A MESSAGE FROM THE DEAN

I am pleased to share news of this extraordinary time for the New York Studio School, which is transitioning us into an era of expanded horizons. In the face of new challenges, the School has responded with a spirit of innovation and a united dedication to carrying out our mission. The onset of the pandemic challenged us to adapt with creativity and agility, and our ability to deftly incorporate new technology enabled us to welcome a broader community to a revitalized program in the months that followed. We are already seeing the fruits of the committed efforts of staff, students, faculty, and trustees.

NYSS’ dedicated Board of Trustees pitched in to help us chart this new path forward. In our expanded vision of the School, virtual and in-person programs coexist side by side. We can now accommodate those talented and enthusiastic artists who were previously unable to enroll for reasons of geography and other circumstances. The new virtual certificate program, launched in Fall 2021, has become an ideal solution. We are thrilled to have students participating in real time from Australia, South Africa, Egypt, Mexico, the UK, and all across the United States.

This new teaching platform is evolution and revolution melded together. We have intensified the Marathon idea even further by reaching artists in their home studios, training them to cultivate a routine in the environment most familiar to them. The inherent isolation of working from home is overcome by the exchange of ideas, access to new resources, and the community we are actively cultivating. Additionally, we have expanded opportunities for our students by inviting young, mid-career artists to assist in teaching Marathons and workshops. Many of them have turned into fabulous teachers.

Following the summer of our very first virtual classes, the school year began in Fall 2020 with optimism. Clintel Steed led an in-person Painting Marathon, enlivening the School’s physical site once more. I led my signature Drawing Marathon virtually, and it was inspiring to see students and community members alike participating from their home studios around the country and world. Thus began our first academic season of hybrid virtual and in-person class offerings. Classes were taught by Jonathan Harkham in Los Angeles and Rosie Lopeman here in New York, spanning the United States.

In November 2020 we introduced the new Intersession Marathon. These shorter, five-day virtual workshops, falling over a weekend, share the intensity of a full Marathon, but allow working professionals and parents in our community to experience NYSS without the burden of travel or time commitment. These three Intersessions, taught by myself, Fran O’Neill teaching from Australia, and Clintel Steed, were an immense success, encouraging us to continue this new offering.
The School’s Annual Benefit was held online for the first time as we celebrated three outstanding individuals in the arts community: Alisa LaGamma, Ph.D, the Ceil and Michael E. Pulitzer Curator of the Department of the Arts of Africa, Oceania, and the Americas at the Metropolitan Museum of Art; Michael A. Rubenstein, an architect and collector; and Ursula von Rydingsvard, an artist and sculptor. The generous laudation of our Honorees, the Benefit’s silent auction, and the sale of small works in the Spring Anonymous Was A Masterpiece event brought in essential income—all directed to student scholarships and critical work in support of our program.

NYSS’s prestigious Evening Lecture Series continued virtually, welcoming artists Elizabeth Peyton, Firelei Baez, Amy Sherald, Hiroyuki Hamada, and others. For the first time, we were able to host individuals based far from NYC, like painter Merlin James in Glasgow, Scotland, and sculptor Alison Wilding in London, England. We were also fortunate to enjoy a conversation between Karen Wilkin and the late Wayne Thiebaud, as well as panels on several of our Gallery exhibitions.

We began the Fall 2020 season in the Gallery with an exhibition of drawings by the late William Bailey, which had opened just before the NYC lockdown. It meant a great deal to us to extend this show, which had been curated by the artist himself, and be able to pay him proper homage. A rotation of postponed MFA and Certificate exhibitions from the previous year closed out 2020, and Spring 2021 welcomed a works-on-paper show by David Humphrey and Medrie MacPhee, and an exhibition of monumental abstract paintings by Rebecca Purdum.

Two major leadership roles have been created as we look to ensure the stability of this great institution for generations to come. Kaitlin McDonough and Heather Ewing stepped into roles as Associate Deans of Academic and Administrative Affairs to complete a pyramid of guidance for the School as we lay the strategic foundations to secure our future.

We are excited for what is to come. The School’s success in navigating these challenging times is due in no small part to your enthusiasm and generosity. Our deepest gratitude to all of you for your commitment to the School in such uncertain times.

Graham Nickson

We are thrilled to have students participating in real time from Australia, South Africa, Egypt, Mexico, the UK, and all across the United States

Opposite: Summer 2022 Full-Figure Sculpture Marathon – IN-PERSON - with Brandi Jancso
In-person classes resumed after a fully remote 5+ months.

