

asca newsletter

american society of contemporary artists

NUMBER 48

FALL 2012

THINKING ABOUT THE 1940S, HILLA REBAY AND THE GUGGENHEIM

By Dorothy Koppelman

I was very pleased to read the history of Hilla Rebay by Judy de Zanger, in the recent ASCA newsletter and it recalled those times for me, some memories I am so glad to think about now.

One of the artists who worked at the Museum of Non-Objective Painting, on 54th Street was among the really fortunate artists named in the Joan Lukach biography of Hilla Rebay—he was then Hyman Koppelman. His job was to be a sort of care-taker, like other artists who were on the payroll—some as caretakers, some as docents, but all were supported, in keeping with Hilla Rebay's and Solomon Guggenheim's purpose to further the work of young artists of a certain kind. Each one had to submit a "non-objective" work to be owned by the museum. Hilla Rebay was passionate about intuition and feeling in art, and no relation to seen structure, so abstract did not suit her as a descriptive word, but Chaim's work was abstract, and so were the other artists' submissions. That work is still there, and I imagine works by many others not as well known as Pollock, etc. Hi had studied with Carl Holty, and though that was not his particular bent, he enjoyed doing the drawings he did during the time he worked at the museum.

I visited Hi after hours at the museum, and I marveled at the music, Bach, played throughout all the floors; the many Rudolf Bauer paintings on every wall it seemed, and the luxurious grey velvet benches. It happens that I was just getting acquainted with this young artist, who drew wonderfully, and if one remembers the plight of artists then, right after the WPA days, one can readily understand how very impressed I was by his actually having a job in an actual museum.

Hilla Rebay was generous, as Joan Lukach points out. And faithfully, she did send a \$15 check to artists as a stipend for their work.

Chaim and I married during WW11 and I have since kept the many letters Hilla Rebay wrote to my husband about how to take care of his health—she was very intense on the subject. She suggested many remedies for ill health and things to eat. She also wrote him excitedly that she had hired a young architect, Frank Lloyd Wright to design a new museum, and told him of events planned for the museum. We have since donated the letters to the Guggenheim and one abstract pen and ink drawing.

(See "Rebay" page 2)

ART AND EDUCATION BACK TO BASICS

By Amie Ilva Tatem

What is art education? First of all, from the standpoint of the art educator, fine arts is the most intriguing and gratifying subject to teach. From the standpoint of the students who are fortunate to have it, it can be simply the class they look forward to the most. So, it's a win-win situation. What, then, is the problem?

Part in the schools has long been misunderstood, misused, and in some cases canceled out altogether when budget cuts will call for. In the elementary schools, where specialists were scarce, art was at the disposal of the classroom teacher. She either taught it or she didn't—and, in too many cases, alas, it would have been better if she had not tried to teach art, for the multitude of adolescents with warped ideas about their own creativity testified to those misguided approaches to the teaching of art in the early years. That, as its coloring books and "helpful" adults who negated children's creative efforts, have made for teenagers who don't believe in their ability to create. How alarming, for the subject is more important than ever, in today's high-tech world. So, first of all, teachers have to be trained to be art educators. It is a discipline, like any other.

Art education encompasses so many areas of study that this unique field presents an endless challenge to the art educator. In fact, the subject is often used in ways that stretch it beyond its intent, such as: Reading through the Arts, Art Therapy, etc. This is understandable since it tends to produce instant happiness and children!

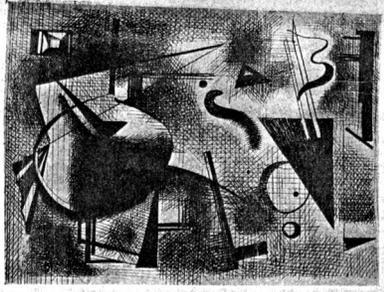
Art education, in the true sense, is timeless and universal—for, to put it quite simply, it is all about creativity: a fragile, basic need of all human beings. Creating art — whether an oil painting, an architectural gem, or a basket — is so basic an activity that it precedes speech, in man's development.

The tasks of the trained art educator are MANY — first and foremost, that of putting the student in touch with himself, with his own unique potential. His art efforts must be treated with respect, as he is given, over time, the tools to explore the many forms that art takes. There is an anonymous saying: "He who creates, does not destroy." This respect for the creative efforts of children by adults will optimally instill, in the children, respect for the creative efforts of others.

