

asca newsletter

american society of contemporary artists

NUMBER 43

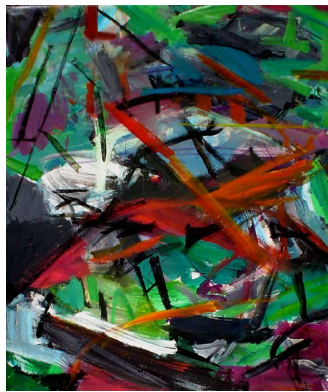
SUMMER-2011

HELEN LEVIN AND GOLAN LEVIN CLOSE THE ASTHETIC GENERATION GAP AT THE STATEN ISLAND MUSEUM

By Ed McCormack, Gallery and Studio

An intergenerational joint museum survey is a rare enough event; but rarer still is one in which the two artists represent such opposite poles of expression as do Helen Levin and her son Golan Levin in their two artist exhibition, "The Gesture in Paint and Software," at the Staten Island Museum.

Helen Levin carried on a painterly tradition of the New York School in her large abstract acrylic paintings while Golan Levin creates interactive software projects generated with digital "motion capture" techniques. Yet the purpose of the show, according to Helen Levin, is to unify a commonly perceived dichotomy that supposedly exists between older and newer media, and demonstrate "a synergy between the paintbrush and computer."



"Arch Homage VII," 2011

For her part, Helen Levin demonstrates that the power and the immediacy of the paintbrush remains undiminished since the heyday of the abstract expressionist movement, from the mid-1940s through the 1950s. Levin continues to keep the faith of pure, untrammelled gesture that characterized the first major homegrown American art movement in compositions such as "Jazz Fusion," 2009, with its fiery red forms floating against a vibrant blue ground. Here, as in all of her best canvases lush, saturated color is combined with the vigorous calligraphic strokes that signify aesthetic "action painting." Unlike those of abstract painters whose compositions appear derived from landscape, Levin's canvases yield few overt references to nature. Rather, as the title "Jazz Fusion" suggests her gestures seem to spring from inner moods, impulses, and emotions. Color, too, seems nonreferential, employed for pure chromatic impact in an intuitive, spontaneous manner.

But above all, it is gesture that drives these paintings, as seen in the boldly slashing, overlapping, splintered strokes that animate the 2010 acrylic on canvas "Arch-Homage II."

See Levin, page 2

ARCHIVES OF AMERICAN ART "ART WORLD IN TURMOIL"

For many artists, art historians, critics and educators, hearing the name of artist Lee Krasner immediately conjures up her turbulent relationship with Jackson Pollock. Her own work and involvement as an art advocate seems to go unnoticed.

A short while ago, I began reading *Lee Krasner: A Biography* by Gail Levin and published by William Morrow, c2011. Ms. Levin's book inspired me to read more about Lee Krasner. Here is a 1972 interview with the artist.

**Lee Krasner Interview, 1972,
Archives of American Art, Smithsonian Institution.
Conducted by Doloris Holmes 1972**

This interview was conducted with the intention of documenting the Protest Art movement of the 1970's. In this interview Krasner speaks of her dismay with the lack of recognition that many professional female artists receive; her resistance to joining the Club and the Irascible Eighteen; her experiences with getting exposure as a female artist; her relationship and respect for John Graham; the interest of Betty Parsons in Krasner's work; the mixed compliments received from Hofmann; her relationship with Newman; Her objection to de Kooning's "Woman" series; the Freudian aspect of Abstract Expressionism; the authoritarian/autocratic image of Rothko and Newman; the sexually biased role of the female within the Jewish Faith; the impossibility of separating content and aesthetic value; her female influence upon Pollock; her role in exposing Pollock to Matisse; her ability to network for Pollock (Herbert and Mercedes Matter, Sandy Calder, James Johnson, Sweeney, Hofmann); her ambiguity as to whether she has had the tradition female artist experience due to her association with Pollock.

This interview is part of the Archives' Oral History Program, started in 1958 to document the history of the visual arts in the United States, primarily through interviews with artists, historians, dealers, critics and others.