NYSS doubled its offerings, creating virtual-format equivalents of in-person classes and providing never-before-seen access to the School’s unique pedagogy in real-time throughout the world. NYSS developed trainings and tutorials for faculty and students to facilitate engagement with virtual formats.

NYSS expanded its efforts to engage with its community with the weekly Stay Connected campaign, Instagram Live Features, with tips for artists and studio visits; and special releases of archived Evening Lectures from the School’s half-century of programming.

NYSS prioritized its staff, with all retaining their jobs at full pay.

NYSS took advantage of the period of closure to work on the facilities: Floors were refurbished in the Student Gallery and the second-floor hallway. For health and safety, MERV-13 filters, touchless faucets and soap dispensers, and plexiglass protection were installed, and room occupancies were established.

NYSS hosted a rotating series of 2020 graduates’ Thesis Exhibitions, postponed by the pandemic, in the Main Gallery.

New (5 day) Intersession Marathons launched.

The Small Business Administration greenlit the School’s application for an Economic Injury Disaster Loan (EIDL), eventually approving $2,000,000 for NYSS.

The $230,000 PPP loan NYSS secured in 2020 was forgiven in its entirety.

NYSS undertook a pay equity analysis and compensation survey, raising salaries and revising job titles as part of efforts to foster an equitable, supportive, and inclusive work environment.

A Disaster Plan for NYSS was drafted and additional facilities upgrades undertaken: Main Gallery floors were refurbished and walls skimcoated, and a new humidity monitoring system installed. Windows in the Development and Fireplace Studios were replaced, and a new banner installed on 8th Street.

NYSS launched the new full-time Virtual Certificate Program.

NYSS successfully secured an Absolute Charter from the Board of Regents of the New York State Department of Education, replacing the provisional charter under which the School had awarded MFAs since 2008.
The introduction of virtual programming, which began as an emergency response to the NYC lockdown at the start of the pandemic in 2020, has become a vital and permanent part of NYSS academic and public programs. Marathons, courses, lectures, and model sessions are now all available as in-person or virtual experiences. Adapting critical components of the School’s unique offerings to virtual formats enabled the School to reach new students and created unforeseen opportunities to expand full-time courses of study.

In September 2021, the School launched a full-time Virtual Certificate Program with a cohort of nine students working in their respective studios from South Africa to California. Additional students have joined in every semester since, as the program grows in size and depth. In order to maintain the quality of the experience, intensive personal engagement, and low student-teacher ratio that characterizes the NYSS program, each virtual cohort will be capped at 20 students.

NYSS is committed to preserving the direct, real-time transmission of artistic learning foundational to the School’s philosophy. To ensure that the virtual experience parallels the traditional on-site one as completely as possible, the key features of artists learning from dedicated Instructors, an emphasis on the practice of drawing as foundational to all work, and the importance of perception are woven throughout the curriculum and course requirements.

Logistically, Virtual Certificate students are encouraged to travel to NYC for at least one in-person Marathon during their course of study, and all Certificate students are welcomed to enroll in in-person or virtual programs, or to switch between in-person and virtual semester by semester, during the course of their study.

The School has also begun offering classes at hours more conducive to those in other time zones, such as Jonathan Harkham’s Late Night Painting, a virtual course that runs from 7pm to 10pm Pacific Standard Time (10pm to 1am ET).

The Virtual Certificate Program, born out of a creative emergency response, has opened exciting new doors. It is greatly increasing the accessibility of the School’s program, especially for students for whom New York City was out of reach.
EXHIBITIONS AT NYSS

Every exhibition at NYSS is now also accessible online at [http://www.artsy.net/partner/new-york-studio-school](http://www.artsy.net/partner/new-york-studio-school).

For the first time, the Alumni Exhibitions of 2020 and 2021 were held virtually—offering many more alums the opportunity to participate and exhibit on a prominent platform.

In addition to the MFA and Certificate shows, the School hosted:

**WILLIAM BAILEY: DRAWINGS**
*August 31 – September 27, 2020*

Originally scheduled for Spring 2020, this very special exhibition was curated by the artist and featured works spanning more than five decades. It became a memorial tribute, as Bailey died at age 89 on April 13, 2020.

**INNER WORKINGS: WORKS ON PAPER BY DAVID HUMPHREY AND MEDRIE MACPHEE**
*January 25 – February 28, 2021*

Curated by Karen Wilkin, this exhibition placed two seemingly unconnected artists in conversation, with illuminating results.