(See "Back to Basics" page 4)

(“Rebay” Continued from page 1)

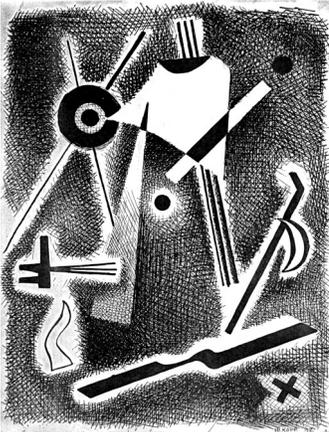
Since the past is very present to me these days, I looked in to my files and found a reproduction of one drawing from an article in a Feb. 15, 1952 article in the Art Digest. I liked the drawing even now, though Chaim did not continue in that abstract manner.



Composition in Pen and Ink: HYMAN KOPPELMAN

Reproduced in an article about the 1942 Museum of Non-Objective Painting Exhibition

A SURPRISE! As I continued to look at the article and the reproduction, I saw that it was different from the one later given to the Guggenheim. Therefore, there must have been more than one for those monthly stipends. Likely both are in their collection, and those of the other recipients of monthly checks.



Gift to the Guggenheim

I am sure there could be a fine exhibition of the works by Lucia Autorino, Robert DeNiro, Sr. Sennhauser, Attilio Salemme, Irene Rice-Pereira and others are there—Bolotowski, Balcombe Greene, Ward Jackson, who continued to work at the Guggenheim for many years.)

The WW11 correspondence is not included in the Lukach biography unfortu-

nately; still it is in the museum archives, as well as some in the Archives of American Art.

Hilla Rebay’s own work was very interesting, and I know that Chaim admired it, and felt it was better than Rudolf Bauer’s.

To go back a little, those days were some of the most important in my life since, through Chaim I was introduced to the poetry of Eli Siegel (*Hot Afternoons Have Been in Montana*) and the philosophy he founded, Aesthetic Realism.

Now, I am reconstructing some of what I am realizing were one of the pivotal periods and events, the ways of seeing that inform an artist’s work and life. The Hilla Rebay philosophy, with its accent on feeling and intuition, and not on forms of reality seen, did not appeal to many young artists then. And Carl Holty’s abstract instruction, though valuable, did not go deep enough. Chaim was looking for something deeper and wider, and he found it as he began to attend the poetry classes conducted by Eli Siegel. When I visited him at the Museum of Non-Objective Art, he told me about those classes- what he was learning and his deep joy at a new expression in his work. I saw very soon that what Chaim has often said

was true, Aesthetic Realism is a criterion true for all time, all place, for seeing and judging all art—what was good and what was not. What happened in the succeeding years is a great history, and these are the beginnings.

I felt, in perhaps a tenuous way, another relation to the beginnings of the Guggenheim, since I opened the Terrain Gallery as its first director in 1955, the same decade as the planned Solomon Guggenheim Museum. The motto of the Terrain Gallery is Eli Siegel’s Aesthetic Realism statement: “*In reality opposites are one; art shows this.*” That principle is, in my opinion intellect supreme. The artists who drew back from Hilla Rebay’s “*no meaning, no intellect...*” were glad to know this.

Rolph Scarlett was one of the earliest artists who enthusiastically spoke about the value of the Aesthetic Realism way of seeing art. His training at the Guggenheim led him to look further. In his conversations with me, he said he was so glad to see there really was a true key to how to look at and judge art, and he attended Mr. Siegel’s talks on art. The Terrain still shows his works.

It happens that Chaim and I continued to know many of the artists we met then and many showed at the Terrain Gallery during its first years. Irene Rice Pereira often visited and spoke of the neglect suffered by women artists—Lester Johnson, Ibram Lassaw, John von Wicht, Ad Reinhardt, and Leon Polk Smith all were in Terrain shows, as was Ward Jackson. Harold Krisel had a one-man silk-screen show at the Terrain; and his work is on the walls now in the exhibition, “*Surface to Begin With.*”

The “Art of Tomorrow” makes the past more alive for me. Ms. de Zanger’s writing gave me a push to look at things in my files and to fill in places in time more vividly, to see things newly. I really appreciate that. Thank you, Dorothy Koppelman.

The Print

Can dark and light
Show wrong and right?
—And round and straight
Show love and hate?
—And dim and clear
Show hope and fear?

