

# asca newsletter

## american society of contemporary artists

NUMBER 27

SUMMER 2007

### JOSEPH V. LUBRANO



The American Society of Contemporary Artists mourns the loss of two previous ASCA Presidents and simultaneously celebrates their respective contributions to the art community. Joseph V. Lubrano served as president from 1994 to 2005—the longest term in ASCA history. He continued to publish the ASCA Newsletter and had delayed the completion of this issue in order to

add a memorial article on Roy Moyer, not knowing that they would be side by side.

Joe was the son of Italian immigrants who came to the United States in the early 1900s. Born in Brooklyn, New York in 1914, his talent as an artist was nurtured in his teenage years at the Leonardo da Vinci Art School in Manhattan. He later continued his art education at the North American School of Drawing, the Federal School of Commercial Design, Cooper Union, and the Brooklyn Museum. He became a master of pure transparent watercolor and remained committed to that medium for the rest of his life.

His professional work as an accomplished watercolor artist dates from the late 1930s. Fifteen of his watercolors from this period are included in the Index of American Design, a permanent collection in the National Gallery of Art, Washington D.C. His renderings of American textiles for the Index laid the foundation for his realistic style and fine attention to detail, which continued to characterize his future work. He was stationed in Hawaii during World War II and exhibited original watercolors of Hawaiian scenes at the Honolulu Academy of Art in 1945.

After the war he had a successful career as an advertising artist and art director. He ran his own business, *Lubrano Advertising*, in upper Manhattan from the 1950s to the 1970s, and he returned to full time painting in 1980. His previous training in fine art and his commercial experience in graphics design influenced his treatment of genre scenes from Brooklyn and the Bronx. He brought

*Continued on page 2*

### ROY MOYER



ASCA grieves the loss of Roy Moyer, who served as its President from 1985 to 1987. Roy was well known as a painter, curator, and arts administrator. He was a frequent contributor to the ASCA Newsletter and wrote penetrating commentaries that satirized current trends in the art world. He will be greatly missed.

Born in Allentown, Pennsylvania in 1921, Roy was trained as an art historian and concert pianist. Although his education was interrupted by military service in Italy during World War II, he returned to Columbia University to earn a master's degree in English literature and credits toward a Ph.D. in art history. Self-taught as a painter since 1939, Roy had his first one-man show of abstract expressionist paintings in Salonica, Greece in 1949. His exhibit had a strong influence on young Greek painters who had been cut off from contemporary art movements because of the war.

Roy lectured on the history of art at the University of Toronto in the mid-1950s and soon became active in the organization of traveling exhibitions for the American Federation of Arts (AFA). He served as director of the AFA from 1963 to 1971 during which time he initiated a program of art films for museums, a program of home crafts and furniture designs in Appalachia, and a winter program for painters, sculptors and writers in Provincetown. In 1972 he became the chief of art and design for Unicef until his retirement in 1986.

As an artist Roy was best known for his landscapes, still lifes and genre paintings. His work was exhibited, for example, at the Whitney Museum of American Art, the Colorado Springs Fine Arts Center, Midtown Galleries, and the Akron Art Museum. The Smithsonian American Art Museum, Brandeis University, the Sara Roby Foundation and other art institutions have Roy's work in their collections. He won the first prize for painting at the Butler Institute of American Art in 1973, and the Emil and

*Continued on page 2*

Joseph V. Lubrano, continued from page 1

a meticulous sense of authenticity to his watercolor paintings, bringing everyday scenes to life. In 1996 and 1997 he received the Artist Showcase Award at the Manhattan Arts International Competition.

Those who came to his memorial services in New York over the memorial day weekend enjoyed his Art Scrapbook with clippings from some of the many exhibits of his work. Over the past twenty-five years, for example, his paintings were shown in solo or group exhibits at the Lynn Kottler Galleries, the Onyx Gallery, Lever House, and the Salmagundi Club. He actively promoted the public appreciation of art through his exhibits in local communities, most notably at Vladeck Hall in the Amalgamated Housing Cooperatives, and also in such places as the Greenburgh Public Library and the Frances Schervier Home and Hospital.

Fellow artists praised his leadership of the Brooklyn Watercolor Society, where he served as president from 1989 to 1995, and his many years at the helm of ASCA. It was said repeatedly that he brought out the best in people and in that way made ASCA itself a better organization. He increased the involvement of members in the many activities necessary to further the development of ASCA—the exploration of new sites to increase the number and quality of exhibits, the search for funding through donations and grants, the recognition of talent among art students in high schools and colleges, and the recruitment of young professional artists into ASCA membership.

He proposed the creation of the ASCA Newsletter and worked hard to make it a success. He especially valued his ASCA friends and the many phone calls he continued to receive from them after moving to Virginia in 2005. The words most often spoken at his memorial services were that he would be remembered with great love and respect. His compassion, humorous wit, and gentle spirit deeply touched all who knew him.

Linda L. Lubrano

Roy Moyer, continued from page 1

Dines Carlsen Award from the National Academy of Design in 1977.

He continued to pursue his interest in writing, especially evident in his witty editorials for *ARTspeak* magazine and elsewhere. Roy co-authored and edited *Dogañay* (Hudson Hills Press, 1986). He also collaborated with renowned art psychologist Rudolf Arnheim on scripts for the film series *Earth, Air, Fire & Water*.

