



**NEW YORK
STUDIO SCHOOL
ALUMNI ASSOCIATION**

NYSS: West Coast Connections



AUGUST 23 - OCTOBER 19, 2018

HACKETT MILL

145 Natoma Street, Suite 400, San Francisco CA 94105

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in conjunction with:

NYSS: West Coast Connections

August 23-October 19, 2018

Hackett Mill

145 Natoma Street, Suite 400

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<http://www.hackettmill.com/>





NYSS: West Coast Connections

*Curated by
Karen Wilkin*

August 23-October 19, 2018

Panel discussion September 6, 6-7pm
followed by reception 7-8pm



THIS PAGE AND FOLLOWING PAGES:

Installation shots of NYSS: West Coast Connections
Hackett Mill, August 2018

This exhibition celebrates the West Coast alumni of the New York Studio School of Drawing, Painting, and Sculpture. Founded 54 years ago by art students and practicing artists, this small, remarkable institution arose from the conviction that aspiring artists learn not by theorizing or pre-conceiving, but through daily, intensive work in the studio, with the advice of their more mature peers. Drawing—translating perception and spatial awareness into evocative mark-making—remains fundamental to the program, as the starting point for highly individual work, in two- and three-dimensions, in different mediums. Equally important is the belief that the present and the past are seamlessly connected. At the NYSS, tradition is internalized, as T.S. Eliot advocated, in order to create something new. NYSS: WEST COAST CONNECTIONS bears witness to the accomplishments of the school’s diverse, international alumni, all dedicated to what the dean Graham Nickson calls “ambition for the work” and to what the British sculptor Anthony Caro called “the onward of art.”

—Karen Wilkin

New York, July 2018

It's very exciting to introduce the first non-NY based Alumni Chapter of the New York Studio School composed of artist graduates of the NY Studio School who now live on the West Coast and wish to spread awareness of their foundational art experiences.¹ The core of their education, as defined in the School's historic Manifesto,² has been refined with current Dean Graham Nickson's "marathon" studio classes, where students "learn to see" with a focus on "pictorial space/the tension of the picture plane" as Hans Hofmann taught in his atelier. Included in this approach is the idea that the same formal requirements of good painting apply whether working abstractly or representationally. Some great examples here on the West Coast include artists like Joan Brown, David Park and Richard Diebenkorn, as well as Wayne Thiebaud, who as a visiting NYSS faculty member in the 70s has graciously loaned a work to *West Coast Connections*. For this reason it's an honor to have a gallery as esteemed as Hackett Mill hosting this exhibition. A special thank you as well to Curator Karen Wilkin, for her sensitive selection of works emblematic of the School's alumni and without whose assistance this show would not have happened.

–Michael Tcheyan
Co-chair, NYSS Alumni Association

¹ For a front-row view of the inspirational foundations of the Studio School, see Mercedes Matter's articles, "What's wrong with U.S. art schools?" (*ARTnews*, vol. 62, no. 9, September 1963) and "How Do You Learn to Be an Artist?" (*The New York Times*, September 2, 1973).

² Reproduced on the last page of this catalog.