Eli Siegel

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**NEW NSCA MEMBER
SANTINA SEMADAR PANETTA**

A Canadian born in the cradle of the Arts, Italy, Santina Semadar Panetta grew up exploring the classical art philosophy both in Greece and in her native land. She immigrated to Canada and later graduated from the Academie Beaux-Arts in Quebec with honors and particular distinction.

In 2008, exposed solo the collection of Post-symbolism: Thematic gaze on the Bible at the prestigious Maison Alcan in Montreal. The National Bank honored Semadar in April 2009, exposing solo the collection 'Homage to Vivaldi' in post-impressionism lyric at the head office in Montreal.

Numerous articles written by international art critics have been published, including a book called "Semadar Post-Symbolism", it can be found at the National Library and Archives of Quebec and of Canada. The National



"Synchronisme"
Oil-60x60



"Chalr d Automne"
Oil-60x 60

Museum of Canada as well as the International Jewish Archives in Cincinnati, Oh. hold her portfolio for collectors and art-lovers to consult. Semadar has exhibited and sold her paintings in Canada, Australia, and United States, with recently sold works going as far as India and Italy.

In all of Semadar's collec-

tions, syllogism and thematic flow stands out in the Art world with transcendence of metaphysical, philosophical and eschatological reflections of the works

Art is a language! I have chosen to work in the post-impressionism lyric movement because its rhetoric and philosophy permits a preponderant reality. It lows a parallel with music in the deployment of the harmonies, we do not hear the melody, but we can see it by
(See Samadar page 4)

**NEW ASCA MEMBER
ROBERTA MILLMAN-IDE**

Roberta Millman-Ide received her BFA in Advertising Design (a juried portfolio program) from CSULB (along with a degree in marketing); and, post-graduation, she continued her art education at the Art Center of Pasadena (California). Upon graduating from CSULB (Calif. State Univ., Long Beach) she worked as an Art Director for two well-known Advertising Agencies (in Southern California) before moving to the east coast and starting her own design company. And, although she still designs some artists' websites and gives workshops on marketing yourself as an artist, Roberta's primary focus has been on creating and exhibiting her own artwork (on a regular basis) since 2006.

She has exhibited her artwork throughout the United States; and, more recently, while attending an Artist in Residency in Israel, she exhibited and sold one of her woven art pieces. Also, while



"Enlightenment"
Oil
68x31"



"Conflict"
Oil-24x24"

in Israel, Roberta (along with three other artists) collaborated in creating a large sculpture (of two dancing figures) that is now on permanent display on the grounds of the Heritage Museum in Nahariya, Israel. Her artwork can also be found in numerous private collections throughout the world. Roberta's art is often in-

spired by her dreams, taking the chaos of a dreamscape and simplifying the image to convey its underlying meaning. Roberta has created her own unique art style by a fusion of Conceptual, Illustrative and Contemporary Representation blended onto a single canvas.

("Back to Basics" Continued from page 1)

There simply is no other subject area that highlights, so dramatically, the individuality and uniqueness of each student. How sad, then, that too often art has been regarded as a "frill" and an area that is not to be taken seriously. Actually, it should be taken very seriously. What is at stake? Only the psyches of millions of future citizens of the world.

In our alienated modern world, we have progressed, technologically, to dizzying heights, yet our *human-ness* is lagging behind. There seems to be a kind of soul-sickness – in young and old, alike. In fact, many adults, with high-power jobs – when faced with leisure time, panic. A few months ago, the *New York Times Magazine* published an article "Work: The Great Escape" by Arlie Russell Hochschild, about the new trend in the desire of these workers to work *more!* People are getting to work earlier, or working later, or asking for overtime. Some admitted that they did it to escape the problems of home and family. There lurks, in this scenario, also, the fear of leisure time – for when else to create? When else to dream and stretch defenses, and to use a common phrase, when else to "smell the roses?" The tools for this love of leisure time are given in art class.

All of the arts, in fact hold the key; for in the arts, human senses are liberated and strengthened, thereby providing children with the essential tools to cope with life in today's world. Now, more than ever, in the present climate of computers video games and other "activities" which turn children into passive spectators, there is a hunger for a basic need to be satisfied – namely, the human need to create art, as well is to make music, dance and act. They need to do, to make, to stretch defenses and develop one's fullest creative potential, is a powerful need that must be addressed.