Virginia M. Mecklenburg, senior curator at the Smithsonian, said “His sensitivity as an artist made him an excellent curator.” In a letter of condolence to Roy’s longtime partner, Karl Lunde, Joe Lubrano wrote “I am deeply sorry about the loss of your companion. He was an honorable man, and we at ASCA will miss him dearly.”

Linda L. Lubrano with thanks to  
Harriet FeBland and Karl Lunde

## EMILY MEHLING



ASCA lost another of its members, Emily Mehling, who passed away in June. Emily joined the American Society of Contemporary Artists in 1998. She was best known for her sculpture, where she used a variety of media—

most often wood (such as maple, walnut, willow, rosewood, cherry, or cedar) as well as marble, bronze and glass, and for her paintings in acrylic. Her death at age 64 is a sad loss to the art community.

Emily studied sculpture under Philip Pavia at the Parsons School of Design. She studied painting at Ohio Wesleyan University, where she also did graduate work in English literature. She had a fifteen-year career in the field of medical publishing production and design, after teaching in New York City schools for a few years. By the late 1990s and early 2000s she was exhibiting her work at the Salmagundi Club, in solo shows at the Rosenhouse Gallery and the New Century Artists Gallery, and in juried exhibitions by the Contemporary Artists Guild and The Pen and Brush, Inc. She received the Harriet W. Fishmuth Award at a National Arts Club exhibit in 2001.

In addition to her participation in ASCA shows, Emily was very active in the National Association of Women Artists (N.A.W.A.). In the above photo, taken when she was president of N.A.W.A. in 2004, she proudly introduced 217 pieces of art by women working in a wide range of media. Her own piece in the show was an India ink and gilded newspaper collage, demonstrating once again the diversity of her style and talent.

Linda L. Lubrano

Photo by Elisabeth Robert, *The Villager*, March 2004

## IN MEMORIAM

Donations to ASCA in the memory of

**Roy Moyer**  
**Joseph V. Lubrano**  
and  
**Emily Mehling**

may be sent to  
Jessica Iwamoto

301 East 75th Street, Apt. 20B  
New York, New York 10021



ROY MOYER, *untitled still life*, acrylic



EMILY MEHLING, *"Liza,"* acrylic with gold leaf



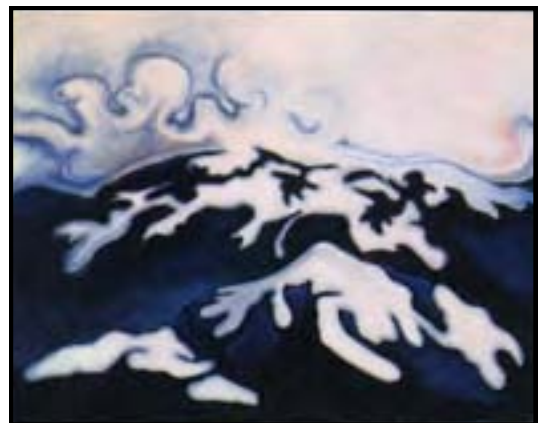
EMILY MEHLING, *"Grand Merci,"* maple sculpture



JOSEPH V. LUBRANO, *"Cement Plant,"* watercolor



JOSEPH V. LUBRANO, *"Garden Ensemble,"* watercolor



ROY MOYER, *untitled landscape*, oil

## IMPRESSIONIST PAINTERS THEY DID IT THEIR WAY— I DO IT MY WAY WHICH WAY IS YOURS?

by Estelle Levy

When I was very young and enrolled in Sociology class I learned something that stayed with me forever. The professor was quite elderly. I truly regret I do not recall her name. The mix of very young with elderly was indeed most valuable. She was able to share memories and experiences she recalled from the time when she was even younger than we students were. She made the linking of stories from so many generations absorbing and memorable.

The subject was groups. She talked briefly about the dyad and went on to what she labeled as the *adolescent American peer group*. She described the lack of maturity in our country. She talked about how people were selected for key responsibilities whether it was political or not. She asked us to assess and observe who was given what to do. By getting us to delve, think, observe and absorb, she led us to recognize people were given jobs, selected to fulfill serious responsibilities because of friendship rather than ability. The most qualified and most effective were overlooked. The jobs and the serious responsibilities went to friends. The self-interest was evident. The political antics extent in our country today confirms this 'buddy system' which adolescent kids always engage in. Pick my friend is the adolescent value natural during adolescence. However, appoint my adult friend is the negative carry over. This was my Professor's way of getting us to understand the concept of the *adolescent American peer group*.

She enlightened us further with her discussion of the intrinsic group. When she was a young girl, she was exposed to many people with whom her parents were involved. Among them were Impressionist Painters. She vividly described the extent of the rejection their work received while they explored this new fangled art that became known as Impressionist Painting. We all know that art and artist are inseparable. Thus she described to us the extent to which the painters themselves were rejected and isolated. As we all know, these painters were rejected by the mainstream art world for a considerable time. Yet the depth and extent of the rejection did not stop their new creative explorations. The question we had then was how they managed to pursue their new-found visions in the face of such extensive rejection.

The answer now is simple. Impressionist Painters became a group. The group validated one another's sanity in the face of extensive rejection. It is this support and validation that enabled the Impressionist Painters to pursue their art quest in defiance of the art establishment and to have their art shown and slowly

accepted over time. She referred to this style of supportiveness as *the intrinsic group*.

