

PSG

Prince Street Gallery

FORTIETH ANNIVERSARY 1970-2010



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JUNE 22 TO JULY 10, 2010

INTRODUCTION BY ISRAEL HERSHBERG

Foreword by Israel Hershberg



The Prince Street Gallery renovation – before inaugural exhibition, 1970

Photo: Israel Hershberg

The Prince Street Gallery like its sister galleries the First Street, Bowery and Green Mountain galleries, came into being as a direct consequence of the Alliance of Figurative Artists, known among the cognoscenti by its sobriquet, *The Alliance*. Anyone who ever attended *The Alliance* meetings in the late 1960s through the early 70s, must have, at some point, been struck by the complete incongruity of the *Alliance* nomenclature. These spirited gatherings were many things to artists and art students but “alliance” was simply not one of them. The fractious, raucous meetings that at times took on even violent overtones were very much a part of what I understood to be a young New York artist’s traditional rite-of-passage -- a kind of ritualistic initiation into a particular community within New York’s art world. The mystifying epithet of “alliance” was really no more than an imprimatur of sponsorship, an obeisance to the Educational Alliance. This venerable Jewish community center, founded in 1889 and located at 197 East Broadway on Manhattan’s Lower East Side, was home to those weekly Friday night meetings. The *Alliance* was a kind of figurative offshoot of the legendary Artists’ Club of the New York School which in its heyday, was presided over by such eminences as de Kooning, Pollock, Kline and Motherwell. At meetings of the *Alliance of Figurative Artists* one would regularly (and in some cases occasionally) encounter the likes

of Al Leslie, Fairfield Porter, Robert De Niro Sr., Aristodemus Kaldis, Alice Neel, and others, once associated with the *The Club*.

Prince Street, First Street, Bowery and GreeneMountain galleries were also the result of the natural gravitation of a younger generation of artists wishing to continue in the footsteps of the legendary artist-run and co-op galleries of the Tenth Street scene in the fifties and early sixties. The Tanager, Hansa and Brata galleries once showed de Kooning, Kline, Guston and later, Lennart Anderson, Phillip Pearlstein, Lois Dodd, Alex Katz, Louisa Matthiasdottir and Gabriel Laderman – presences that loomed large at the Alliance.

On Friday evening, like ritual, I'd make my way by subway from Brooklyn to East Broadway to the *Alliance*, first stopping to have dinner at the storied Garden Cafeteria, a long time hang-out for Jewish poets, writers and intellectuals, where one could find Issac Bashevis Singer dining and in earlier times, it is said, Trotsky would sup.

The meetings as a rule were boisterous, emotionally charged and adversarial. The din of passionate argumentation mingled with the smell of cigarettes and percolated coffee wafted down the hall and



The Garden Cafeteria Photo: Bruce Davidson

assaulted the senses well before one entered the room and the meeting was called to “order,” for lack of a better word. Inevitably, broad battle lines would be drawn along propositions and ideologies that seemed predestined by the planning committee to be as absolutely combustible as possible. A recurring and seemingly ineluctable sub-theme that would underlie ad absurdum just about every single topic for years at the *Alliance* always revolved around the virtues of a stormy, baroque or expressionistic posture toward representation vs. one favoring formal restraints and a more tempered pictorial approach, as manifested by the artists making up both sides of the divide. Among the officiating doyens, Phillip Pearlstein, Paul Georges, Louis Finkelstein, Rosemarie Beck, Gabriel Laderman, Paul Resika, Aristodemus Kaldis and Leland Bell, would be arrayed followers, students and allies to do the kind of passionate battle that was clearly meant to have no winners. Everyone was to be a casualty and all was meant to test and put to the grinding stone one's own, as well as the other's, most cherished ideas and theories, the beliefs which informed them in the more hidden battlefield of the studio. And as in the days of The Club, the meetings would conclude by

PRINCE STREET GALLERY

DRAWINGS

JUNE 5-28

Opening Friday, June 5, 5-8 pm

Gallery Hours 12-6 pm
Friday, Saturday, and Sunday

Patricia Bailey	Ora Lerman
Robert Casey	Tomar Levine
Winston Coleman	Frederick Ortner
Michael Eisenman	Barry Rosenthal
Norman Feinberg	Norma Shatan
Stephen Grillo	Willard White
Israel Hershberg	Jim Wilson
Charlie Katinas	

PRINCE & GREEN STREETS
at the corner of 100 Prince Street

Inaugural exhibition of the Prince Street Gallery, 1970

spilling over to the Cedar Tavern or as mutual studio visits in what felt like a shift, after a serious bruising, to camaraderie. To the eighteen year old art student that I was then, the Alliance of Figurative Artists was pure Ritalin to what I saw as the bloodless and absolutely vapid atmosphere that defined the Brooklyn art college I was attending.