**REBECCA PURDUM: BREATHING PAINTING**
*March 8 – April 18, 2021*

This exhibition featured eight works from 1987 to the present, including two monumental triptychs, celebrating touch, mark-making, and materiality.

—Rebecca Purdum
MFA THESIS & CERTIFICATE COMPLETION EXHIBITIONS

2020
October 6 – December 13, 2020

The 2020 MFA and Certificate graduates showed great resilience and flexibility when their final semesters were interrupted by the pandemic. Instead of canceling the in-person graduate exhibitions, NYSS postponed the shows until Fall 2020 when NYSS safely reopened its doors. The graduates were given two-person exhibitions in our Main Gallery, as well as virtual exhibitions on Artsy.

2021
April 22 – June 7, 2021

The safety and success of our 2020 model served our 2021 classes as well, with two-person exhibitions, on-site and online.
The John McEnroe Library is an invaluable resource for students, faculty, staff, visiting lecturers, and others. In 2021, thanks to a generous grant from the Gladys Krieble Delmas Foundation, librarian Lauren Allshouse was able to embark on the digitization of the School’s historic collection of 10,000+ 35mm slides—a little-known repository of images amassed by NYSS’ art history and studio art faculty since the founding of the School in 1964.

With the Delmas Foundation funding, NYSS was able to procure the necessary infrastructure—including an advanced batch scanner, software for digital image editing, and a database management tool—and offer a paid summer internship to Saoma Ozoria, an honor-roll student from Uncommon Charter High School, a free public high school in Brooklyn. Ozoria processed more than 700 images during her internship, and Allshouse, supported by tuition remission students, has continued the work in the months since. The images are now available for institutional use on Artstor. They offer a wonderful window into the storied history of teaching at New York Studio School and serve as a unique resource for instructors and researchers today.

THE JOHN McENROE LIBRARY: DIGITIZING NEW YORK STUDIO SCHOOL HISTORY

From June 9 to July 11, 2021, the Gallery hosted a special MFA Thesis show in memory of student Mimi Kwon, who passed away unexpectedly on April 3, 2021. She was awarded her MFA degree posthumously in May 2021. The exhibition, curated by her professors and mentors Jilaine Jones, Graham Nickson, and Karen Wilkin, offered the School community the opportunity to celebrate the life and work of this wonderful, vibrant, kind, loving, and thoughtful human we were fortunate to know.

MIMI, MI JUNG KWON

February 20, 1978 – April 3, 2021

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For more than half a century the School’s renowned Evening Lecture Series, free and open to all, has been a unique force in the cultural landscape of New York City. Since the onset of the pandemic, the Series has been held virtually, via Zoom and YouTube, making the program accessible in real time for the first time to viewers beyond New York. Over the course of the year, the School's Librarian, Lauren Allshouse, uploaded not only the most recent lectures, but also many newly digitized highlights from the School's rich archive of lectures from years past. The School is honored and grateful for support from the National Endowment for the Arts, the New York City Department of Cultural Affairs in partnership with the City Council, the Robert Lehman Foundation, the Joan Hohlt and J. Roger Wich Foundation, and many individual contributors.

**BY YEAR**

**2020**

**FIRELEI BÁEZ: ON HER WORK**
*September 29, 2020*

Artist Firelei Baez launched the Fall 2020 series discussing her practice, which marries diasporic historical imagery with “change-making creatures” that prompt the viewer to imagine empowered alternative narratives.

**A CONVERSATION ABOUT “JACOB LAWRENCE: THE AMERICAN STRUGGLE” BETWEEN RANDALL GRIFFEY AND SYLVIA YOUNT**
*September 30, 2020*

Met curators Randall Griffey and Sylvia Yount reflected on their acclaimed traveling exhibition, Jacob Lawrence: The American Struggle.

**SEPH RODNEY: WHY THE ART MUSEUM WANTS TO GET TO KNOW YOU**
*October 6, 2020*

Seph Rodney, a senior writer and editor for Hyperallergic and author of the book The Personalization of the Museum Visit, examined ways that visitors have helped to restructure many art institutions’ approach to curation and programming.

**ALISA LAGAMMA ON “SAHEL: ART AND EMPIRES ON THE SHORES OF THE SAHARA”**
*October 7, 2020*

Alisa LaGamma shared insights into her Met exhibition, Sahel: Art and Empires on the Shores of the Sahara.