NYSS:
WEST COAST CONNECTIONS

Malado Baldwin

Sarah Blaustein

Manli Chao

Christina Chow

Shruti Ghatak

Rebecca Levinson

Mila Libman

Jack Miller

Katelynn Mills

Noreen Naughton

Hearne Pardee

Paige Pedri

Marie Peter-Toltz

Jon Rogers

Katie Ruiz

Eli Slaydon

Wayne Thiebaud

Sandy Walker

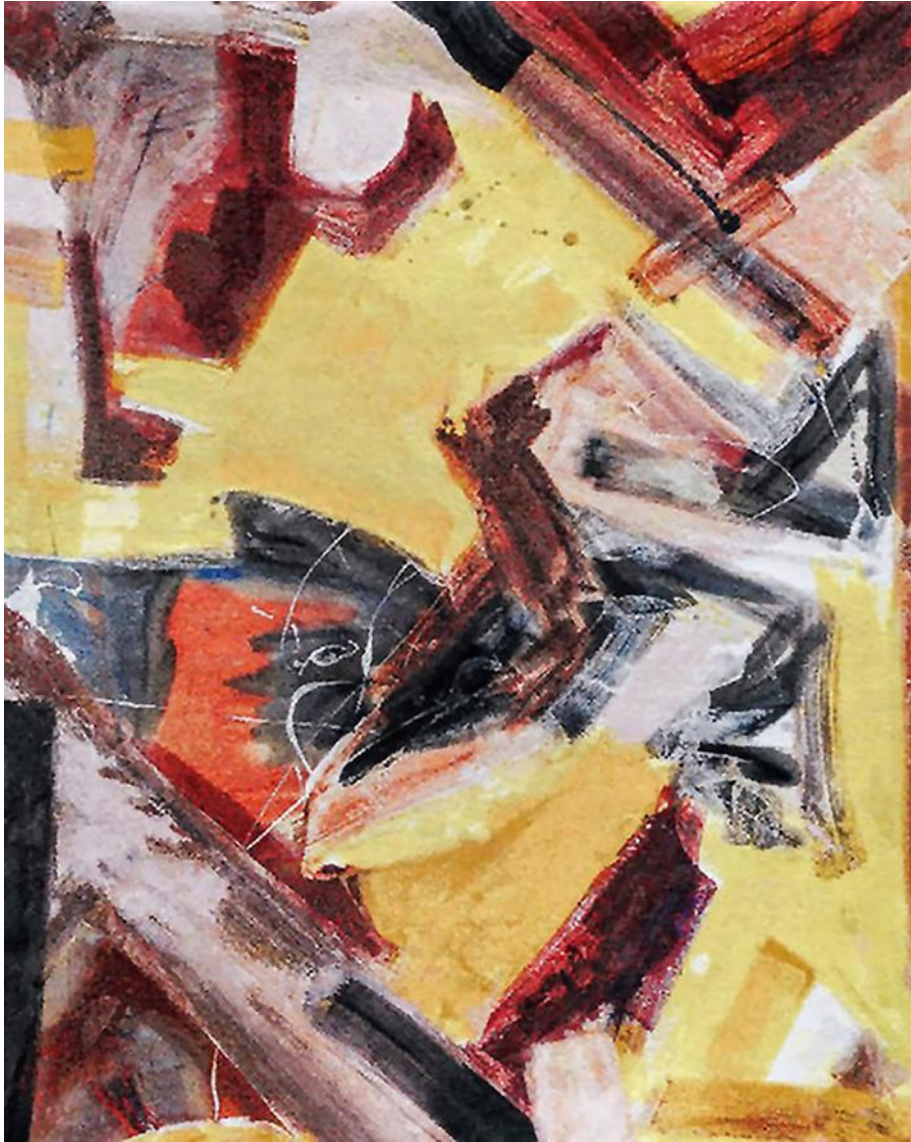
Gina Werfel



Malado Baldwin

Grenoble Self-portrait with African Masks, Modigliani

2015 limited edition print variable print size



Sarah Blaustein

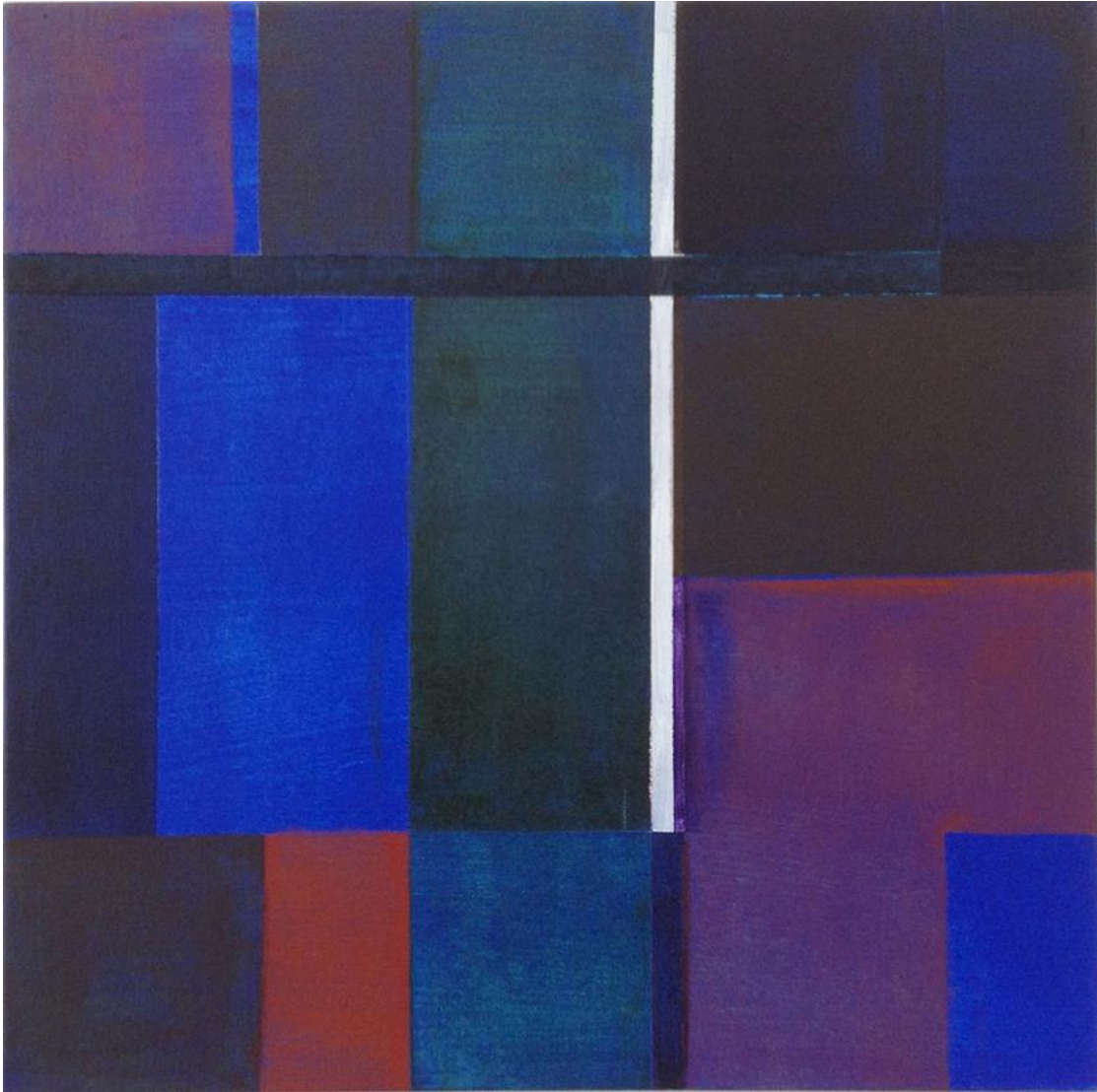
Intersecting Shadows—Red and Yellow, 1/3
2018 cotton, wool and synthetic thread 60 x 48 in