It was after two years of *Alliance* meetings and on one of those Friday evenings in 1970 at the Cedar Tavern that the idea of a new co-op gallery, later to be named the Prince Street Gallery, came into being. Groups at the tavern would form roughly along the battle lines described above for a night of drinking, conversation and continued debate. Conversations drifted and as memory serves, I felt myself being pulled into a discussion by two painter friends seated opposite me, the late Ed Cato and A.D. Tinkham, both of the First Street Gallery. The First Street, Bowery and Green Mountain galleries were already up and running at that time and there was very certainly the required number of artists sufficiently enthusiastic to get a new gallery off the ground. As the conversation progressed I was suddenly struck with the sense that A.D. and Ed were reframing this discussion into a proposition which I had no idea would be dropped squarely in my lap. They thought I should assume charge and besides, they chided, the time had come for me to start showing my work as well. Now as then, I had no idea why they thought that I, younger than any of those that later comprised the original members of this gallery, should take on such an initiative. Though skeptical about my abilities and desire to carry through with such a project, I bowed to persuasion, and at the end of the evening it was decided that



Educational Alliance

an announcement would be made next week at *Alliance* that a new co-op gallery would be forming and those interested could take it up with me at the Cedar Tavern after that meeting. A group of painters and sculptors quickly formed around my table that evening at the tavern. After what felt like a thorough sniffing session we were satisfied there was the makings

of a serious group and things moved fast. I had come with news in hand that a friend, Jim Ballard, a fellow student at Pratt Institute, with a top-floor studio at Prince & Greene streets had a space to rent on the ground floor of that location. An ad hoc committee was immediately formed with me included to ascertain the suitability of that space the very next week and in the blink of an eye a deal was struck and with our own hands the renovation began.

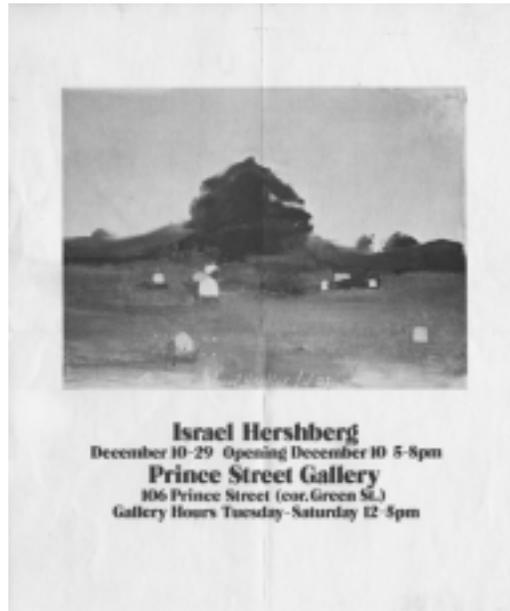
SoHo in those days was not the shopping mall it is now. Though one could easily sense that the future of this neighborhood was moving in a new direction there were then only a handful of galleries. Factories still occupied most of the lofts and spaces of the area. The streets were gritty, uneven and pot-holed, and huge trucks would have their way unremittingly through them, cosseting up to loading docks and taking up most of the available parking during the day. At night the neighborhood was dark and foreboding. Fanelli's Bar was then a workman's bar with a truck-stop like atmosphere and the artists who began to patronize it were looked upon with curious and suspicious eyes – yet “tolerated”.