Each of us pursues our art quest in myriad ways. Some of us search as individuals; some of us join one or more groups; some of us do both. The question we all have to deal with consciously is: *Do I as an individual want to pursue my art quest on my own, or do I want to seek it via the self-involved adolescent peer group, or do I want to engage in an intrinsic group?* Actions define intent. We all know the adage: talk is cheap. To use or misuse another, to hold oneself up by undermining or usurping another is to engage in the *adolescent peer group* style of functioning. To engage in the *intrinsic group value*, one chooses to do no harm and to engage within a group in a supportive, positive manner.

## SID ZIMMERMAN AND THE USE OF COLOR

Zimmerman's paintings are concerned primarily with the use of color to define space and movement. He begins without any set idea and randomly distributes various colors. As he continues to work, the colors tend to cluster in groups and over time suggest some sort of structure. At this point, he begins to develop the pictorial design, using every effort to retain the spontaneity of his initial impulses or gestures as much as possible. Although he uses critical judgment in developing his paintings, his goal is to allow, indeed, to aid the organization of color, space, and form to come up out of the painting itself and thereby have the maximum emotional effect possible. The process is long, and nurturing, one in which the painting is coddled and pampered, and always in command.

Despite their origin in the gestural abstractions of the fifties, Zimmerman's paintings connect, in his mind, with the colorist tradition of West European art. He thinks of his current work as using the broken color and brushwork of the Impressionists and color intensities of the Fauves, for example. But, because he manipulates shifting tonalities of color to create the sense of spatial recession, he also thinks of his work as related to 16th to 18th century painting.

Sid Zimmerman has exhibited his paintings in group and solo shows in Mexico City, Paris, and New York. An alumnus of the Art Students League, the Brooklyn Museum School of Art, and Escuela de Pintura y Escultura in Mexico City, Zimmerman has a considerable number of works in private collections. He is a former member of the Board of New York Artists Equity, a former Vice President of the American Society of Contemporary Artists, and a recipient of two awards for painting.

*Adapted by Joseph V. Lubrano from Sid Zimmerman's description of his work. See an example of Sid's paintings in the ASCA Art Gallery, page 7.*

## AT 90 HORTENSE KASSOY REMAINS AN INSPIRATION TO ALL

### HER LIFE AS AN ARTIST

by Bernard Kassoy

In celebration of her 90th birthday, the Art Department of Lehman College in Bronx, New York hosted an exhibition of the work that artist Hortense Kassoy created at Lehman. The exhibition in the Ground Floor Gallery in the Art Building opened with a reception on Wednesday, February 14, 2007, and ran through March 15, 2007.

Hortense Blumenkranz Kassoy, better known as Honey, attended Pratt Institute and graduated from Teachers College of Columbia University with Bachelor's and Master's degrees in art education. She studied sculpture with Chiam Gross, Sahl Swarz and Oronzio Maldarelli, and printmaking with Arun Bose. Known mainly as a sculptor, Kassoy is also an excellent watercolorist.

Honey's work has been shown in solo and group exhibits from the 1940s to the present day. Among her many awards is a scholarship to Parsons' Paris branch; First Prize in Watercolor on Painter's Day at the New York World's Fair; eight sculpture awards from the American Society of Contemporary Artists; and six fellowships to the Virginia Center for Creative Arts. Her art work is in private and public collections in the United States and Europe.

Honey has been an active member of ASCA for many years. She served as Associate President from 1987 to 1989, and as Vice President from 1989 to 1994 and 1999 to 2003. In 1983 both of us were delegates representing the United States at the Conference of the International Association of Art in Finland. She has also been active in the Bronx Council on the Arts, the Contemporary Artists Guild, the Federation of Modern Painters and Sculptors, and New York Artists Equity.

After retiring from the teaching of art in New York City high schools, Honey started working in the studios at Lehman in 1983 through their Senior Citizen Program and continued there until 2005. She started in printmaking at Lehman, first in lithography, and then produced more than 30 silkscreens and many monoprints. The works on view at the Lehman exhibition included lithographs, monoprints, silkscreens, life drawings, and several sculptures. While active at Lehman, she also worked in ceramic, plaster and stone sculpture, and often attended open life drawing sessions.

The exhibition featured works that Honey completed at Lehman between 1983 and 2005, but these represented only a portion of her work in this period. She continued to carve at her studios in the Bronx and upstate New York during the same years, and she completed more than 20 sculptures in wood, her primary medium, and many watercolors and monoprints.

Although she stopped working at Lehman in 2005, Honey continues to be creative in her Bronx and upstate studios. With two sculptures currently in progress, Honey Kassoy keeps going . . . , and going . . . , and going . . .

*Top Sculpture (left column): "Cocobolo Woman," in cocobolo wood  
Bottom Sculpture (left column): "Odetto," in black walnut*

*The following guests made donations to "Friends of ASCA" in honor of Honey Kassoy's 90th birthday: Judy & Richard Bailey, Rudy & Pearl Bernstein, Bert & Anne Brooks, Harriet FeBland, Andrew & Kami Kassoy, Giovanna & Howard LaMarca, Leila & Bernard Olshan, and Miriam & Alfred Weiss.*



# FLORINE STETTHEIMER

by Hedy O'Beil

*In previous Newsletters we saw how Florine Stettheimer's art reflected her personal style and family life. In this final installment we see her experiences as an artist after her father left his wife and young children on their own.*

Because they could live more economically in Europe, Florine's mother Rosetta decided to move the family overseas. Germany was their home base for many years. The Stettheimers traveled to Italy and France where Florine could study painting, visit museums and look at great architecture. In 1914, when she was 43, they returned to America. She continued her art training for four years at the Art Students League. She never visited Europe again, preferring the vitality and energy of New York. The city became the subject of her paintings and her playground.