Manli Chao

Inner Rhythm #01

2016 string, tissue paper, modeling paste medium, acrylic 30 x 48 in



Christina Chow

Untitled

2018 oil on canvas 20 x 20 in



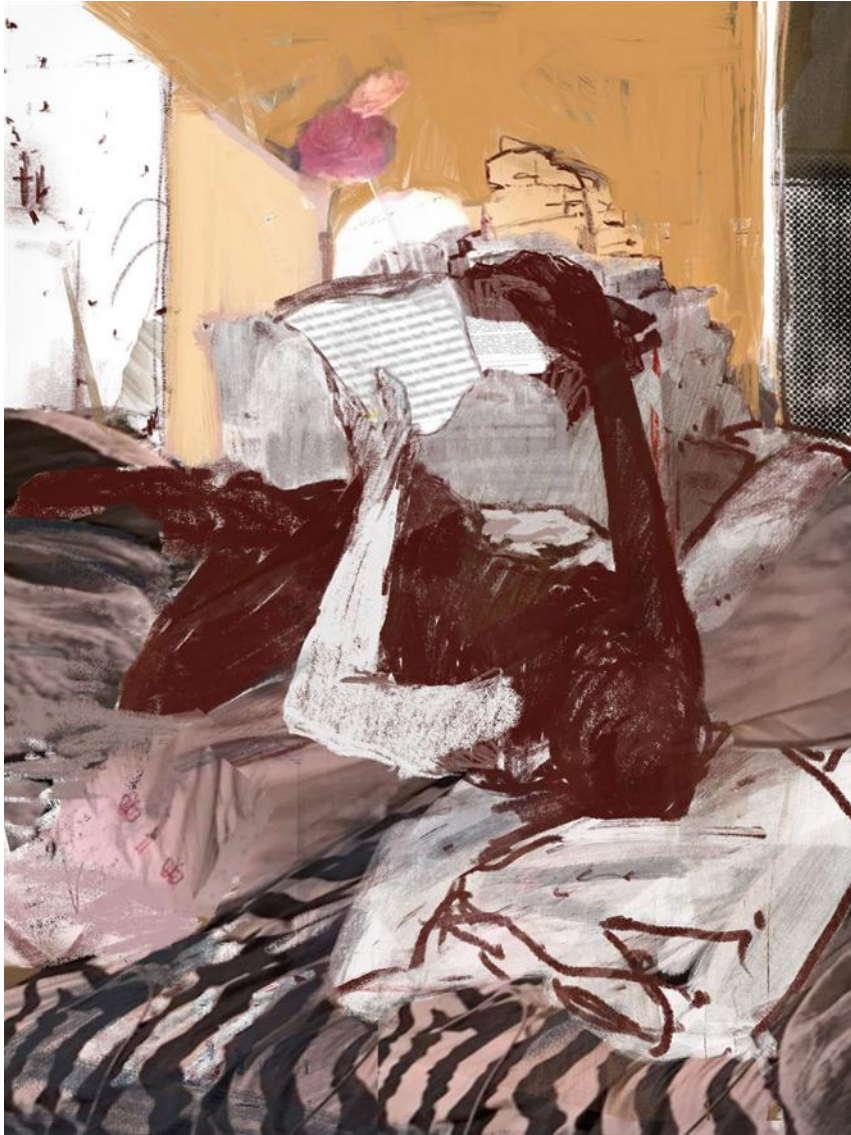
Shruti Ghatak

Pressed

2018 ink and acrylic on magazine 8 x 10 in

Away

2018 ink and acrylic on magazine 10 x 8 in



Rebecca Levinson

Desire Exists in the Space Between Known and Possible

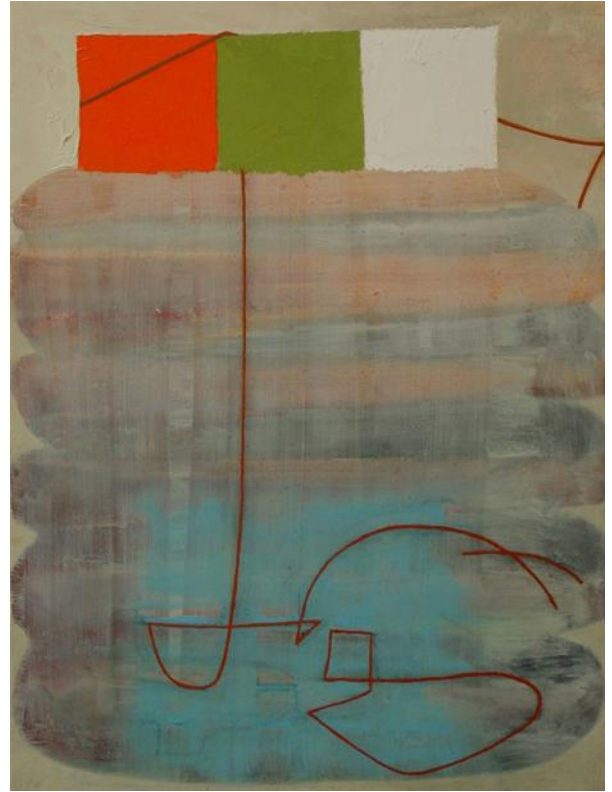
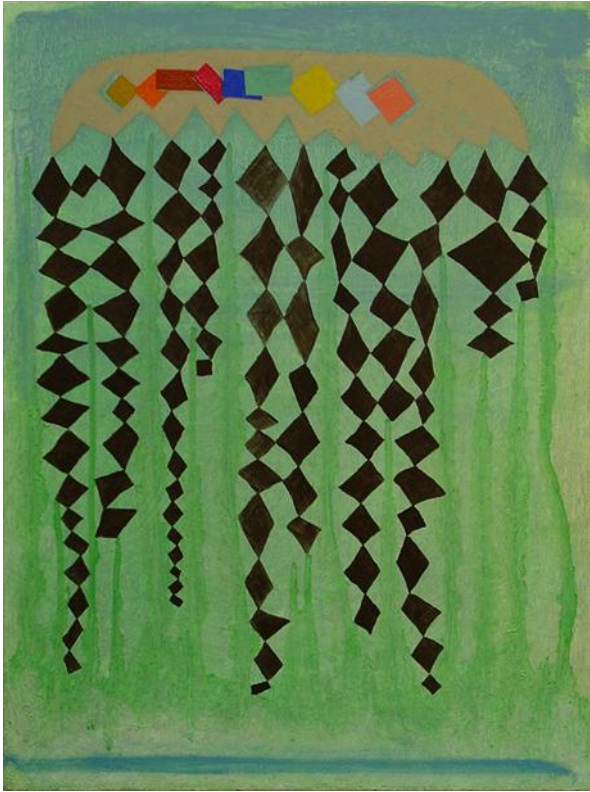
2018 iPad drawing printed on silk 36 x 48 in