As renovation progressed, usually on Sundays, on site meetings would be called to order along with lunch to hammer out various understandings and policy among the members. During one such

meeting it was decided the time had come for officers to be elected and I suddenly found myself again, without a hint as to why, being put up to be voted in as president of this new gallery which would be formally named the Prince Street Gallery. Though I protested that I was the youngest member of the group, administratively incompetent, and that surely there were more experienced members of the group to assume such a position, it was to no avail. The vote was pushed through in a fashion that would shake anyone's confidence in the exalted principles of true democracy, making me the first president of the gallery. In expressing my gratitude for what I recognized as the group's indulging affections for a younger colleague, I made sure to proclaim that if the gallery is at all to survive the other officers voted in that day would have to assume the requisite administrative duties. Indeed, I have no memory of doing anything that could even remotely be interpreted as presidential with the exception of this recounting which I now do forty years later, and do with pride and not a little nostalgia.

The gallery opened its doors with an exhibition of works by its founding members: Patricia Bailey, Robert Casey, Winston Coleman, Michael Eisenman, Norman Feinberg, Stephen Grillo, Ora Lerman, Tomar Levine, Frederick Ortner, Barry Rosenthal, Norma Shatan, Willard White, Jim Wilson, Charlie Katinas and myself. A vertical flyer with these names and a photograph I shot of the gallery, still in the midst of renovation from across the street with my treasured Leica 3C, announced the Prince Street Gallery's inaugural exhibition.

In 1971 the First Street Gallery moved to Prince Street just down the block, and the Bowery and Greene Mountain (renamed the



Israel Hershberg exhibition poster, 1971

Blue Mountain) galleries moved to Greene Street, all within a minute's walk of each other.

Aside from the various group shows at the gallery, I participated in a two-person show at the PSG with my friend Barry Rosenthal in 1970 and had a solo exhibition in 1971. In 1973 I informed the gallery that I was leaving New York to teach at the Maryland Institute College of Art, besides having developed great doubts about the sagacity of exhibiting regularly at such a

young age, and sadly bade the Prince Street Gallery farewell.

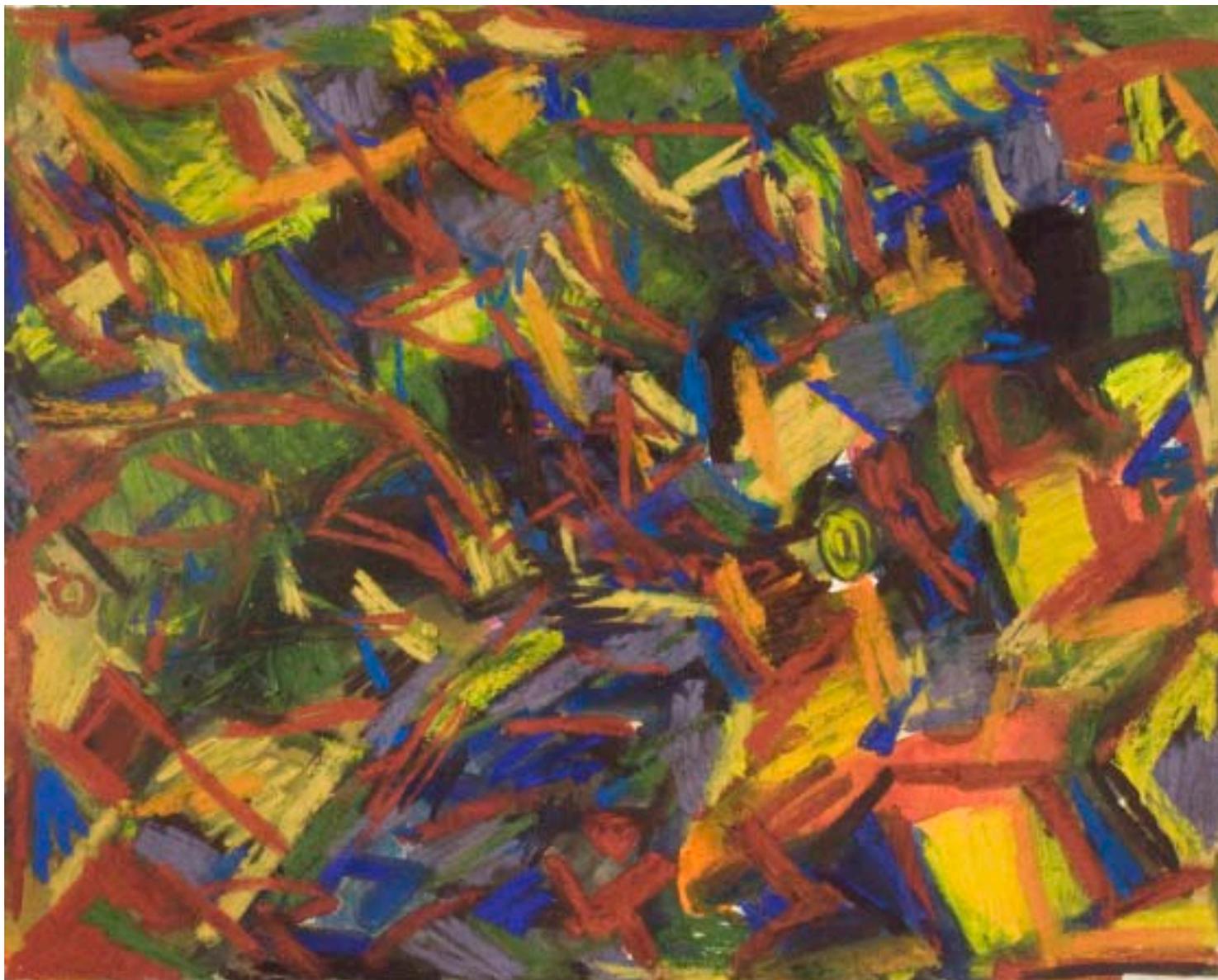
The Prince Street Gallery was born from a spirit of youthful, contrarian and humanist pushback vis-a-vis the early and already palpable manifestations of a burgeoning exploitive art world establishment mired by mercantilism, cynicism, novelty, and which would ultimately sever itself from anything that may be construed to be related to painting, drawing or sculpture, figurative or otherwise. I am moved and humbled by those that came after us, over this period of forty years, to tend, preserve and advance that same spirit.