DOLORIS HOLMES This is Doloris Holmes interviewing for the Archives of American Art. We are documenting the Protest Art Movement of the 1970's. This evening I am interviewing Lee Krasner. Lee, in front of me I have an issue of *Art in America* which appeared in August 1965. There is a series prepared by the Archives of American Art. One in particular has to do with the general abstract expressionist movement. I note with interest that about seventy-three artists are mentioned in this

See ,Krasner page 3

Levin, continued from page 1

There is a sense of muscularity in these strokes that rarely makes itself felt in the paintings of other female New York School painters such as Joan Mitchell or Helen Frankenthaler – a vigor and a violence which belies the gender stereotyping that often made that school seem an exclusionary boy's club. This painting in particular, with its energetic slashes of strident reds, greens, and blues, intersected by jaggedly architectonic black strokes as adamant as those of Franz Kline, blows away all such stereotypes.



"Arch Homage VII,"

blue ground under which areas of pink, orange, and yellow are partially scumbled to create delicate floating shapes. Indeed, it is Levin's ability to move between extremes of expression, ranging from almost ferocious paint application to exquisite gestural refinement that sets her apart as a gestural virtuoso.

Indeed, what her work demonstrates most effectively in the context of the show is that the brush as extension of the human hand, transmitting graphic messages directly from the artist's nervous system, mediated by the palpable sensuality of pigment, will always remain aesthetically valid and viable on equal terms with all the latest communicative development of state of the art technology.

An educator as well as an artist, Golan Levin, presently Director of the Studio for Creative Inquiry and Associate Professor of Electronic Time-based Art at Carnegie Mellon University, could be called a Renaissance man for the Informative Age. Here, as in projects he has presented At the Whitney Biennial, the New Museum of Contemporary Art, and in museums in Taiwan, Germany, Japan, and elsewhere around the world, he creates virtual environments that engage the viewer as a participant, and sometime collaborator, in the creative process. To be more specific, one could say he employs digital technology to put Museum visitors through a kind of conceptual/perceptual mixmaster via his use of digital technology to explore issues of identity and interactivity.

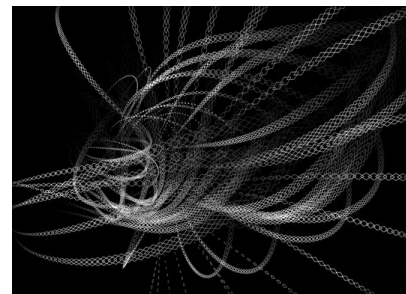
One of his best known installations, for example is Re: Face an updated digital variation of "Exquisite Corpse," the surrealist parlor (or café) game in which several artists seated at a table would pass around a folded piece of paper to which each would add the features of the face that would not be revealed in its entirety until the paper was unfolded. Levin's version substitutes

for the piece of paper a row six large LCD screens on which brief video slices of different participants' eyes, brows and mouths are scrambled and recombined in real time. Genders and races overlap and blend, giving each participant the experience of personally participating in one of those computerized composite pictures of



"Yellowtail"

hypothetical interbred citizens of the future that we've all seen at one time or another. Along with "Yellowtail" and "Meshy," two pieces designed for touch screen technology that translate the users' strokes into a variety of self-replicating abstract patterns, this show features "Ghost Pole Propagator," an installation that harks back in time to some of the first images created by humankind to represent itself in ancient petroglyphic stick figures that, remarkably, re-yain their own characteristic gait and individual gestures.



"Meshy"

Among Golan Levin's best known past performance projects was "Telesymphony, 2001," a concert composed entirely of carefully choreographed dialing and ringing of the audience's own mobile phones. Although his work is more in the tradition of John Cage, Yoko Ono, and other avant-garde conceptualists, it shares a spontaneous spirit with the gestural abstraction of Helen Levin, and together mother and son make for a highly engaging family dialogue in this rare gem of the museum survey.

JANET SUSLAK INDICK INDUCTED INTO THE HUNTER COLLEGE HALL OF FAME

Janet Suslak Indick, an award winning ASCA sculptor, was inducted into the Hunter College Hall of Fame. The induction ceremony was held at Hunter College on

See Indick page 8

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Krasner, continued from page 1

article, only four of which are women. Marisol is mentioned, Hedda Sterne, Alice Mason, and Louise Nevelson. If you were to rewrite this article, what are the names of some of the female artists working around that time that you would include?