Mila Libman

Bluegrass

2017 dry pigment and ink on paper 34 x 52 in



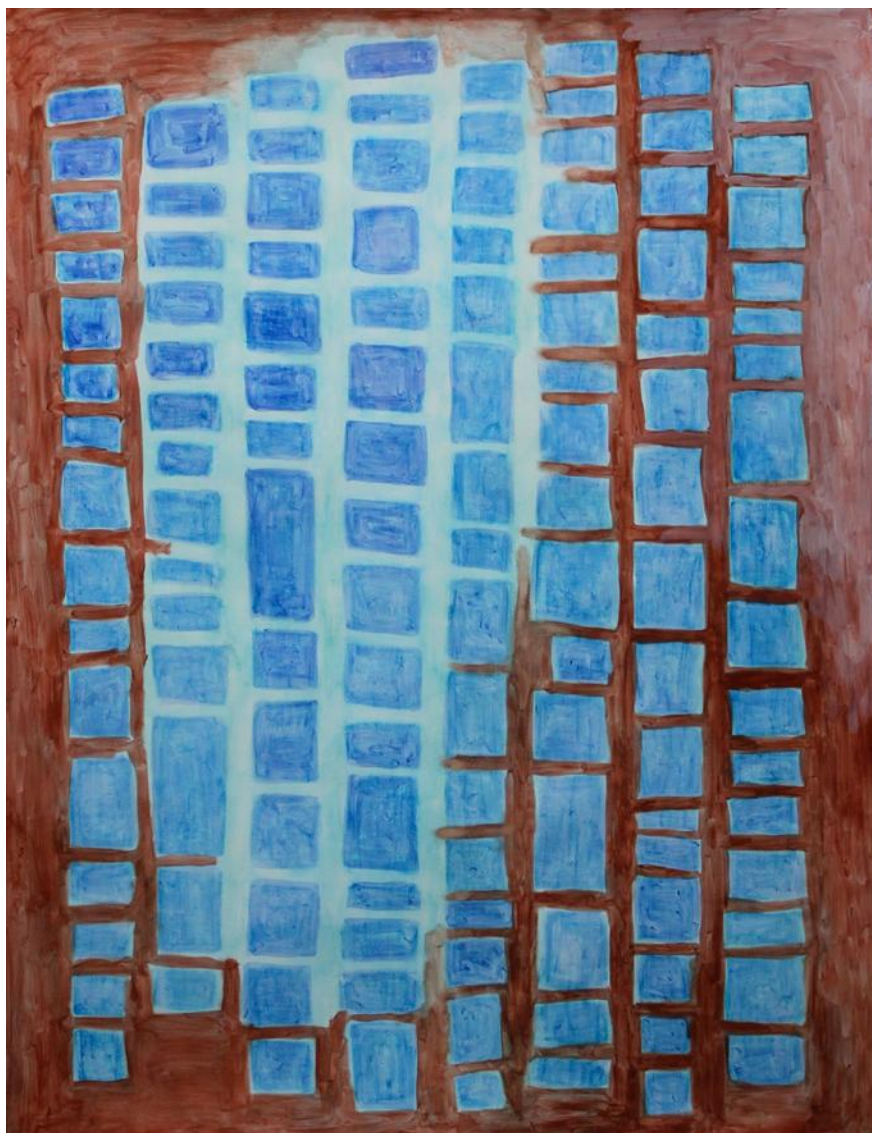
Jack Miller

New Thing 3

2014-17 oil on board 14 x 11 in

New Thing 7

2014-17 oil on board 14 x 11 in



Katelynn Mills

Suicide Sympathizer

2018 tempera on paper 42 x 60 in