Dedicated to the memory of:

Eddie Earl Cato, Michael Eisenman, Ora Lerman and Norma Shatan

*Israel Hershberg
Jerusalem, 2010*

David Acker



Waterfall, watercolor and pastel on paper, 12 x 15 inches, 1984



Wild Irises I., oil on linen, 40 x 48 inches, 1987

Flavia Bacarella



Herefords, oil on canvas, 12 x 13 inches, 2004



Borne, charcoal on paper, 17 x 14 inches, 2009

Monica Bernier



Untitled-No.9, ink on denril, 16 x 20 inches, 2006



Portrait-of-G, bronze, 8.x 4.x 5 inches, 1980

Marie-Annick Brown



Untitled, snapshots, late 1980's

"I was documenting displacement, prior to gentrification in Harlem. It was in the 80's. Doing this work there was like doing penance. A woman came by with a girlfriend while I was photographing what looked like the entire contents of someone's former apartment. She was very angry at it and said 'Why do you want to take a picture of that? That's my house. That's where I live. If you are going to photograph it, take a picture of me!' It was not her house, of course. She hated the disrespect and ghoulishness. So she sat at the end of the long line of ruined household items and posed regally. Then she walked off with her girlfriend, still angry but happy."



The Pinnacles, acrylic on canvas, 24 x 24 inches, 2009

Rani Carson



Ancestral Drumming, casein on stretched cotton over plywood, 29 x 41 inches, 2008



October Maple, oil on canvas, 8 x 11 inches, 2010

Cynthia Costello



Les Enfants sur la Plage des Salins Saint Tropez cherchent les Coquillages, oil on canvas, 39 x 59 inches, 2008