In the 1920s the era of the flapper was in full swing. Liberated women bobbed their hair, wore cloche hats, long-waisted dresses and silver studded buckles on hi-heeled pumps. In 1918, with President Woodrow Wilson's support, women won the right to vote. They celebrated their new independence with exuberant dances such as the Bunny Hug, the Charleston and the Lindy Hop. The "Stetties," as they were called by their friends, were Feminists. Three of them never married, nor did they wish to have children. The exception was their elder sister Stella who did marry and had a son.

In 1926 they moved to the Beaux Arts building, Alwyn Court on West 58<sup>th</sup> Street. There Rosetta and her three daughters indulged themselves in the pleasures of life. Florine, who had her own studio, decorated it with cellophane curtains and large paper flowers. Pink, red and dazzling white were everywhere along with lace, white furniture and lots of gilt.

The Depression, the catastrophic horrors of The First and Second World Wars, seemed to pass her by as if world tragedies were happening elsewhere on another planet. Unaffected by the traumas of the time, the Stetties continued to plan parties, teas, soirees, picnics and trips inviting their friends to participate in the ongoing fun and games of their social life.

Theirs was a special circle of the famous and near famous artists, writers and dancers. Marcel Duchamp, Gaston Lachaise, Leo Stein, Eli Nadelman and Alfred Stieglitz were all favorite guests. The sisters preferred men around them who were interesting and amusing, men they enjoyed dressing up for and flirting with. At the same time, there seem to have been no serious alliances, no affairs, nothing. It appears that they were celibate, appreciating the company of men, but not

going beyond a certain point. Then again, we will never know. In the painting "Sunday Afternoon in the Country" (1917) Florine presents an idyllic scene of frolic and fun. She, however, remains apart from the others, preferring to paint at her easel hidden behind a cluster of trees.

Nearby a large trellis adorned with pink flowers, one of the guests stands upside down to amuse Carrie. Ettie directs Edward Steichen who is photographing below. Removed to the bottom right corner, Mother Rosetta, dressed in black, plays a game of patience. The small cartoon figures are displayed in separate tableaux, having nothing to do with one another. Everything in the painting is pink, white and red. Yellow was another favorite color, a brilliant yellow often applied thickly with a palette knife.

"Soiree" is another example of the way the artist composed her narrative pictures. Similar to the instantaneous click of the camera. Florine captures her friends in the moment of conversing, once again in small separate groups. The composition moves in a circular direction beginning with Leo Stein sitting on a large red pillow in the center talking to a friend. The animated conversations are probably about Florine's latest painting, the one on the easel that she has just unveiled. As was her custom, she covered her newest canvas until it was finished, then had a tea party so that friends could see her latest "child."

The surprise in "Soiree" is that there is a second painting in the picture: a large nude depiction of Florine holding a bouquet of flowers. The picture is reminiscent of Manet's seductive "Olympia" that shocked tout de Paris in the mid Nineteenth Century. Yet, however daring the painting is, the guests seem to be unaware of it.

Through her affiliation with the young composer, Virgil Thomson, Florine was given the job of designing sets and costumes for Gertrude Stein's opera "Four Saints in Three Acts" (1934). Thomson composed the score. Now Florine had the opportunity to use the materials close to her heart. She dressed the stage and the African American performers in cellophane, lace, satin, sequins and tinsel. Oversized paper flowers were everywhere.

One of her closest friends was Henry McBride, art critic for *The New York Sun*, who appreciated her unique qualities as an artist and designer. When Florine exhibited a painting, he was sure to write about it in glowing terms. She frequently showed her work in group exhibitions, but she never had a one-person exhibit after the failure to sell her work during her first and only solo show at Knoedler Gallery in 1915. At that time, she vowed she would not have a solo exhibition again, nor would she ever sell her paintings.

# ASCA ART GALLERY

The ASCA ART GALLERY presents examples of art by ASCA members selected from the Gallery Album. Please send photos of your recent work, and if space permits, they may be included in upcoming editions of the Newsletter. Remember to include your name, the title of your work, the medium, and an arrow showing which side is UP. Mail your photos to Hank Rondina, 209 Lincoln Place, Eastchester, New York 10709.