**OF THE EARTH: A CONVERSATION WITH STANLEY LEWIS, RUTH MILLER AND JOHN YAU ON THE WORK OF WILLIAM BAILEY (IN MEMORIAM)**
*October 13, 2020*

Artists Ruth Miller and Stanley Lewis joined poet and art critic John Yau to commemorate the mastery and magic of Bailey’s oeuvre, in connection with the NYSS exhibition.

**INNOVATION AND TRADITION: EXPLORING THE ROLES OF PAINTERS AND PATRONS IN THE BAY OF NAPLES**
*October 14, 2020*

Sarah Lepinski, Associate Curator in the Department of Greek and Roman Art at The Met, shared recent research on patronage and artistic practices in ancient Naples.

**SHARI MENDELSON: MUSING ON MUSES**
*October 20, 2020*

Brooklyn-based artist Shari Mendelson explored the use of historic artifacts and relics in her work.

**BRINDA KUMAR ON “GERHARD RICHTER: PAINTING AFTER ALL”**
*October 21, 2020*

Brinda Kumar, co-curator of the recent exhibition Gerhard Richter: Painting After All at The Met Breuer, reflected on Gerhard’s life and practice.

**HEIDI HAHN: THE BODY IS A TEMPORARY FEELING**
*November 10, 2020*

Known for her large-scale paintings of female figures, artist Heidi Hahn discussed her practice.

**A PAINTER EMERGES: THE QUEST FOR CZAPSKI**
*November 11, 2020*

Eric Karpeles, author of Paintings in Proust and Almost Nothing: The 20th Century Art and Life of Józef Czapski, shared insights into this enigmatic artist’s history.

**HIROYUKI HAMADA: ON HIS WORK**
*November 17, 2020*

New York-based abstract artist and sculptor Hiroyuki Hamada offered a window into his methodology.
“JEAN-FRANÇOIS MILLET: THE SEEDS OF MODERNISM”: AIMÉE BROWN PRICE AND SIMON KELLY IN CONVERSATION
November 18, 2020
Simon Kelly, curator of the 2019 exhibition Jean-François Millet: Sowing the Seeds of Modern Art at the Van Gogh Museum in Amsterdam, and art historian Aimée Brown Price analyzed Millet’s enduring influence on generations of modern artists.

ON PAINTING: MERLIN JAMES AND DAVID COHEN IN CONVERSATION
December 1, 2020
Painter Merlin James spoke with critic David Cohen about his upcoming show River at Sikkema, Jenkins & Co.

ALWAYS BELIEVED THE GOOD: A CONVERSATION BETWEEN ARTIST JIM CONDRON AND PAINTER AMY SHERALD
December 2, 2020
Painter Amy Sherald fielded questions from fellow artist and friend Jim Condron, offering listeners a glimpse into the mechanics of her monumental portraits—how she chose her models, what painting Michelle Obama’s likeness required of her—and more.

DEREK FORDJOUR AND JESSICA BELL BROWN IN CONVERSATION
February 9, 2021
Artist Derek Fordjour conversed with Jessica Bell Brown, Associate Curator for Contemporary Art at the Baltimore Museum of Art, about his work.

MERNET LARSEN: RECENT WORK
February 10, 2021
Following a sixty-year survey of her work at the Tampa Museum of Art, artist Mernet Larsen shared her approach to art making.

DAVID HUMPHREY AND MEDRIE MACPHEE IN CONVERSATION WITH CURATOR KAREN WILKIN
February 16, 2021
In connection with the NYSS exhibition Inner Workings: Works on Paper, curator Karen Wilkin moderated a discussion with artists David Humphrey and Medrie MacPhee.

SYTELANA ALPERS IN CONVERSATION WITH JOSHUA CHUANG ON “WALKER EVANS: STARTING FROM SCRATCH”
February 17, 2021
Svetlana Alpers fielded questions from Joshua Chuang, senior curator of photography at the New York Public Library, on her new book.

SANYA KANTAROVSKY: ANNUS HORRIBILIS
February 23, 2021
New York-based artist Sanya Kantarovsky spoke about his recent large-scale paintings.

LOWERY STOKES SIMS: “WHOSE ART HISTORY IS IT? SOME THOUGHTS ON ROBERT COLESSCOTT”
February 24, 2021
Lowery Stokes Sims, co-curator of the exhibition Art and Race Matters: The Career of Robert Colescott, provided a fascinating, fresh look at Colescott’s work.