Noreen Naughton

Halemaumau Crater, Hawaii Volcanoes National Park

2016 oil on linen 10 x 16 in



Hearne Pardee

Field

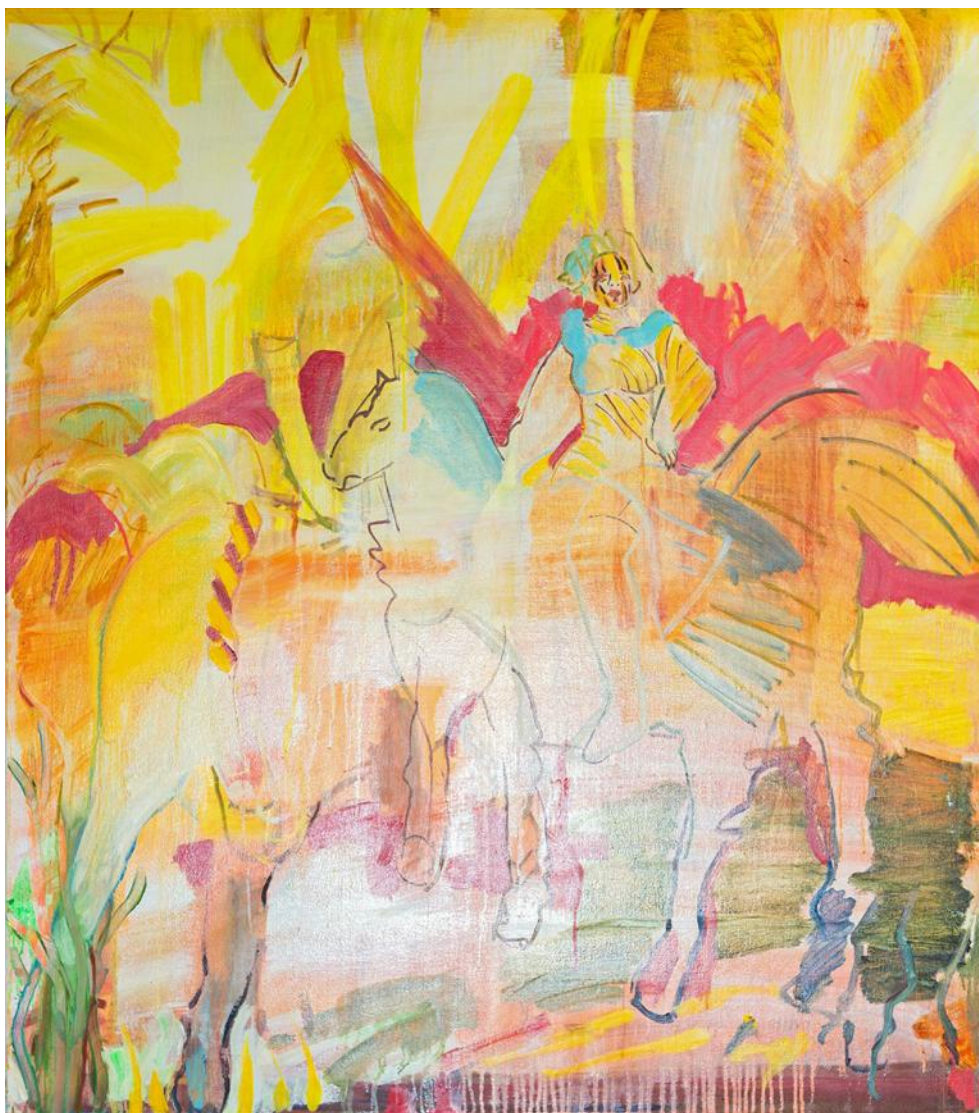
2018 oil on linen 32 x 40 in



Paige Pedri

Disposition 1

2018 plaster, wire 15 x 22 x 13 in