LEE KRASNER Well, let me say I'd like to throw out a few names of female artists dating possibly from the late 1935 to the mid-1940s, or a little later if you like. That is to say, women artists that I was aware of: Loren MacIver, I. Rice Pereira, Louise Bourgeois, Jeanne Reynal, Anne Ryan, Sonia Sekula, Louise Nevelson, Alice Mason, Peter (Gertrude) Greene, Susie Frelinghuysen, Leonor Fini, Dorothea Tanning, Vieira de Silva, Barbara Hepworth, and lastly but hardly least, Miss Georgia O'Keeffe. Now I know when you restrict it to abstract expressionism, some of these names would have to be removed.

DOLORIS HOLMES But these are women who are consistently working of a caliber that you would certainly consider professional artists. Can you tell me whether you feel that these typical women have gotten enough recognition for their work? Do you have any sense as to whether there was discrimination against them as female artists?

LEE KRASNER That's a difficult question. Certainly some of the names I've read off to you have gotten recognition. Others I daresay haven't. Now as to what they experienced in terms of discrimination I'm not prepared to say; I can only speak for myself and my own experience.

DOLORIS HOLMES I also notice in the same article mention of at least two different groups which involved abstract expressionist artists. One was the Eighth Street Art Club, apparently a group that got together to discuss issues, and another group was organized around a particular issue and picketed in front of the Metropolitan Museum. Were you asked to be a member of either one of these groups? Or can you mention other groups that you were, or were not, invited to become a member of?

LEE KRASNER I was certainly asked to become a member of the Eighth Street Club; that's one of the groups that you mentioned. But I never became a part of it. I guess for one thing, living out here (East Hampton) would have made that very difficult; it was all year around living out here. And also because I'm a little uncomfortable about any kind of groups or clubs. I tend not to like to join. Nevertheless I've been in a few. With regard to "The Irascible Eighteen", that was never a group so to speak. The issue was a specific issue at the Metropolitan. There was an organized protest. Since Jackson (Pollock) and I were out here, all I can say about that is that the phone rang one day, I picked it up, Barney Newman was at the other end. He said that he wanted to speak to Jackson and that it was important. I got Jackson to the phone. Jackson told me what the phone call was about. But I wasn't asked to become part of it. My sympathies were certainly there. But since I wasn't asked to become part of it I don't appear as one of "The Irascible Eighteen".

DOLORIS HOLMES How about your relationships, artistic and personal, to the men who were involved in this general abstract expressionist movement? Generally in some of the women's groups that I belong to it has been said that men really do exclude women from getting information about where you can show, about, getting names of curators to whom you can send your slides, about getting material concerning supplies, and so forth. Have you had any experiences similar to this?

LEE KRASNER I'm trying to pinpoint your question; it's a little difficult for me to grasp it. I haven't experienced it in the sense that the secrets are kept within the confines of the male domain. Since I lived here with Jackson for many years, and since that was more or less one of the centers of this movement, all that sort of information was available to me. I didn't have to pry into corners to get at what was happening.

DOLORIS HOLMES All right. Well, let's be more specific then. Do you feel that male artists were helpful to you in getting you into shows?

LEE KRASNER Well now, that's more reasonable. Yes, there were male artists that were helpful in getting me into shows, and there were male artists that I don't feel were helpful. For instance, John Graham was very helpful in getting me into an exhibition of French and American Painting, this is in 1941. As a matter of fact, that's how I meet Pollock; he's invited to the same show. There was Pollock himself who asked Betty Parsons to come and look at my work with regard to showing me. And indeed she did come and did schedule a show for me in 1951. On the other hand, someone like Hans Hofmann, who was one of the only instructors I had ever had in all as against former teachers at the Academy and Cooper Union. I can remember very clearly his criticism one day when he came in and said about the painting up in front of him, "This is so good you would not believe it was done by a woman." Well, that's pretty difficult to understand.

DOLORIS HOLMES It's a kind of a mixed compliment, in other words?

LEE KRASNER Well, yes. You know, you get a cold shower before you've had a chance to receive the warmth of the compliment.