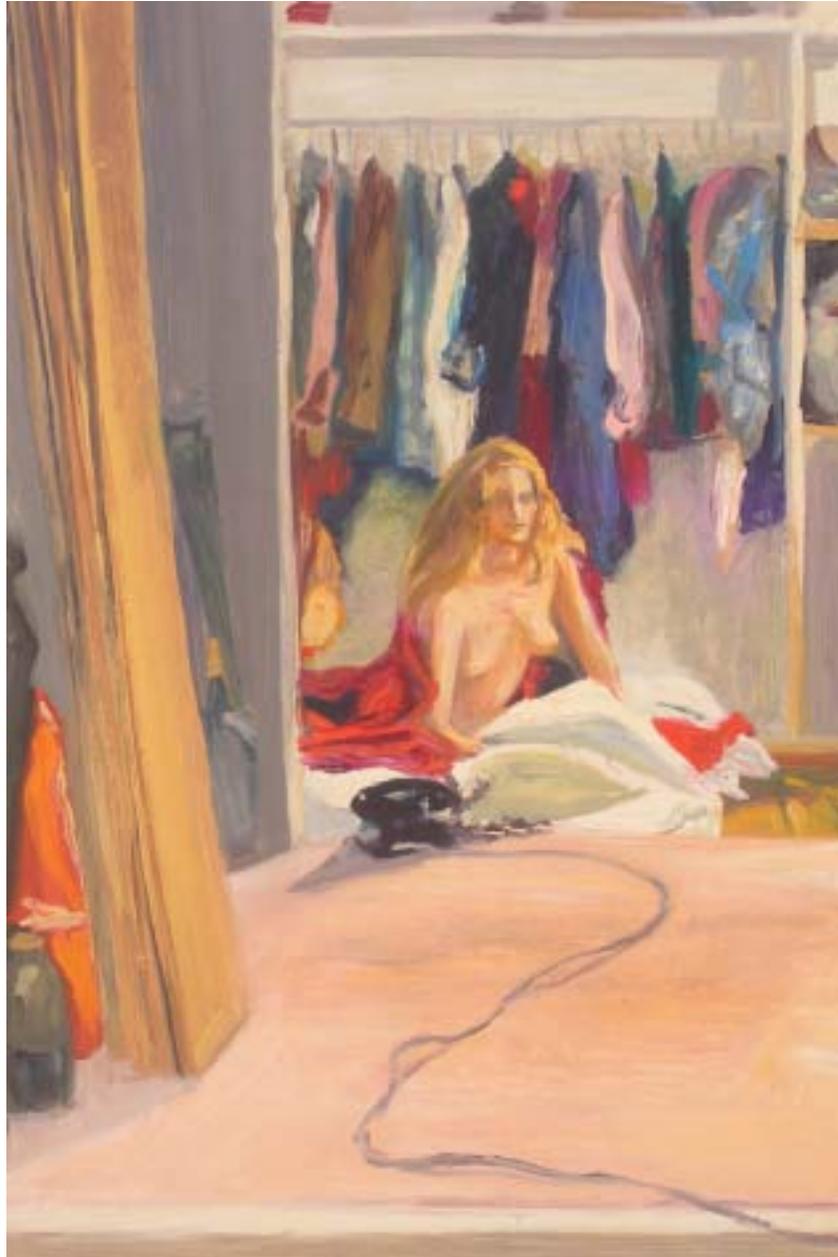


oil on canvas, 30 x 36 inches, 2008

Tom Duncan



Tommy and the Scottish Sky, 1939-1945, mixed media, 47 1/2 diameter x 1 1/2 inches deep, 2007



Untitled, oil on linen, 32 x 28 inches, 1978

Kate Elmen



Dog Island, oil on linen, 40 x 50 inches, 2010



Veiled Silence, oil on canvas, 34 x 40 inches, 2008

Sharyn Finnegan



Night Light, oil on canvas, 8 x 10 inches, 2008



starshardsstreams, diptych, acrylic on wood panel, 12 x 24 inches, 2010

Barbara Tipping Fitzpatrick



Pathway, oil on panel, 11 x 15 inches, 2004



Winter LIC, oil on canvas, 30 x 40 inches, 2008

Lynne Friedman



Forest Primeval, oil on canvas, 15 x 14 inches, 2005



Restless Sky, oil on panel, 12 x 16 inches, 2007

Marianne Gagnier



Acteon and Diana #2, acrylic on paper, 26 x 33 inches, 2009



Night From 81st Street, colored wood cut and watercolor on rice paper, 7 ½ x 10 inches, 2008



North Frieze of the Legendary Crone Goddess Tem, cast paper and wood, h.32 w.45 d.3 inches, 2009



Dancer in White, oil on watercolor paper, 11 x 16 inches, 2002

Rosemary Hamilton



The Custard Stand, oil on linen, 14 x 14 inches, 1990



Courtesy of Marlborough Gallery, New York.

