund or 100% credit</th>
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<tbody>
<tr>
<td>Before the 1st day of classes:</td>
<td></td>
</tr>
<tr>
<td>Within the 1st week of the semester:</td>
<td>75% refund or 75% credit</td>
</tr>
<tr>
<td>Within the 2nd week of the semester:</td>
<td>50% refund or 50% credit</td>
</tr>
<tr>
<td>After the 2nd week of the semester:</td>
<td>No refund or no credit</td>
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**MARATHONS, EVENING AND SATURDAY, AND SUMMER SESSION PROGRAMS**

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<tr>
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<th>100% refund or 100% credit</th>
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<tr>
<td>Before the 1st meeting day of classes:</td>
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<tr>
<td>Within the 1st meeting day of classes:</td>
<td>75% refund or 75% credit</td>
</tr>
<tr>
<td>Within the 2nd meeting day of classes:</td>
<td>50% refund or 50% credit</td>
</tr>
<tr>
<td>After the 2nd meeting day of classes:</td>
<td>No refund or no credit</td>
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*Please note that the start of the Marathon is considered the start of the semester.*

**FINANCIAL AID APPLICATION PROCEDURES**

New York Studio School Financial Aid Application forms are available from the Student Services Office and the NYSS website. The deadline for completing and returning these forms is February 15.

In order to complete your application, you must return signed photocopies of student and parent/guardian Federal Income Tax Returns no later than March 1.

In order to support your application, you may be asked to supply further documentation including, but not limited to:

- A photocopy of student’s Permanent Resident Card (Green Card) or other citizenship documentation (permanent resident aliens or other non-U.S. citizens and first-time applicants only);
- Proof of non-taxable income or benefits, such as Social Security, public assistance, child support, etc.;
- Copy of Social Security Card and driver’s license.

The need for the above documentation will be determined by the Student Services staff upon review of the Financial Aid Applications. The School may request additional documentation to verify the information reported and such
requests should be addressed promptly.

The financial aid programs are part of the School’s desire to attract qualified students from diverse of backgrounds, and operate in partnership with the student, their family, and other external funding programs. Any student wanting to be considered for financial assistance must complete an application form and submit it to Student Services. Failure to do so in a timely manner will result in processing delays and may result in reduced award amounts or ineligibility for financial aid funding. Financial aid scholarships are contingent on the continuation of satisfactory progress in all enrolled courses.

**TUITION REMISSION**

New York Studio School Tuition Remission Fellowships are available to enrolled students who demonstrate genuine financial need. Applicants are reviewed by Student Services, who consider the student’s skills, academic progress and merit, in addition to their need. Other sources of aid and efforts towards self-help are also taken into account.

Tuition Remission awards are deducted directly from tuition at the beginning of each semester for those who qualify. Students are required to assist for a specific number of hours, depending on the amount of the award in one or more roles until their award is exhausted. Assignments can include: class monitors; office and library assistance; wait staff; gallery work and graphic design, among others.

Attendance and hours are documented by the specific supervisor for each job and records are maintained by the Student Services Coordinator throughout the semester. Tuition Remission awards will be revoked if the student does not fulfill obligations commited. Applications for Tuition Remission fellowships are given at Registration. Students are required to be in compliance with academic standards to retain elegibility for Tuition Remission fellowships.
AIMÉE BROWN PRICE  

**Art Historian**

Received her Ph.D. from Yale University. Price has taught extensively at various schools including California Institute of Technology, CUNY Graduate Center, and Princeton University, and has given lectures at institutions including Oxford and Cambridge Universities, the Chicago Art Institute, Norton Simon Museum, the National Galleries of Art in Washington, D.C. and London, the Power Institute in Sydney, and the Institut d’art et d’archeologie in Paris. Her published works include catalogues and articles in *Art in America, The Art Bulletin, The Burlington Magazine*, and the *Gazette des Beaux-Arts*. Price’s specialty is nineteenth-century art. She is an authority on Pierre Puvis de Chavannes: Price organized a major exhibition of his work for the Van Gogh Museum, Amsterdam, has written a two-volume book on the artist (Yale University Press, 2010), and is preparing a 2014 exhibition in Tokyo and Shimane, Japan. She has received many grants and honors, and was made a Chevalier in Arts and Letters by the French nation.