DOLORIS HOLMES I remember before when we talked on another occasion you did tell me something about a long series of discussions that you had with Barnett Newman. This I believe had something to do with a Synagogue that he was making. This was an interesting story.

LEE KRASNER Indeed I think it's an interesting story. Barnett Newman and I had a long running battle which was never resolved since Barnett died last year. The argument or battle that we had going for some ten or twelve years was on my rejection of the position of the female in Judea. This he would not accept. His point of view was that I misunderstood it; mine was that I understood it too clearly and rejected it. And so from time to time we picked up the argument. It ran through a period

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of years. One day at a very large party, which was quite a traumatic party for me in many respects, in between one thing I had just gotten through with and before I hit the next thing, Barney appeared from some place and said, "Lee, have you seen my Synagogue?" I said, "Where is your Synagogue?" He said, "It's at the Jewish Museum." I said, "No, I haven't seen it. Why do you want me to see it?" He said, "It'll resolve that argument we've been having all these years." And I said, "In what sense?" He said, "You will approve of where I placed the women in the synagogue. It will end the argument." And I said, "Where did you place the women, Barney?" And he said, "On the altar." Whereupon I - well - used no uncertain terms about how I felt about it and said, "You sit up on the altar; I just want the next empty seat in the next pew that's vacant."

DOLORIS HOLMES Beautiful: That's a beautiful story. To go on to speak about other members of the abstract expressionist movement, certainly one of the leaders has been Willem de Kooning. My own personal reaction to his work is that there is indeed an undercurrent of anti-feminism in it. I cannot analyze with any authority why he chose to do the series on women but it is my sense, partly as a former psychiatric social worker, that Freudianism and the abstract expressionism movement reinforced a general antifeminism in the culture. Do you have anything in particular to say about de Kooning as an artist and about his series on women in particular?

LEE KRASNER Well, with regard to de Kooning, certainly he is one of the leading forces in this movement. With regard to his series on women, I reject them one hundred percent; I find them offensive in every possible sense; they offend every aspect of me as a woman, as a female.

DOLORIS HOLMES Explain that a little bit more.

LEE KRASNER On the other hand, when you introduce the Freudian aspect in abstract expressionism I must say I haven't thought of it in those terms. I must give it a little more thought. Now when you speak of a kind of chauvinism, or domination of the male there, certainly I've had many such experiences. Whether we're discussing de Kooning's series on women, or whether it's the authoritarian or autocratic image of, let's say, Rothko or Newman all of which I can see that you might read as the Freudian aspect, so to speak - I would have to sit with this a while longer to come to some conclusion of my own. On the other hand, you must keep in mind that the seat of contemporary painting was the Paris School, and here in New York was a body of people that were - now we can safely say - crashing through that, so that I'm not sure at this point whether it was entirely a male Freudian aspect (unless you want to take all of civilization as we have known it, all of Western thought, and speak of it in those terms), it would be difficult for me to pinpoint quickly this particular, epoch, this period, this movement in history.

DOLORIS HOLMES So what you're saying is you don't think that the abstract expressionist movement was any

more anti-feminine than any other prior group? - is that what you're saying? I remember the last time we talked you did bring up the whole question of the Jewish Prayer, for example. Is that the kind of thing that you're saying?

LEE KRASNER I'm speaking of all of Western civilization. A while back I spoke about my argument on the role of the female in Judea. Now, my own shattering experience in relation to this is that I was raised in an orthodox Jewish home and said a morning prayer every morning, only I said it in Hebrew, it was taught to me in Hebrew and I never knew the meaning; unfortunately only some thirty years later I read a translation of the Prayer, which is indeed a beautiful prayer in every sense except for the closing of it; it said, if you are a male you say, "Thank You, O Lord, for creating me in Your image"; and if you are a woman you say, "Thank You, O Lord, for creating me as You saw fit". And this is when I had started long running battle with Barney Newman on the rejection of the female role in Judea, not to mention in Christianity which follows.

DOLORIS HOLMES Fine: I don't understand, however, what you mean when you say that you were upset by the women series that de Kooning did. Were you upset on a purely aesthetic basis?