Fratta Todina From Afar, oil on linen mounted on wood, 23.1 x 26.2 centimeters. 2005 – 2006, Collection: Nahum & Sheila Gelber, Monte Carlo

Elena Lehman Hilfer

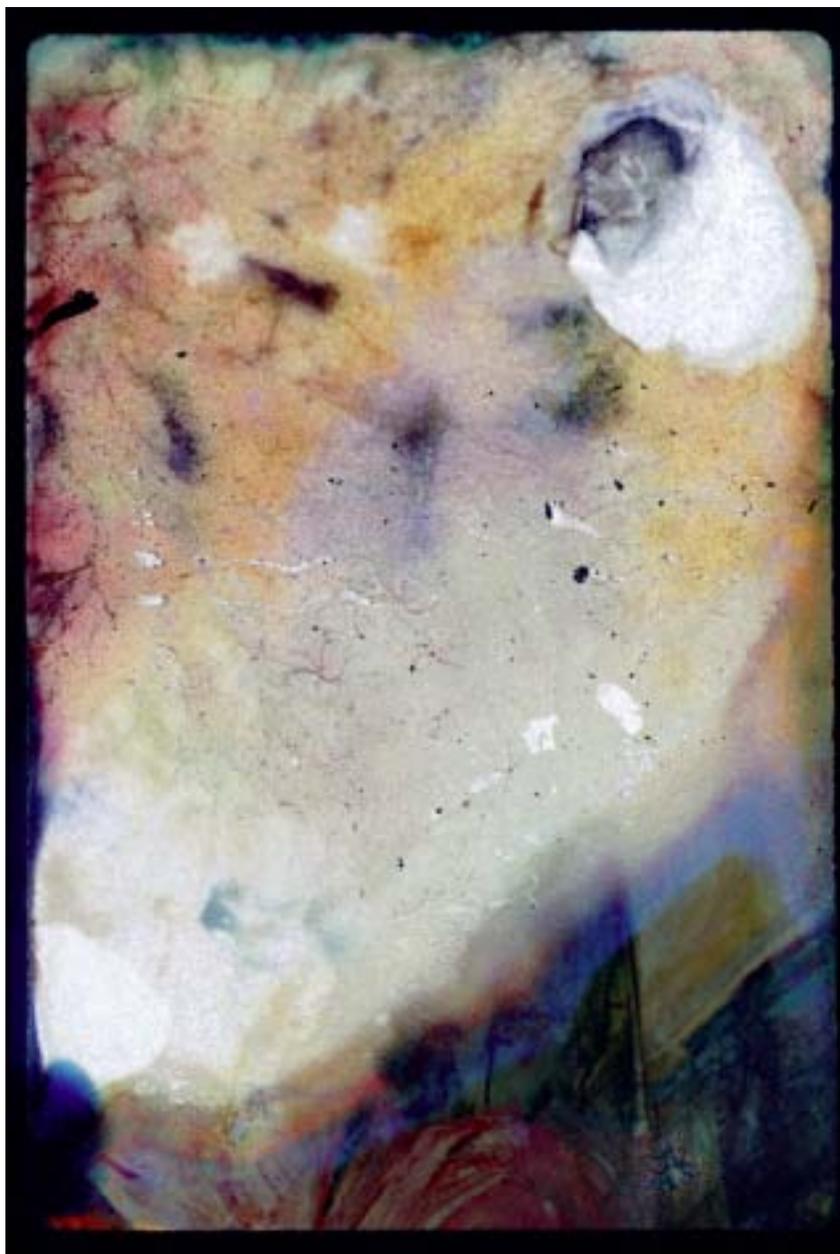


Studio Down The Hall, oil on canvas, 18 x 24 inches, 2008, Collection of Dr. William K Fried



Cape Cod Canal Railroad Bridge, pen, ink and watercolor on paper, 22 x 30 inches, 2002