DAVID COHEN  

**Art Critic and Historian**


GARTH EVANS  

**Sculptor**

Studied at Manchester Junior and Regional Colleges of Art and the Slade School of Fine Art in London. Evans has taught extensively at various schools including the Slade School, The Royal College of Art and St. Martin’s in London, Mt. Holyoke College, Minneapolis College of Art and Design, and Yale University. His solo exhibitions include Rowan Gallery in London and Robert Elkon Gallery, Tibor De Nagy, and Charles Cowles Gallery in New York. He is the subject of various publications, notably including Ann Compton, ed., *Garth Evans Sculpture: Beneath the Skin*. Evans’ work is included in the following collections: Metropolitan Museum of Art and the Museum of Modern Art in New York and the Tate Gallery and the Victoria & Albert Museum in London. He has received many awards, including a Guggenheim Fellowship in 1986. Evans is represented by the Johannes Vogt Gallery in New York.

BRUCE GAGNIER  

**Artist**

Attended Skowhegan School, received an M.F.A. from Columbia University, and worked for a year as an assistant to Peter Agostini. Gagnier has taught at Yale University, the City University of New
York, Haverford College, Parsons School of Design, and the International School of Art in Italy. His solo exhibitions include Lori Bookstein Gallery, M-13 Gallery, and Leslie Cecil Gallery in New York, Gaumann Cicchino Gallery in Ft. Lauderdale, and the Cantor Fitzgerald Gallery in Haverford College. He has received many awards, including the New Jersey State Council Fellowship Grant, a Brevoort Eikenmeyer Fellowship, the Columbia University School of Engineering Purchase Prize, an Ingram Merrill Grant, and the Skowhegan Painting Prize. He is a National Academician. Gagnier is represented by Lori Bookstein Fine Art in New York City and John Davis Gallery in Hudson, New York.

**JUDY GLANTZMAN Painter**

Received her B.F.A. from the Rhode Island School of Design. Her solo exhibitions include Civilian Warfare and Gracie Mansion Gallery in the 1980s, Blum Helman Gallery and Hirschl and Adler Modern in the 1990s, and Betty Cunningham Gallery and Dactyl Foundation in the 2000s. Glantzman’s work is included in the following collections: Whitney Museum of American Art, the San Francisco Museum of Modern Art, the Tampa Museum, the Phoenix Museum of Art, and the Frye Museum in Seattle. She has received many awards, including a John Simon Guggenheim Foundation fellowship and grants from the Anonymous Was a Woman Foundation and the New York Foundation for the Arts. Glantzman is represented by the Betty Cuningham Gallery in New York City. She lives and works in New York City.

**BILL JENSEN Painter**

Received his B.F.A. and M.F.A. from the University of Minnesota. His solo exhibitions include shows at Danese, NY, the Joseloff Gallery at the University of Hartford, Patricia Faure Gallery in Santa Monica, Nielsen Gallery in Boston, Grob Gallery in London, Margo Leavin Gallery in Los Angeles, the Phillips Collection in Washington D.C., and Joan T. Washburn Gallery, Fischbach Gallery, and the Museum of Modern Art in New York. Jensen’s work is included in the following collections: Art Institute of Chicago, the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of American Art. Jensen is represented by Cheim & Read Gallery in New York.

**ELISA JENSEN Painter**

Attended Smith College and the New York Studio School. Her recent exhibitions include Galleri Salling in Denmark, Edelman Arts in New York City and Miami, Woodward Gallery in New York City, and Sideshow Gallery in Brooklyn. She has received many awards, including the 2009 John Koch Award for Figurative Art from the American Academy of Arts and Letters and the 2010 award for painting at the National Academy. In 2012 she was a finalist for the Basil Alkazzzi Award for Painting from the New York Foundation for the Arts. Jensen lives and works in Brooklyn, New York.