LEE KRASNER It's very difficult for me to separate content and aesthetic bases. To me if they don't become one, it's a rejection of the painting. So that I am incapable of, or refuse to allow that aspect of myself to start to break down that I accept it aesthetically and reject content. To me that series is offensive in very possible sense.

DOLORIS HOLMES Then I must respond by saying that the aspect of the "Women" series that offends me is simply how distorted de Kooning made so many of the female images. I don't think that the images were necessarily representative only of women; I think they may have represented other psychological phenomena. For example, in this culture the male must be overly aggressive in order to be male, and when the man in this culture rejects women he's also rejecting his own passivity, his own desire to rest, to meditate. It seems to me that unknowingly perhaps, or even knowingly, de Kooning was distorting the female figure because of his own personal problems about these kinds of concerns in his own life. Do you have anything to add to that?

LEE KRASNER No. No more than whether the female as he projects it there is the outside female or whether it's the female within himself makes no difference to me at all. It's the hatred and hostility toward the female; whether it be within himself or be really the outside female doesn't change my attitude toward what I'm confronted with.

DOLORIS HOLMES I've been involved with a number of women's groups over the past three years. One of the issues that always gets discussed is the influence that the woman involved with the male artist, what influence that woman has had on his work. Can you tell me what

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Krasner

kind of influence you feel that you've had on Jackson Pollock's work?

LEE KRASNER That's a loaded question. I pride myself on my objectivity but here I don't think I'd be objective enough to know. Unfortunately when two people live closely together as Jackson and I did we affect each other and we must have in many areas. With regard to his painting I daresay that the only possible- influence that I might have had was to bring to Pollock an awareness of Matisse.

DOLORIS HOLMES What do you mean by "an awareness of Matisse?" Are you talking about shapes? About movement of figures? Colors?

LEE KRASNER No. It wouldn't have happened that way because we had little talk about art in these terms in the whole period I lived with him. But my enthusiasm and my feeling about Matisse, which I certainly would express often, could possibly have moved him a little in that direction.

DOLORIS HOLMES Now I know from my knowledge of Jackson that of course he did go through different: periods. One influence that any woman has on her. husband or her lover is to encourage or discourage various activities which he may be involved with. To be more specific, do you remember when he began to do the drip painting? Were you around at that time? Did you express approval of it? Did you share his enthusiasm?

LEE KRASNER Yes, I was around at the time and indeed I did express my enthusiasm. And I think he very much appreciated that enthusiasm. Because if you remember the time at which this so-called drip painting came about it was way out on a limb at that point and I think he welcomed my enthusiastic response. Your question was "How long was he active as an artist?" Well, I don't know the date, maybe it's 1947 or 1948 is the first of the so-called drip- I can't remember. But the fact is he had his first solo show in 19__ and he showed every year thereafter. So it was a matter of a few years and these were coming in as, you know, shockers, one show following the other. I didn't mean here that the reaction to the so-called drip paintings was greater than, let's say, the impact of the first, second, or third shows.

DOLORIS HOLMES Let's get into another way in which I feel you probably were helpful to him. You said that you were enthusiastic about his work. Did you introduce him to people in the art world?

LEE KRASNER Indeed I did. When I met Pollock and responded to his work the way I did, which was, as I said, very enthusiastic, I certainly brought people in that I knew to see his work. Through Herbert and Mercedes Matter, who were close friends of mine at the time we got Sandy Calder in to see his work, we got James Johnson Sweeney in to see his work; I got Hofmann over to see his work; and just about anyone I knew that I felt would understand or appreciate the work.

DOLORIS HOLMES This is certainly the kind of influence that a lot of women have had and have been very instrumental in helping their husbands or their lovers

which has not received any recognition, and I'm very glad that you have mentioned these things. Another question that I want to, get into is the question as to what it has been like for you to be a woman artist? For example, you mentioned before that as a student Hans Hofmann gave you a very mixed kind of compliment. Do you feel that it has been a disadvantage for you to be a female artist?