FIGS ON THE TABLE: ARTIST SUSAN JANE WALP IN CONVERSATION WITH ELEANOR RAY
March 2, 2021
Fellow painters and NYSS alumni Eleanor Ray and Susan Jane Walp revisited Walp’s still lifes, as well as several of her more personal, dream-based works on paper.
ERIC GIBSON: “OFF KILTER – WHY IS SCULPTURE SO OFTEN DISPLAYED BADLY?”  
March 3, 2021  
Eric Gibson, an art critic and editor at The Wall Street Journal, presented what could be considered an essential primer on how to display sculpture.

JILAINE JONES ON HER WORK  
March 9, 2021  
Sculptor and NYSS faculty member Jilaine Jones described her nearly 40 years of groundbreaking design practice.

SUSAN GRACE GALASSI ON GOYA’S CULMINATING YEARS IN BORDEAUX, 1824-28  
March 17, 2021  
Susan Grace Galassi, curator emerita at The Frick Collection, provided a scholarly account of Goya’s last years.

REBECCA PURDUM AND ROBERT STORR IN CONVERSATION  
March 23, 2021  
In conjunction with her NYSS exhibition Breathing Painting, Rebecca Purdum fielded questions from artist, curator, and critic Robert Storr.

WILLIAM AGEE, CHRISTINA BROPHY, ELIZABETH BROUN AND LOIS DODD ON ALBERT PINKHAM RYDER AND A CENTURY OF AMERICAN ART  
March 24, 2021  
In connection with A Wild Note of Longing: Albert Pinkham Ryder and a Century of American Art at the New Bedford Whaling Museum, this panel of distinguished guests reflected on Ryder’s life and influence.

KIANJA STROBERT ON HER WORK  
April 6, 2021  
Hudson, NY-based painter Kianja Strobert discussed her texturally rich, multi-media abstract work.

AIMEE NG: CONSTABLE SKETCHES  
April 7, 2021  
Aimee Ng, a curator at the Frick Collection and co-author of the book Constable’s White Horse, delved into a secret and little understood part of Constable’s process: his monumental “sketch” paintings.

CLIFFORD ROSS: PROVOCATIONS AND INSPIRATIONS  
April 13, 2021  
Citing such diverse influences as Werner Herzog and David Friedrich, multi-media artist Clifford Ross shared some of the art that “blew his socks off.”

GLORIA GROOM ON CEZANNE: BECOMING AND BEING  
April 14, 2021  
Gloria Groom, Chair of European Painting and Sculpture and the David and Mary Winton Green Curator at The Art Institute of Chicago, gave an illuminating talk on the making of her upcoming retrospective on Cezanne.

"Combination I," 2011 by artist and faculty member Jilaine Jones
After taking her first Marathon with Dean Nickson, Anne Delaney quickly understood New York Studio School as a place where dedicated faculty honor the shared creative mythology generated by master artists across millennia. “I like thinking about how the history of the New York artistic community finds a center here,” Delaney shared. “When you study plastic space, you’re dealing with not only the physical image, but also its place within an artistic precedent—everything is a part of the art historical record, and all visual cultures take that on by approaching it in different ways. The School gives you the tools to take these lessons in and use them to decode the visual world around us.”

When in-person classes were shut down by the onset of the pandemic, Delaney generously stepped up her commitment to NYSS—inspired by the School’s agile, rapid transition to virtual programming and the creative roadmap that the School developed in 2020 to chart a successful path forward during these challenging times. She praised how the incorporation of online learning as part of the core curriculum offerings has greatly increased the School’s accessibility to artists across the United States and abroad and brought a renewed energy to the School’s teaching philosophy: “Bringing in global voices and new perspectives shapes the language of art-making for everyone. For me, the School is a trusted home for artists.”

Delaney has taken six virtual classes over the last two years. She has found new community and been able to share her love of the School with friends far from New York City. “Even with [virtual learning], you know that there’s a community of artists that are working as hard and with as much effort and determination as you do,” Delaney explained. “There’s a certain unconscious folding bringing us together, even during the loneliest times. For me, the School is a trusted home to take all these lessons in.”

“The School gives you the tools to take these lessons in and use them to decode the visual world around us.”

— Anne Delaney
“The Hohenberg travel award allowed me a month of the freedom an artist craves: time to simply look with the quietness of mind and internal space to welcome the effect of beautiful and astounding things.”

—Bee Chessman, 2020 Hohenberg Travel award grantee

The Hohenberg Travel Award, generously underwritten by the Hohenberg Foundation, is given annually to a full-time MFA or Certificate student who has studied at the School for a minimum of four semesters. The student receives a stipend to travel and work in Europe, following a program and itinerary that they devise, allowing them to experience first-hand the rich historical landscape that laid the foundations for the intensive studio practices championed by the School today.