**JILAINE JONES Sculptor**

JOHN LEES  *Painter*

Received his B.F.A. from Los Angeles City College and his M.F.A. from Otis Art Institute. His solo exhibitions include Hirschl & Adler Modern and Edward Thorp Gallery in New York, Mayor Gallery in the United Kingdom, Feigenson Gallery in Michigan, and Nielson Gallery in Massachusetts. His group exhibitions include the Museum of Modern Art, Artist’s Space, National Academy of Design, and the Academy of Arts and Letters in New York, Albright-Knox Art Gallery, in Buffalo, Contemporary Arts Museum in Texas, Neuberger Museum at SUNY Purchase, and Newport Harbor Art Museum in California. He has received many awards, including a Guggenheim Fellowship and a National Endowment of the Arts Grant. Lees is represented by Betty Cuningham Gallery in New York.

LEONID LERMAN  *Sculptor*

Studied drawing and sculpture at the Odessa School of Art and the Professional School of Mosaics and Woodcarving. He received his M.F.A. from the Mukhina College of Art and Design in Leningrad in 1979, and emigrated to New York during the following year. In 1981, he received the James Wilburt Johnston Sculpture Award in Washington, DC. His work has appeared in numerous exhibitions, including Duke University Museum of Art in 1988, Modernism in San Francisco, and Ronchini Arte Contemporanea, Terni, Italy. He has also exhibited in the Freedman Gallery at Albright College for the Arts, Reading, Pennsylvania; the White Space Gallery, London; the State Russian Museum, St. Petersburg; and the Museum of Fine Art, Houston. He is represented by McKee Gallery (New York, NY) and John Davis Gallery (Hudson, NY).

MARGRIT LEWCZUK  *Painter*

Studied at Queens College and the Brooklyn Museum Art School. Her solo exhibitions include Maier Museum in Virginia; the Brooklyn Museum and the Pamela Auchincloss Gallery in New York, the Dolan Maxwell Gallery in Pennsylvania, and the Bjorn Wetterling Gallery in Sweden. Her group exhibitions include South Street Seaport Museum, Rotunda Gallery, Slideshow Gallery, Andrew Zarre Gallery, Wythe Studio, and the Matthew Marks Gallery in New York, and the University of the Arts in Pennsylvania. She has received many awards, including the Jacob Lawrence Award and Purchase Prize Award from the American Academy of Arts and Letters, a National Endowment for the Arts Artist’s Fellowship, a Guggenheim Fellowship, a Rauschenberg Foundation Change Grant, and the Esther and Adolph Gottlieb Foundation Grant.

KAITLIN MCDONOUGH  *Painter*

Received her MFA from Tyler School of Art and her BFA from Boston University, Summa cum laude. Kaitlin McDonough paints exuberant abstractions, often incorporating objects and non-traditional supports. McDonough’s work has been exhibited throughout Italy—Venice, Rome, Vicenza, Bologna, Verona—and in Boston, New York, and Serbia. She is the recipient of the Temple University Project Completion Grant and has participated in a residency at the Vermont Studio Center.
RON MILEWICZ Painter
Received his B.A. from Cornell University and his M.Arch. from Columbia University, and studied at the New York Studio School. His solo exhibitions include Elizabeth Harris Gallery and George Billis Gallery in New York, Hartell Gallery at Cornell University, and Washington Art Association in Connecticut. His group exhibitions include National Academy Museum, Elizabeth Harris Gallery, and the Lower Manhattan Cultural Center in New York, and the Von Liebig Art Center in Florida. He has received many awards, including a Cornell Council for the Arts Grant, a Hohenberg Travel Grant, the Sampson Fine Arts Prize, and a Lower Manhattan Cultural Council’s World Trade Center Residency.

JOHN NEWMAN Sculptor
Received his B.A. from Oberlin College and his M.F.A. from Yale School of Art, and studied at the Whitney Museum Independent Study Program in 1971. Newman has lectured and taught at various institutions throughout the United States, Europe, and Asia. He has been the subject of more than forty one-person shows in galleries and museums in New York, Los Angeles, Munich, and Dusseldorf, among others. His group exhibitions include the Whitney Museum, the Brooklyn Museum, the Albertina, the Walker Art Center, the Tate Gallery, and the American Institute of Arts and Letters. Newman’s works appear in numerous important collections, including the Museum of Modern Art, the Metropolitan Museum of Art, the Whitney Museum, the Brooklyn Museum, the Yale Art Gallery, the Nasher Collection, Museum of Fine Arts Boston, and the Museum of Fine Arts Houston. His large-scale public commissions include the Public Art Program of Richmond, Virginia; Grounds for Sculpture in Mercerville, New Jersey; Storm King Art Center in Mountainville, New York; and General Mills in Minneapolis, Minnesota. He has received many awards and residencies, including the Joan Mitchell Foundation, the Louis Comfort Tiffany Foundation, the Rome Prize, a Guggenheim Fellowship, the Gottlieb Foundation, the Pollack-Krasner Foundation, the NEA, NYFA, the Irish Museum of Modern Artists’ Work Programme, Yaddo, and MacDowell.