LEE KRASNER Again that's a rough question. Let me put it this way: it hasn't been easy going. But I'm still not clear as I'm speaking to you now whether it has been because I'm a woman artist or because I am Mrs. Jackson Pollock so that I feel in that sense it's more than what's known as a double load. That is to say, if I were Lee Krasner but had never married Jackson Pollock would I have had the same experience I have being Mrs. Jackson Pollock?

DOLORIS HOLMES I sense that you feel confused, first of all, and secondly that in a sense there were certain advantages to being married to Jackson Pollock. On the other hand, the fact that you weren't operating as an individual always left you with a question as to whether you were being judged as an individual or as the wife of Jackson Pollock. You did, however, mention about the fact that you were never, given a retrospective in this country. Now this seems very unusual to me since you have been so intensively involved with the movement for so long.

LEE KRASNER That's true. I haven't been offered a retrospective here in this country. But I was offered one in England which I accepted and was very happy to be able to see a large span of work. This is terribly important for the painter, I think, because it's the only occasion on which you can see a real period of work before you. Now why I wasn't offered one I would say is a combination of the fact - or maybe I'd have to say principally because I am Mrs. Jackson Pollock. You've got to remember that Pollock is dead now since 1956 and that I am the executor of his estate. Consequently I behaved with the paintings as I saw fit. I stepped on a lot of toes. And I think even today it's difficult for people to see me, or to speak to me, or observe my work, and not -connect it with Pollock. They cannot free themselves. So this may be one of the reasons I've not been offered a show. I wouldn't know if there are others.

END OF INTERVIEW



"Between Two Appearances"
1981 Oil on canvas



Frank Mann
"Icon #19"
Oil on canvas



Marcia Bernstein
"Scroll III"
mixed media
15" h x 6" w x 3" d

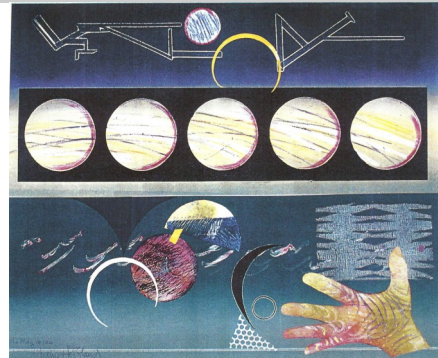


Julie Saypoff
"Poetry of Life"
Painted aluminum

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, or e-mail your jpegs to artist@hankrondina.com



Harriet FeBland
"The Magician"



Jeremy Comins
"Carved Structure #2"
Pine



Ray Shanfeld
"Momentum"



Mihai Caranica
"Picture Home New York"



Gil Passarella
"Untitled"



Kelley Stengele
"The Parlor"



Janet Suslak Indick
"Big Apple"

ASCA's INDIVIDUAL ANNUAL AWARDS

The American Society of Contemporary Artists (ASCA) presents Individual Annual Awards, Memorial Awards, College Student Awards and Grants, as a means of recognizing superior achievement in art. These awards are presented in honor of your name, a fellow artist, friend, family name or family member. The awards to different artists each year are honors mentioned in their resumes during their entire careers, which means the name continues to be honored during the lifetime of the artist, and is an outstanding, ongoing tribute.

Please note, your heartfelt gift is 100% tax free and will be presented in a fitting ceremony and reception at ASCA's Annual Exhibit at the NOHO GALLERY 530 West 25th Street New York, NY. So far this year, donations to the Individual Annual Awards Fund have fallen behind the amounts donated last year.

Please donate NOW, time is of essence!

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giving liberates the soul of the giver."***

Maya Angelou

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MEMBERSHIP NEWS

ASCA'S 94TH ANNUAL EXHIBIT

Nov. 27th - Dec. 18th, 2011

NOHO GALLERY
530 West 25th Street
New York, NY

Marcia Bernstein—Exhibited in "The Art Spirit 2" at St. Francis College, Brooklyn, April 1st - 30th. -ALSO-"Art From Detritus - Upscaling with Imagination" at Williamsburg Art & Historical Center, Brooklyn, April 23rd - May 29th.