To be optimistic would be to hope that school systems everywhere will all wake up to this realization and see to it that children are not denied the true basics: fine arts, music, dance and drama. The words of Joseph Loretan, in the New York City Board of Education Elementary Arts Syllabus of 38 years ago, ring startlingly true, today:

"Art education is essential to the personal growth and development of every child..."

The key word here, of course, is "essential." Perhaps the new millennium will bring with it a true appreciation of the importance of art – IN – education.

("Samadar," Continued from page 3)

the perfume of the poetic sequences of its chromatics. Claude Monet embraced the final phase of the post-impressionism, as an artist I continue in the post-impressionism abecedary to symbolize the concision of the temporal and captivate the ephemeral of the present.

I believe that art is life, art is history and art is nourishment for the soul!

POETRY

By Amie Ilva Tatem

"Water"

We were without water
the other day
And we weren't warned

No time to run out
and buy bottles
no time to fill the tub
for toilet flushes

we weren't warned
No time to fill the kettle
or make a quick trip
to the laundry room

I thought of woman
at the well
and places where
there are wells today
and spigots
and rivers

We were without water
the other day
and we weren't warned

And when it came on
the doorman
did not even buzz
to let us know

A nagging thought
keeps recovering –
a question, really

What must it be like
to walk a mile
with a jug on one's head
and a baby on one's back
to get water
and then to walk
that mile back with a full jug
and a crying baby
Day in and day out?

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"Emancipation"

By Margery Small

Though His Spirit Is Bent
by the burdens
of history
he
stands with stately splendor
guarding
The National Archives
in Washington D.C.
where documents of democracy
dominate the walls

His face is black
A night sky
without a moon
His eyes tell tales
of battles fought
for him
through centuries
of struggles

His grandfather was a slave
as were all brothers
It was President Lincoln
who set them free
and made their backbones
hard and strong

He still must fight
for freedoms
that are the rights
of every man
Bias and bigotry
are burdens that he bears
on his broad black shoulders

He lives in a black ghetto
on the other side of town
Racism is his shadow
in the sun and in the shade
There are those of other races
would set this house ablaze with rage
should he dare to live among them

The man stands
like a sturdy soldier
protecting parchment paper
written on with words that fail him

He has a dream
that he will overcome
in the words
he now guards
will be honored forever more



**Margery Small
"Emancipation"**

INSEPARABLE

by Lea Weinberg

Mother- Daughter emotional connection is inseparable from before the daughter's birth and after the mother's last breathe on earth. Here, my mother's body is empty and ethereal as the wire mesh material and surrounded by her family. The red image is me, wanting to be back inside my mother's womb, refusing to let her go. Red color is the energy of birth, life and pain. Expressing my feelings through art was very positive for me. After completing Inseparable, my spirit was lifted by realizing that spiritually my mother will always be a part of me.

On October 2011 I finished working on my wire mesh with mixed media sculpture and three months later, on January 2012, my dear mother passed away. "Inseparable" was selected as one of the winners in Celebrate the Healing Power of ART competition and will be featured alongside five more sculptures in the Manhattan Arts International online gallery, until December 5, 2012. <http://www.manhattanarts.com/Gallery/Lea-Weinberg.htm>





Lisa Collado
 "Le Jardin de Collage"
 Collage



Isabel Shaw
 "Curiosity"
 Bronze



Cari Clare
 "Leaping Free"
 Bronze

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



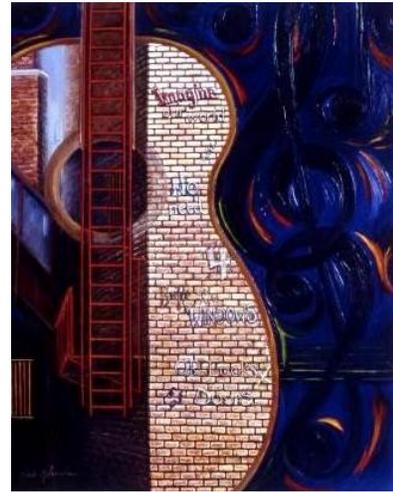
Joseph Amabile
 Modern America
 A Clothesline Installation