GRAHAM NICKSON Painter, Dean of the New York Studio School
Received his B.A. from the Camberwell School of Arts and Crafts and his M.A. from the Royal College of Art in London. Nickson has been a faculty member and Dean of the New York Studio School since 1988 and is the originator of the internationally renowned “Drawing Marathon”. He was based in Italy from 1972 to 1974, and since 1976 he has resided in New York City. He has worked, traveled, exhibited, and taught extensively in the United States and abroad. His recent solo exhibitions include “Graham Nickson: Private Myths” at the Naples Museum of Art in Florida, “Graham Nickson: Works from Private Collections” at the Boca Raton Museum of Art in Florida, “Paintings” and “Watercolors” at Salander-O’Reilly Galleries in New York, “Paths of the Sun” at Knoedler & Company in New York, and “Meeting and Passing” at the Lillehammer Art Museum in Norway. Nickson’s work is included in the following collections: Metropolitan Museum of Art, and the Museum of Modern Art, in New York; the Albright Knox Gallery in Buffalo, NY; the Neuberger Museum of Art, State University of New York, Purchase; the National Gallery in Washington, D.C.; Fogg Art Museum at Harvard University; Frye Art Museum in Washington; Boca Raton Museum of Art in Florida, and the Lillehammer Art Museum in Norway. He has received many awards, including the Prix de Rome, the Harkness Fellowship at Yale University, the Guggenheim Fellowship, and the Ingram Merrill Fellowship.
OPHRAH SHEMESH  Painter
Educated at Bezalel Academy of Art and Design in Jerusalem and the New York Studio School. She has taught extensively, including at the International School of Art in Italy. Her solo exhibitions include Philippe Daverio Gallery in Milan, Gallery Sales in Rome, Mario Diacono in Massachusetts, Stephen Wirtz in California, and Freight and Volume in New York.

KYLE STAVER  Painter
Educated at Yale University, she is the recent recipient of a Guggenheim Memorial Foundation Fellowship (2015) and the American Academy of Arts and Letters Purchase Prize (2015). Staver is also recognized as a distinguished member of the National Academy of New York. Her work has been exhibited in Pennsylvania College of Art & Design, Steven Harvey Fine Art Projects, the American Academy of Arts & Letters, the National Academy, Fordham University, and Haverford College. Staver received her BFA from Minneapolis College of Art and Design and a decade later she received her MFA in Painting from Yale University’s College of Art.

LEE TRIBE  Sculptor
Educated at the Birmingham School of Art, St. Martin's School of Art in London, and the New York Studio School. He has taught extensively, including at the New York Studio School, Chautauqua School of Art, Columbia University, the University of North Carolina at Greensboro, and Bennington College, where he served as Department Head from 1985 to 1989. His solo exhibitions include the AIR Gallery and the Serpentine Gallery in London; Robert Steele Gallery, Victoria Monroe Gallery, and Robert Morrison Gallery in New York; J.J. Brookings Gallery in San Francisco; Madeleine Carter Gallery in Brookline; and Lisa Kurtz Gallery in Memphis. Tribe's works appear in numerous important collections, including Weatherspoon Art Gallery in North Carolina, Vero Beach Art Gallery in Florida, the National Ornamental Metalwork Museum in Tennessee, the Storm King Sculpture Center in New York, Northampton Art Gallery in the United Kingdom, Royal Pump Rooms Art Gallery in Leamington Spa (United Kingdom), and the Arts Council of Great Britain. He has received many awards, including a Pollock/Krasner Foundation Grant, a Guggenheim Fellowship, an Ingram Merrill Sculpture Award, and membership in the National Academy (New York) and the Arts Council of Great Britain.