Jeremy Comins—Exhibiting in the Sculptors Guild exhibit, "Intersection," Governors Island, Build. 403 June 3rd -Sep. 26th (See Gallery)-ALSO- "Summer Selections" Denise Bibro Gallery 529 W. 20 St. NYC., July 14th-Aug. 13th

Harriet FeBland—RECENT ACQUISITION: Prahova County Art Museum, Romania has acquired for their collection artist Harriet FeBland's 4 color woodcut print titled "YOKO" The work will be exhibited in the IOSIF ISER International Contemporary Print Biennial 9th Edition at the Prahova County Museum from Nov. 2011 thru Jan. 2012 -ALSO- SAGA, The Society of American Graphic Artists 78th Members Exhibition has awarded it's **Renaissance Graphic Arts Award** to artist Harriet FeBland for the monotype titled "The Magician" (See Gallery). June 21st- July 9th at the Prince Street Gallery, NYC. -ALSO- Exhibited "ZEN" at the "22nd Invitational Exhibit of Small Works at the New Arts Program," Kutztown, PA. May 29th - July 9th -ALSO- Exhibiting 3 wall-relief constructions at the Phyllis Lucas Gallery, 235 East 60th Street NYC. On display from May-Sept.-ALSO exhibiting at NAWA National Association of Women Artists: Sylvia Wald and Po Kim Gallery, NYC May 3rd-31st

Helen Levin-Golan Levin—"The Gesture in Paint and Software," Staten Island Museum July 7, 2011 through January 12th, 2012.

Rose Sigal Ibsen— Received the **Eve Helman Memorial Award** at the NAWA 122nd Annual Member's Exhibit, Sylvia Wald and Po Kim Gallery 417 Lafayette St NYC

Janet Indick—inducted into the **Hunter College Hall of Fame**. The induction ceremony was held at Hunter College on Lexington Ave at 68th NYC in the West Lobby. on May 13th

Frank Mann—Exhibited at the Interchurch Center, Treasure Room Gallery, 475 Riverside Dr., NYC. (See Gallery). May 19th-June 17th

Basha Maryanska—Exhibited in "Eccentricity" New Century Artists Gallery, May 2nd -28th-ALSO-Howland Cultural Center in Beacon, NY

Gil Passarella—Exhibited at the Society of American Graphic Artists Annual Exhibit at the Prince Street Gallery 530 West 25th Street 4th Floor NYC.(See Gallery).

Hank Rondina—Solo exhibit at the Scarsdale Art and Frame Shop, 46 Christie Pl. Scarsdale, NY Aug. 1st - 31st

Gerda Roze—Solo exhibit "Homage to the Circle," at the Gallery's of The Interchurch Center 475 Riverside Dr., NYC Apr. 7th --May 13th

Neva Setlow— Guest Sculptor at The Crazy Monkey Gallery in Amagansett, LI NY. June 2nd- June 27th.

Lubomir Tomaszewski—Exhibited in "Faces" at the Polish Institute of Arts and Sciences of America 208 E. 30th St NYC May 13th-26th

The article "Censorship At The Smithsonian" (Spring 2011 ASCA Newsletter) originally appeared in the Winter 2010/2011 Women In The Arts Newsletter and was reprinted with permission.

Indick, from page 3

Lexington Ave at 68th NYC.

The Hall of Fame, established in 1972, commemorates Hunter's accomplished alumni. Each year the Alumni association selects and honors graduates who have distinguished themselves in a variety of fields and services. This year 14 alumni were selected for this honor.

Janet Indick has exhibited nationally, internationally and is a recipient of many awards in sculpture, including a Medal of Honor and a New Jersey State Fellowship in Sculpture. Several of her large scale art works are in the permanent collections of Synagogues, Museums, Corporations, and Universities in NY, NJ and PA.. Indick has been included in the books, *Contemporary Women Artists*, the *Dictionary of American Sculptors*, and *Who's Who of American Art*. She has served as the president of the National Association of Women Artists. She is currently represented by Kerygma Gallery in NJ. Indick studied with Robert Motherwell and Dong Kingman at Hunter and did post graduate work with Richard Pousette Dart. She is a member of the International Sculpture Centre and many other Professional Art Organizations.

Jennifer J. Raab, President of Hunter and Patricia S. Rudden, President of the Alumni Association, presided over the induction ceremony and the unveiling of the plaque on the wall of the Hunter College Lobby.

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