Marie Peter-Toltz

Horses of the Sun II

2018 acrylic and oil on canvas 52 x 48 in



Jon Rogers

Baker's Dozen

2017 oil on canvas 32 x 32 x 2 in



Katie Ruiz

Women's March

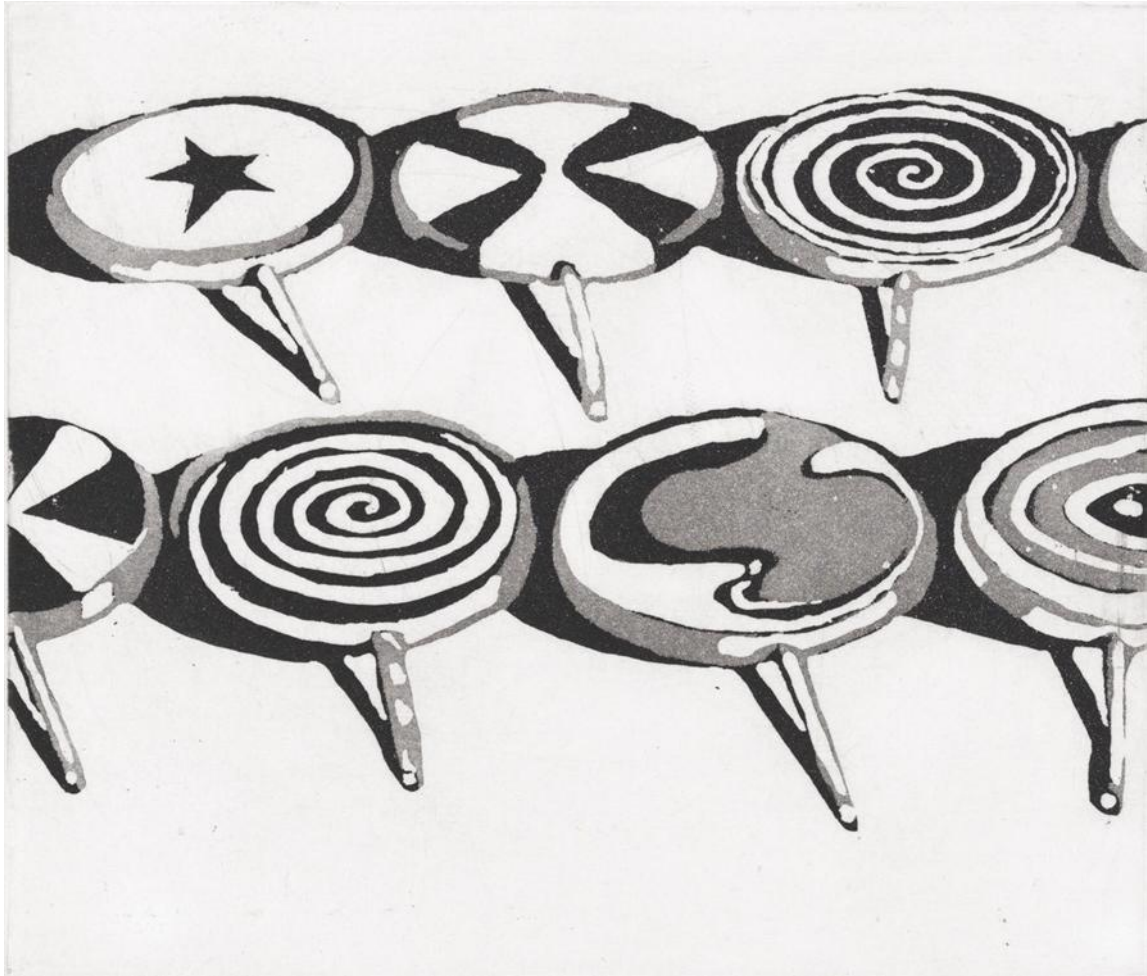
2018 shells, yarn and found objects dimensions various