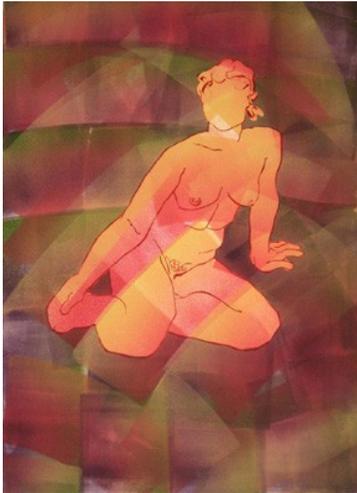
Marcia Bernstein
 "Untitled #36"
 Mixed Media
 H-24", W-6", D-7"



Sondra Gold
"Emerging"
Bronze
44 x 44 "



Roberta Millman-Ide
"A Modern Prophet "
Oil
30 x 24



Jo-Anna Melrose



Marilyn Weiss
"Together Wherever "
Mixed Media



Basha Maryanska
"Smile of the River"
Acrylic



David Green
"Shayna"
Black Steatite

MEMBERSHIP NEWS

Elaine Alibrandi—Exhibited in "Woman+ Body" Kepco Plaza Museum, Seoul, South Korea, Oct. 13th -19th , 2012; -ALSO- at the Gwangju Cultural Foundation, Gwangju, South Korea, Oct. 23rd -Nov. 6th 2012-ALSO- "Little Treasures 2012," Galleria de' Marchi, Bologna, Italy, Oct. 27th -Nov. 8th , 2012-ALSO- "Masquerade" at The Arc Gallery, San Francisco, CA, October 25- November 18, 2012

Joseph Amabile— Solo Exhibit at the Crooked Halo Gallery 137 Kinderkamack Road ~ Park Ridge, NJ Aug. 7th - Sept. 29th (see gallery)

Jeremy Comins—Exhibited three wood sculptures in the sculptors guild exhibition in the 5th avenue Windows of SAKS in N.Y.C -ALSO— Exhibited in the sculptors guild exhibition on Governors Island--- weekends thru Sept. 28th .-ALSO— Exhibited with the Sculptors Guild at the Dumbo Gallery Sep. 4th -30th

Hedy O'Beil—Solo Exhibit at Gallery 307, 307 Seventh Ave., NYC. -- Nov. 8th - thru November 28th
Reception: Thurs. Nov. 8th , - 7PM.

Neva Setlow—featured in Art in the Alcove at the Suffolk County Legislature's William Rogers Building in Hauppauge, Long Island. in the Alcove showcases the sculpture of Suffolk County artists. Her sculpture will be on exhibit from Aug. 1st - Oct. 31st .-ALSO- 2nd Prize in the juried national exhibition "Joy" the East End Arts in Riverhead NY. On exhibition opens. 31st -Oct. 5th .

Rose Sigal Ibsen—Gave a calligraphy demonstration at the Interchurch Center 475 Riverside Drive NYC.

Lea Weinberg—Exhibiting at the National Association of Women Artists' 123rd Annual Member's Exhibition at Sylvia Wald and Po Kim Gallery Sep. 4th – 29th—ALSO- Katonah Museum Artists' Association Members' Show at Putnam Arts Council, Mahopac, NY Sep. 8th -29th , ALSO Small Works Exhibition and Fundraiser at Katonah Museum Sept. 15, 2012- January 20, 2013—ALSO- "Inseparable" was selected as one of the top winners in Celebrate the Healing Power of ART competition and will be featured alongside five more sculptures in the Manhattan Arts International online gallery, until December 5, 2012

Yanka Canter, Bonnie Rothchild, and Cari Clare.
Exhibited at Gallery M55 and the Queens Council of the Arts three ASCA in a show "In The Place We Live."

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WELCOME NEW ASCA MEMBERS

Dominick Botticelli - Norwalk, Connecticut

Eleanor Goldstein -Hastings-on-Hudson, NY

David Green - Harveys Lake, Pa

Helen Henry - Bronx, NY

Fumiko Kitada - Brooklyn, NY

Jo-Anna Melrose—Sag Harbor, NY

Roberta Millman-Ide—Flanders, New Jersey

Santina Semadar Panetta—
Laval, Quebec Canada

Elaine Schlossberg - White Plains, NY

Gary Shaw - Hackensack, NJ

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ASCA NEWSLETTER

Publication Director Hank Rondina

CONTRIBUTING WRITERS

Dorothy Koppelman, Gerda Roze, *Margery Small*
Amie Ilva Tatem, Lea Weinberg

CONTRIBUTING PHOTOGRAPHERS

Hank Rondina

COPY DEADLINE FOR THE NEXT ISSUE

DECEMBER 15, 2012

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