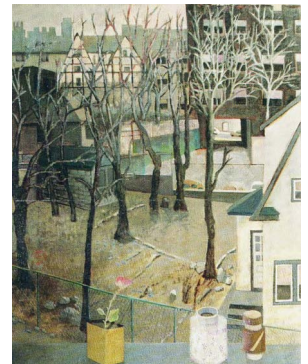
GEORGIANA CRAY BART, "Still Life in Studio #2," pastel



JAMI TABACK, "Festival of Fire," monoprint



ELAINE ALIBRANDI, "Pagoda Tree," mixed media



BERNARD OLSHAN, "Winter: Canon Place Garden," oil on canvas



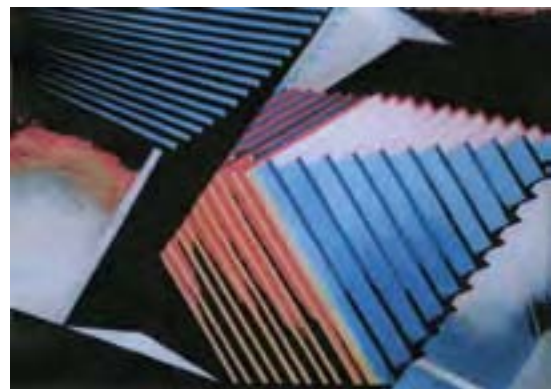
JOANNE BEAULE RUGGLES, "Scream #7," acrylic on canvas



JAN WUNDERMAN, "Crap Shoot," oil on canvas



SID ZIMMERMAN, "Reminiscence I," oil on canvas



HARRIET FeBLAND, "Nocturne," acrylic on canvas

# THE LAWS OF CHANCE

by Roy Moyer

Gambling, which does not require talent or knowledge, often promises the only chance for happiness, like winning the lottery.

Chance, of course, produces chaos; and according to the Second Law of Thermodynamics, chaos is what the world will become. Not only is the world oxidizing and changing to a pervasive rusty dust; but cell duplication eventually becomes random and cancerous, and the dripping faucet suddenly loses its tempo. It follows that the laws of chance and chaos should apply to art as well.

There were some artists in Europe before the First World War who recognized the importance of chance and, feeling that they had discovered a new reality, produced works of art based upon its laws. Marcel Duchamp dropped threads from a distance of one meter to a horizontal surface on the floor and affixed the threads wherever they chanced to land. Jean Arp made collages by tearing sheets of paper into pieces, randomly dropping them, then gluing them onto the surface where they fell. Max Ernst dropped pieces of paper arbitrarily onto the floor and made a rubbing of the floor surface beneath.

Around the same time (1914) André Gide wrote about the gratuitous act, acts without meaning or motive, determined entirely by chance, reflecting the uncertainties of real life. The older concept of art as an ordering process was replaced by a concept of art as a demonstration of the only true laws governing the universe, the laws of chance.

Is the artist, who attempts to create order really working against the true nature of life, if life is chaos? Creation, in most cultures, begins with a divine plan. God is the Great Geometer or architect of the universe. Fuxi and Nügua, the father and mother of creation in Chinese mythology, planned the world with a T-square and compass; so did Romulus and Remus when they founded Rome.

Harmony has always been an element of art and science. Heaven, with its perfect order and unity of spirit and matter, is represented in the many designs of mandalas that combine the square and the circle. In many cultures the world is seen not as the product of impulse or spontaneity, but as the result of thought, planning, and skill.

When an artist imposes his desire and need for order upon the images he makes, he assumes the role of creator, the artist as originator. When an artist follows the laws of chance, he forgoes that role and becomes simply the medium through which the laws of the

universe are made manifest. Such an artist does not have a recognizable style, since none of the artist's personality is evident in the final product.

Zen artists in Japan have always admired chance as an element of art. They flow with whatever happens in the act of creation, because they feel that they are integrated into nature and they do not wish to impose their will upon anything. Abstract Expressionist painters in America loved the accident, the chance dripping, the mistake, and learned to exploit it as an element of beauty.

Chance is the great equalizer. Very democratic, it does not select. This equalizing result accords with our current concept of art in which everything has an equal value. In an art museum one can find ethnic objects, such as masks and armor, fluorescent tubes and piles of stones, paintings by Rembrandt and Van Gogh, musical instruments and costumes—their placement in a single museum implying that everything has an equal value artistically. One can see the effect of chance and accident upon political and economic thought as well, as government gradually deregulates airlines, Wall Street, public services, and cities.

Art was once concerned with proportion in architecture, sculpture, and painting. Proportion is not only a harmonious relationship, but also a means of measuring space. In an age of telecommunication our previous concept of space has disappeared; the relationship between an event and an observer has become accidental. On television relationships are formed by the collision of one image against another. This is disorienting, and meaning is derived from chance juxtaposition of several events.

In art such fragmentation began with Cubism. Duchamp's 1913 "Nude Descending a Staircase" was referred to as "an explosion in a shingle factory," a description that proved to be very apt in its reflection of the preoccupations of our century: the A-bomb, the Big Bang theory, violent cosmic accidents, the chance of sudden and unexpected electromagnetic shifts, the unpredictability of comet collisions, as well as political terrorism. Chance and accident are the norm; continuity is the exception.

Chance, as an aesthetic theory, can be seen in contemporary dress (the chance look of incongruities, such as negligees as evening gowns, tweeds with lace stockings, torn blue jeans with velvet jacket, corsets with slacks and high heels). It is fashionable to look as if one were dressed by chance, awakened in the middle of the night and fleeing from a fire.

For the last seventy-five years, there have been no rules or regulations for art. The rule now is no rule. Art is at last in accord with nature and the Second Law of Thermodynamics, leading to total chaos, a universal fuzzy undifferentiated form, a victim of the laws of chance.