Eli Slaydon

Sphinx

2017 oil on linen 24 x 18 in



Wayne Thiebaud

Little Suckers

1971/2014 aquatint sheet: 10 x 10 in., image: 5 x 6 in.

Edition 35

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Sandy AE Walker

Human/Nature II

2012 oil on Canvas 80 x 60 in



Gina Werfel

Imprint

2017/18 oil and mixed media on canvas 60 x 48 in

Hackett Mill, founded by Michael Hackett and Francis Mill, presents rare works from the 1950s and 1960s by significant American, European, and Asian artists. The gallery provides a platform for unique juxtapositions between the historical and the contemporary by offering a contextual and scholarly scaffolding to create exciting collections that span movements and eras, united by the universal truth of the artistic struggle. Engaging their passion and deep insight for art and architecture, Hackett and Mill share a genuine and infectious enthusiasm for creating unique and personalized client experiences, imparting erudite and inspirational perspectives for building collections. The gallery represents the estates of David Park and Robert Schwartz and the artists David Beck, Masatoyo Kishi, Manuel Neri, Raimonds Staprans and Brian Wall. For **West Coast Connections** Hackett Mill invited esteemed curator Karen Wilkin to select works by NYSS alumni now living on the West Coast.

(1964)

If teaching art is possible, the New York Studio School of drawing, painting and sculpture has set up conditions uniquely conducive towards it. It is impressive that students themselves founded the School to have these conditions: continuous access to studios, consistent availability of models, and contact with mature and independent artists.

We believe this School fills the need, which has long been recognized, for a real art school in New York, exclusively for young painters and sculptors.

Sandy Calder

James Brooks

Mark Rothko

Jack Woodner

Barnett Newman

Adolph Gottlieb

Lee Krasner

Abraham Lissau

Norma Nagel

John

Shipton

The NYSS "Manifesto," signed in 1964 by eleven of the most eminent artists of the time.



Karen Wilkin, a New York-based independent curator and art critic, has organized numerous exhibitions internationally and is the author of monographs on Stuart Davis, Kenneth Noland, Helen Frankenthaler, and Hans Hofmann. Wilkin teaches in the Master of Fine Arts program of the New York Studio School. She is the Contributing Editor for Art for the Hudson Review and a regular contributor to The New Criterion and the Wall Street Journal.

Installation photos: Ben Cressy

Catalog design: John Goodrich

Special thanks to Crown Point Press for the loan of Wayne Thiebaud's artwork to the exhibition.

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