KAREN WILKIN  Art Historian and Critic
Educated at Barnard College and Columbia University. She has taught at the University of Toronto and at State University of New York, Purchase. Her published works include monographs on Paul Cézanne, Georges Braque, Giorgio Morandi, Stuart Davis, Anthony Caro, and David Smith, and she was a contributing editor to the catalogues raisonnés of Stuart Davis and Hans Hofmann. Wilkin is a regular contributor to The New Criterion and The Wall Street Journal, and a contributing editor for art, The Hudson Review. She has organized numerous exhibitions internationally on modern painters and sculptors, including Stuart Davis, Anthony Caro, David Smith, Hans Hofmann, and Helen Frankenthaler; recently, she was co-curator of “American Vanguards: Graham, Gorky, Davis, De Kooning and Their Circle, 1927-1942,” which was chosen best exhibition of 2012 by The Boston Globe.
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Gretna Campbell
Nicholas Carone
Herman Cherry
Alan Cote
Elaine de Kooning
Robert de Niro Sr.
Jean Deleux
Rackstraw Downs
Morton Feldman
Sidney Geist
Paul Georges
Philip Guston
David Hare
John Heliker
Hans Hofmann
Howard Hussey
Reuben Kadish
Alex Katz
Earl Kerkam
Don Kimes
Harry Kramer
Gabriel Laderman
Michael Loew
Mercedes Matter
George McNeil
Clement Meadmore
Raoul Middleman
Walter Murch
Reuben Nakan
Wilbur Niewald
Philip Pavia
David Reed
Milton Resnick
George Rose
Paul Russo
Meyer Schapiro
Jonathan Silver
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Steven Sloman
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Leo Steinberg
Frank Stella
Robert Storr
Anne Tabachnik
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Frederic Thurn
Jack Tworkov
Jerry Zeniuk

Gwinn Alderson
Mary Ahern
Eve Aschheim

Pan Avril
William Bailey
Richard Ballard
Rosemarie Beck
Andrea Belag
Derek Bernstein
Jake Berthot
Willard Boepple
Gideon Bok
Robert Bordo
Gregory Borts
Lex Brass
Hubertus Brand
Emily Braun
Michael Brenson
Riley Brewster
Aimee Brown Price
Christopher Cairns
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C. Stanley Lewis
Ro Lohin
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Tony Martino
Mercedes Matter
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Cindy Tower
Lee Tribe
William Tucker
Judd Tully
Norman Turner
Esteban Vicente
John Walker
Susan Walp
Albert Weaver
Stephen Westfall
Daniel Wiener
Karen Wilkin
Helen Miranda
Wilson
Jane Wilson
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Vito Acconci
Laurey Abrams
William Agee
Patricia Albers
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Lawrence Alloway
Mindy Alpert
Svetlana Alpers
Ian Altermatt
Ellen Altman
Bruce Altshuler
Desiree Alvarez
Michael Amendola
Gregory Amoroff
Dita Amory
Alexander Anderson-Spyvi
Laurie Anderson
Lennart Anderson
Carl Andre
Father Paul Anel
Stephen Antonakos
Polly Apfelbaum
Ida Applebroog
Rudolph Arnheim
John Arthur
Haro Asano
Eve Aschheim
John Ashbery
Dore Ashton
W.H. Auden
Alice Aycock
Sidney Babcock
Donald Baechler
William Bailey
Brett Baker
Janet Baker
Kenneth Baker
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Martin Ball
Carmen Bambach
Darby Bannard
Eric Banks
Rudolph Baranik
Walter Barker
Jared Bark
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Frances Barth
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Rosemarie Beck
William Beckman
Andrea Belag
Julian Bell
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Avis Berman
Jake Berthot
Anne Bertrand-Dewsnap
Natvar Bhavsar
Frank Bidart
Adelle Landis Bishoff
Janet Bishop
Robert Birmelin
Nell Blaine
Nancy Boas
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Ilya Bolotowsky
Lori Bookstein
Powers Boothe
Jennifer Borum
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Bernard Bothmer
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Louise Bourgeois
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Katherine Bradford
Lex Bras
Stan Brakhage
John Brainard
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Riley Brewster
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Joyce Brodsky
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Calvin Brown
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