## CARICATURES AND POETRY

**MARIAN OKEN**— When not producing works of art, Marian can be found at weddings, parties, special events and elsewhere people congregate. Usually she is sketching “Charicatures” (her own trademark) of the people around her who are willing to pose for about five minutes and pay a reasonable fee which helps to pay for her vocation. She is also writing poetry, some of which has been published by Mohonk Mountain House in New Paltz, New York. Here are two of them: “Duet” and “Recalling Lake Mohonk.”

### DUET

skylarks	robins
take the sky	gathering
flap flap	hop hop
joy shriek	twig n' worm
wind song	warble
breaking	warm
through	tendering
their	stay
beaks	the nest

### RECALLING LAKE MOHONK

Yesterday's	mirror- calm lake
reflecting	a dazzling sun
suddenly	punctuated
	by sweeping wind gusts
swelling	a thousand tiny crests
	moving sideways
	flashing
	staccato
	in fast motion
	like a rushing
	galaxy
	of stars

### DONATIONS TO THE “FRIENDS OF ASCA” FUND

Donations to the fund have fallen behind the amount that was donated last year. Donations are important to any organization. At our last Annual Exhibition, ASCA distributed \$2,850 in cash prizes, including the student awards. Let's do better at the next Annual Exhibition.

The “FRIENDS of ASCA” fund consists of four categories: **PATRONS**—donations from \$1000 to \$10,000, **BENEFACTORS**—donations from \$500 to \$999, **SPONSORS**—donations from \$100 to \$499, and also **DONORS**—donations from \$1 to \$99. Smaller gifts are combined to make larger awards.



MARGERIE SMALL, “The Fiddler,” mixed media

### THE FIDDLER

by Margery Small

His face is black, shiny, smooth  
like a block of marble from a sculptor's chisel  
His cheeks are golden apples  
glistening yellow from the morning light

He wears a coat of many colors, like Joseph in the bible  
His hands are the color of the violin he plays  
mahogany, gleaming in the morning sun

I stop and linger, watch and listen  
as the notes he plays fly and flutter into the air  
like flocks of birds circling, flirting, flitting to the fiddler's sonatas  
their songs swallowed by the sounds of the city

He plays the fragile fiddle with fingers, fierce and fervent  
His face is wet from the toil of his hands  
Water trickles down his gleaming cheeks  
He cries for his brothers and sisters in bondage around the earth  
yet he goes on playing the fiddle

At his feet is a black top hat lined with purple silk  
He bows in his coat of many colors  
when his song is ended  
I take my silver coins and put them in his hat

## ASCA NEWSLETTER—THE FUTURE

We are pleased to have completed this issue of the ASCA Newsletter. Fortunately we were guided by Joe Lubrano's layouts and drafted text. He was committed to the continuation of the Newsletter and was already thinking of the next issue. We are happy to report that it will be in the capable hands of Hank Rondina.

The ASCA Newsletter can publish news about your upcoming show if you send Hank the name of the gallery, full address, dates, and organization (if any). Also, please send him your contrasts, black and white or color photos, or laser prints, with an arrow indicating which side is UP. The Newsletter welcomes interesting articles and commentaries. Submitted copy may be edited.

On Joe's behalf we express his appreciation to all the ASCA members who have contributed their ideas and materials to the Newsletter over the past six years. He would encourage you to continue your support of this publication by sending your future articles and newsworthy items directly to Hank. That will help to keep the Newsletter tradition alive.

Finally, we want to say how much we have enjoyed meeting so many of you at ASCA. Please keep in touch. We receive mail at Joe's address in Virginia. After we close the 718-548-6790 phone number, you can reach us at 703-931-8908.

*Linda L. Lubrano and Randy Slate*

## ERIKA WEIHS

*Continued from ASCA Newsletter 26*

*by Roy Moyer*

Erika Weihs' subjects are always victims, people waiting for the bus, waiting by the sea, staring through a window into space. There is nothing of interest in their present situation, nothing specific. They are waiting for something outside of themselves to come and save them, pilgrims on a quest, women dreaming of being carried away on horseback, people waiting for their potentials for life to be realized.

Her people inhabit a world from which they are excluded and suffer from abandonment and dereliction, childhood fears, or fears of death. She uses gray, an even-handed color, implying that nothing is to be seen as black or white, and the in-between states of life are truer than the extremes. By withholding color intentionally, a touch of color can become overwhelming, like a beacon, a ray of hope, a touch of warmth in a cold environment.

The paintings of Erika Weihs convey clearly the conflict between action and waiting, as well as the conflict between thought and feeling. The viewer comes to know what Zen philosophers consider to be close to the state of enlightenment: an awareness of the sigh of things.

*Note: Portions reprinted from ARTspeak. Erika Weihs resigned from ASCA and was subsequently voted an Honorary Member.*

## WEB PAGES, BLOGS, AND GALLERIES

There are many reasons to create works of art. Some do it for the accolades of critics, others create for self expression. Some hope to earn commissions, others strive for fame, and some don't care for either. Are you driven by the aesthetic or the market? Here are some thoughts on how to use technology to bridge your artistic creativity with the savvy insights of those who know the current art scene.



*Stephen Beveridge (right) and Ray Shanfeld (left) at the Manhattan Borough Exhibit, October 2005*

## THE ART OF BLOGGING, OR THE BLOGGING OF ART?

*by Stephen Beveridge*

In 2000 I wrote an article that was the beginning of a book on web design for artists. The article was good and some of it is still relevant, but that was seven years ago. Things change on the internet overnight and any writing about it is dated by the time it gets to print. One of the important changes has been the blog.