Each awardee is given an exhibition at the School in the months following their travels and is expected to present an illustrated talk to the NYSS community on their experience.

2020 RECIPIENT: BEE CHESSMAN

Bee Chessman traveled to Italy and Spain in the Fall of 2021 to study the foundational practices of artists such as Giotto, Goya, and Velasquez. During her week in Italy, Chessman was able to see works by Tintoretto in Scuola San Rocco and the Carpaccios in the Scuola Dalmata in Venice while they were under restoration. She ended her time in Italy in Florence, where she studied Michelangelo’s sculptures and the luminous, 15th-century works of Fra Angelico. In Madrid, she spent days at the Prado Museum, making sketches directly from Velasquez’s The Spinners and Titian’s Adam and Eve, among others.

The Hohenberg Award opened the door to a wealth of visual knowledge carried across generations, enabling Chessman to bolster and deepen her artmaking practice. In building a catalog of work that ranged from studies of Old Master pictures to scenes of everyday life, she drew on her personal biography and her interest in religious history as well. Reflecting on her experiences abroad, Chessman highlighted the transformative experience of a November “spent in wandering, seeing, and drawing, punctuated by treasure-hunt days to reach paintings sequestered in the small towns where they were originally made and have remained.”

SUPPORTER SPOTLIGHT:
HOHENBERG TRAVEL AWARD

Opposite: Bee Chessman sketching the frescoes of Giotto in the Arena Chapel in Padua, Italy, November 2021.
The LCU Fund for Women’s Education focuses their giving on a critical area that often receives too little attention: housing. In a city as prohibitively expensive as New York, affordable accommodations for artists are hard to come by. The School has long prioritized financial accessibility as one of the core pillars of a successful arts education and is incredibly grateful to the LCU Fund for its continued support.

The LCU Housing Grant is awarded to female MFA students based on need. In 2020-2021, it was awarded to nine recipients. The economic uncertainty sparked by the COVID-19 pandemic endangered the education of many; however, the LCU Housing Grant ensured that those nine women could continue their studies.

**SUPPORTER SPOTLIGHT:**
**LCU FUND FOR WOMEN’S EDUCATION HOUSING AWARDS**

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**2020-21 Recipients:**
- Alina Ananyeva
- Grace Carney
- Charlotte Healey
- Avery Johnson
- Erica Newton
- Paula Querido
- Julia Wess
- Lenore Wolf
- Yiting Zhao

Yiting Zhao, “Self Portrait,” 2021, oil on canvas, 72 x 38 inches

Paula Querido, “self-portrait with lipstick in erica’s studio”, 2021, oil on canvas, 28 x 26 inches

Erica Newton, “Wetlands (Water Purifier)”, 2021, oil on acrylic ground, 30 x 40 inches
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HONORING OUR DONORS

The New York Studio School is committed to giving aspiring artists an education to last a lifetime. Within the walls of its historic campus, the original home of the Whitney Museum of American Art, artists have been making art for over a century. Join us today. Every contribution to the NYSS is important in helping realize the dreams of our students.

The School presents an extraordinary program on limited means and remains ever grateful to a broader public who applaud our mission to give a significant education to talented, aspiring artists. We hope that you will partner with us in this important work.

INDIVIDUAL GIVING

Support from Trustees, friends and alumni is vital to the continued success of the New York Studio School. These contributions support the School in advancing our core mission—that an NYSS art education is a preamble to a lifetime’s engagement in drawing, painting or sculpture. Donations to the School’s general operating fund, scholarship funds, endowment, public programs, capital repairs, travel grants and special initiatives are essential to the sustainability and growth of the institution.

FOUNDATIONS

Support from Foundations is vital to the continuation and evolution of the New York Studio School. Foundations provide crucial funding for many of our most significant projects and programming. Examples include our renowned Evening Lecture Series, public exhibition program, restoration work throughout our National Historic Landmark building, and digitization of the Evening Lecture Series.

PLANNED GIFTS

Planned giving allows you to provide generous support to the New York Studio School while leaving a lasting legacy. Estate giving can take many forms and offer a variety of tax incentives for both donors and their heirs.

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W: NYSS.ORG/SUPPORT/DONATE

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WE ARE DEEPLY GRATEFUL FOR YOUR SUPPORT AND WISH TO THANK THE FOLLOWING DONORS WHO MADE CONTRIBUTIONS BETWEEN SEPTEMBER 1, 2020 AND AUGUST 31, 2021.

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