What is a blog??? A blog is like a diary that anyone can read as it's being written. People read it, then write about what you wrote on your blog with a link back to the original. If you are interesting, then a lot of people will link to you and talk about what you said and read what you write the next day. What's the point? Power. The more that folks are paying attention to what you say, the more power or influence you have. I read blogs by artists, gallery owners, dealers, curators, and comedians. I've learned a lot about what they are thinking and what is important to them. For example, here is an excerpt from a blog posted on April 6, 2007, by Edward Winkleman from Winkleman Gallery.\*

### One More Time, With Feeling (seriously)

A while back there was a question in a thread about how an artist got a show with the gallery. I don't discuss specifics about individual artists here, but that question got me to thinking about the reality of the situation, and I figured it's time to revive a few ideas already shared and perhaps dispel a few ideas still floating out there. . . .

The number one most important part of getting a gallery [is] doing one's homework (oneself). If you want my very best advice for getting a gallery (i.e., if no one is breaking down your studio door to get you to work with them), then here it is:

1. Do some honest and serious thinking about where your artwork belongs in the art market. You'd be amazed at how many emerging artists think the big galleries that only work with proven sellers would be a good fit for them. Many of those galleries have no interest in developing unknown talent. Approaching them is a waste of your time if you're not already somewhat well known. Beyond that, know exactly where your work falls within the dialog. If you're not making bleeding edge work, then don't approach the galleries known for breaking all the rules. Understand what your potential market is like and find the galleries that target that market. This takes work and research but will pay off for your entire career.

2. Do some serious research to find the program that best fits your artwork within that market. Generally there will be more than one gallery targeting your personal market. One very impressive artist I know spent months visiting galleries after moving to New York looking for this very fit, and gradually narrowed down the programs she felt were inline with her artwork. She chose the right one and has a gallery now. Again: work and research.

3. Don't make mistakes that will discourage you. You'll encounter enough of that without bringing it on yourself. For example, we had an artist come in with his CD the other day, asking us to look at it, assuring us he was the best artist out there. We asked him, as we always do at that point, if he was familiar with our program. He said "No." We took the CD anyway, just because he insisted, but the work was nothing at all like the art we show. Even if it had been, we already didn't like him (because he didn't take the time to get to know us before asking us to consider him). He wasted his time and money, and our time. More than that he consumed a chunk of our goodwill toward other artists (experience that enough times and you begin to shut down toward the cold call approach). I know another Chelsea gallerist who (at one time) would insist an artist come and view at least three exhibitions in the space before even approaching the subject of considering the artist's own work. It might sound cruel or off-putting, but it's actually very solid advice.

4. Work toward a short list. And Be Very Honest with yourself. There's no point in doing this if you're not honest about it. If I had a dollar for every artist who told me they thought they belonged in the hottest gallery out there (when they clearly didn't), I'd buy you all a drink (and I mean you ALL). Once you have a short list of galleries that are a good match strike up a conversation with those galleries. You may not gain initial access to the dealers, but in some galleries you can. In these conversation, be generous and insightful. Demonstrate that you understand what the gallery is doing and that you like it. Do all of this before you broach the subject of your own work. Consider doing it and leaving it at that for a while. Seriously (this goes back to being generous—let that be the impression you leave). You're looking for a short cut through the defenses the gallery puts up to screen out artists who don't understand the gallery's program. Demonstrate that you do. That might mean offering an insightful comment about the current exhibition or asking about an artist in the program you like. As I've noted before, if you can't honestly say something positive about the current show or other artists in the gallery, this is most definitely NOT the gallery for you.

5. Once you have an "in," so to speak, then let the gallery know you're interested in having them consider your work. Again, don't expect this to happen all in one day. It can, but if you don't read the signs on a day the gallerist is too busy or recovering from a hangover or whatever, all your work up to this point might be for nothing. I'd recommend following up a good impression later with an email, noting that you enjoyed the conversation (remind them of something you noted about the program to jog their memory) and that you'd be interested in their opinion about your work. Send them a few jpgs and/or point to your website. The key at this point is to tie it all together: 1) demonstrate that you understand the gallery program; 2) make clear that you enjoyed the dialog; and 3) THEN suggest that your work seems like a good match to you.

Now this is not a surefire approach by no means (nothing is), but I've seen it work better than any other approach. What you don't want to do is attempt to take shortcuts like blanketing all of Chelsea with your CD . . . . Oh, and finally—never, never, never, never—walk into a gallery with your actual artwork in tow. Let me repeat that: NEVER. Regardless of how convinced you are that if the dealer could only see it in person, they'd immediately offer you representation, this approach smacks of desperation and actually suggests you don't value your own art all that much. . . . I can never tell if this particular topic is more discouraging than helpful. . . . I seriously hope it helps.

*\*Thanks to Edward Winkleman for permission to reprint his blog from [http://edwardwinkleman.blogspot.com/2007\\_04\\_01\\_archive.html](http://edwardwinkleman.blogspot.com/2007_04_01_archive.html)*

Stephen continues: The above blog was followed by questions and answers from artists all over the country. It's amazing what can happen from something like this.

Why so much about blogs? My art website is actually a blog—<http://artgrows.com/> where I upload pictures of my latest work and people can comment on it. Maybe after this article you will go to artgrows.com and tell me what you think. Please be nice. *I don't do a lot of writing on my art website. I use another one for that (also a blog)—<http://scotstyle.wordpress.com/>*

I make websites for artists and make them look good, but if you know how to work with images you can make your own website a blog and update it yourself. Too much trouble? Well, go to the ASCA blog and post there. Yes, we have a blog where you can post your latest show, pictures, comments, and more. Give it a try at <http://ascaorg.wordpress.com/>

## ASCA DOCUMENTARY FILM

Following on the huge success of the ASCA book, we are embarking on an ambitious film project with a projected DVD as the result. Do you want to be interviewed for the ASCA documentary film? Contact Stephen Beveridge at [mail@scotstyle.com](mailto:mail@scotstyle.com) and arrange a time for your studio interview, or call Stephen at (212) 928-8351. A DVD will be available to members for a small fee to cover production costs.

## MEMBER EXHIBITS AND NEWS

**ASCA MEMBERS ROSE-MARIE CHERUNDOLO, JESSICA IWAMOTO, harriet regina marion**—Venezuela Consulate, New York, NY, March 15 to April 8, 2007.

**ASCA MEMBERS**— Manhattan Borough President's Gallery, Centre St., NY, "I've Got Rhythm," April 1 to 30 (art influenced by music).

**ASCA MEMBERS**— Berkeley College Gallery, White Plains, NY, "Summertime Concepts," June 1 to 28, 2007 (35 paintings and prints).

**ASCA MEMBERS**— Venezuela Consulate, New York, NY, "Contrasts: ACTION - INACTION," September 2007 (paintings and sculpture).

**ASCA 89th ANNUAL**— Broome Street Gallery, New York, NY, "Focus Forward," November 2007.

**GEORGIANA CRAY BART**—taught art on the Queen Mary II Cruise ship in the Bahamas (Memorial Day weekend). ALSO exhibited "Little Blue and Friends #2" (pastel) in curated show with the National Association of Women Artists at the Pearl River Cultural Center, NJ. ALSO accepted in juried regional show at the Roberson Museum, Binghamton, NY for charcoal portrait of "Joe" Brady. ALSO invited to exhibit in "Small Works Invitational" at the New Arts Program Gallery in Kutztown, PA. ALSO— her present and former students will exhibit UN"PEAR"ALLED ART at the Pierce Plaza Gallery, Kingston, PA, June 9 to July 21, 2007.

**ESTELLE LEVY, ELVIRA DIMITRIJ, MIRIAM WILLS, LINDA BUTTI**— WIA - Women in the Arts Foundation, Astoria, NY, at the Venezuela Center, New York, NY, "Inner Bridges to Outer Scenes," May 8 to June 3, 2007.

**HEDY O'BEIL**— Westbeth Gallery, NY, "A Passion to Paint," April 14 to May 6, 2007 (acrylic paintings). ALSO - Javits Center, New York, NY, "ART EXPO—ART EXCHANGE", March 1 to 5, 2007.

**harriet regina marion**— Belskie Museum, Closter, NJ, N.A.W.A. show "Moving Forward" (featured speaker, March 24, 2007). ALSO - Pen and Brush Club, New York, NY, "Roles, Rite, & Rituals," thru March 18, 2007. ALSO - Brother Chapman Gallery of Iona College, New Rochelle, NY, "The Female Gaze," thru April 3, 2007. ALSO - Broome Street Gallery, New York, NY, "CLWAC Members' Exhibition 2007," March 31 to April 15, 2007.

**ROSE SIGAL IBSEN**— received the Nancy Rupp Memorial Award for Creative Expression in Calligraphic Manner for "Snake" at the 43rd Annual Juried Exhibition of East Asian Brush Painting and Calligraphy, sponsored by the Sumi-e Society of America, September 14 to October 20, 2006, Bloomington Art Center, in Bloomington, Minnesota. ALSO - Association

Culturelle Franco-Japonaise de Tenri, Paris, France, "Art of Ink in America— 2007," April 17 to 27, 2007 (acrylic paintings); art will travel to Ulsan, South Korea, and later to the Irvine Fine Arts Center, Irvine, California, February 29 to April 5, 2008.

**JAMI TABACK**—The Berkeley Gallery, Berkeley College, New York, NY, "Flowers of Fire," March 5 to 28, 2007 (paintings and prints).

### NEW MEMBERS (March 2007)

**Marcia Bernstein (MM)**: 2212 East 26<sup>th</sup> Street, Brooklyn, NY 11229; Tel (718) 648-4110; [mbernstein@verizon.net](mailto:mbernstein@verizon.net)

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### CORRECTION

**MARILYN WEISS** did not resign from ASCA as indicated in Newsletter 26.

### ASCA OFFICERS

President	<i>Jessica Iwamoto</i>
1 <sup>st</sup> Vice President	<i>Ray Shanfeld</i>
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### ADVISOR

*Harriet FeBland*

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### COPY DEADLINE FOR THE NEXT ISSUE

**August 15, 2007**

Send your material to: Hank Rondina, 209 Lincoln Place, Eastchester, New York 10709; telephone (914) 793-1376; or email it to [artist@hankrondina.com](mailto:artist@hankrondina.com)

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