Don Kimes



Scomparire, mixed media on canvas, 58 x 38 inches, 2010



Photo: D. James Dee

Fourth, offering, oil on linen, 53 x 67 inches, 2008

Lynn Kotula



Blue Pitcher, oil on canvas, 25 x 36 inches, 2008



Delaware Water Gap, oil on canvas, 20 x 20 inches Barbara Kulicke 1998

Judith Lambertson



Windy Day, oil on linen, 10 x 12 inches, 2009



Lower East Side, watercolor on paper, 32 x 23 ¾ inches, 1970

Cate M Leach



River, acrylic on canvas, 54 x 54 inches, 2009



Don't Look Back, oil on canvas, 48 x 60 inches, 1990

Marion Lerner-Levine



Aquamarine, oil on canvas, 36 x 48 inches, 2008



New York Conservatory Garden, oil on canvas, 24 x 18 inches, 2007

Arthur Levine



L'aigle Palace, acrylic on panel, 18 x 26 inches, 2007



Ransom-Gillis House, oil on panel, 15 x 18 inches, 2010

Gerald Marcus



Rocks and Pond, Moonlight, oil on linen, 12 x 8 inches, 2009



Indian Interiors, oil, collage on wood, 11 ¾ x 15 ¾ inches, 2008

Peter Martinez



Self-portrait, pencil on paper, 7 ½ x 10 ½ inches, date unknown

Frederick Ortner



Chinese Still Life, oil on canvas, 20 x 24 inches, 2006



Throes of Life, oil on linen, 36 x 36 inches, 2009



Yellow Tug, oil on museum board, 11 x11 inches, 2008

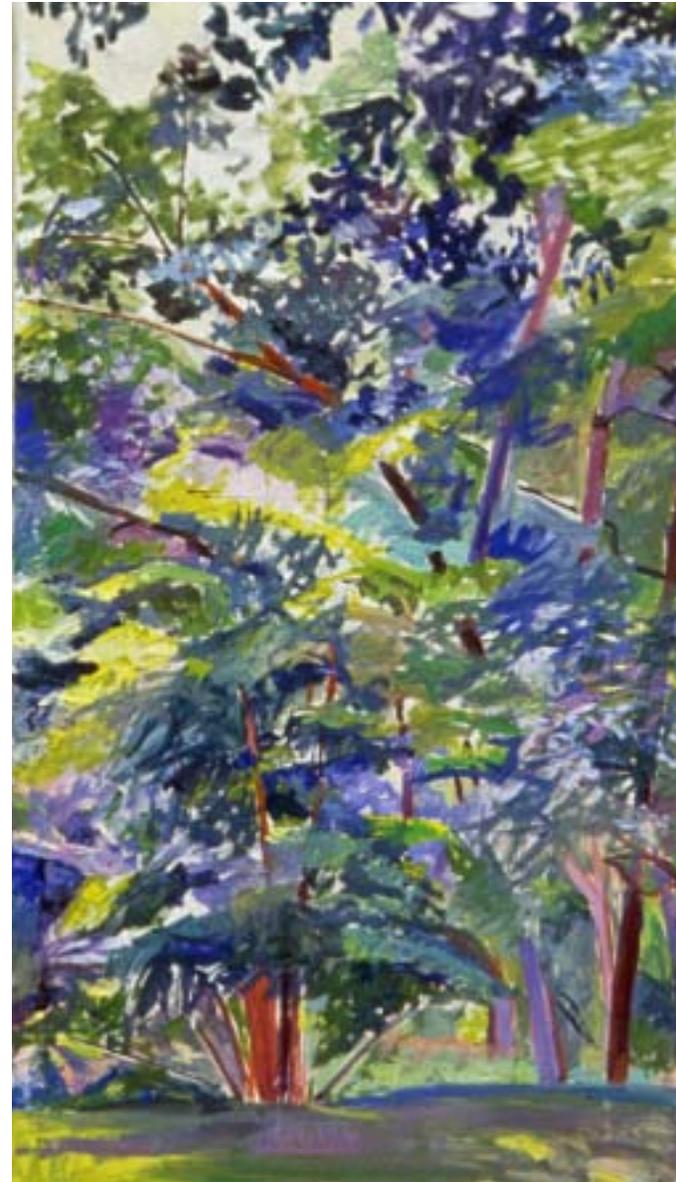


San Juan Island Memory, monotype, 11 ½ x 24 ½ inches on 22 ½ x 30 inch paper, 2008

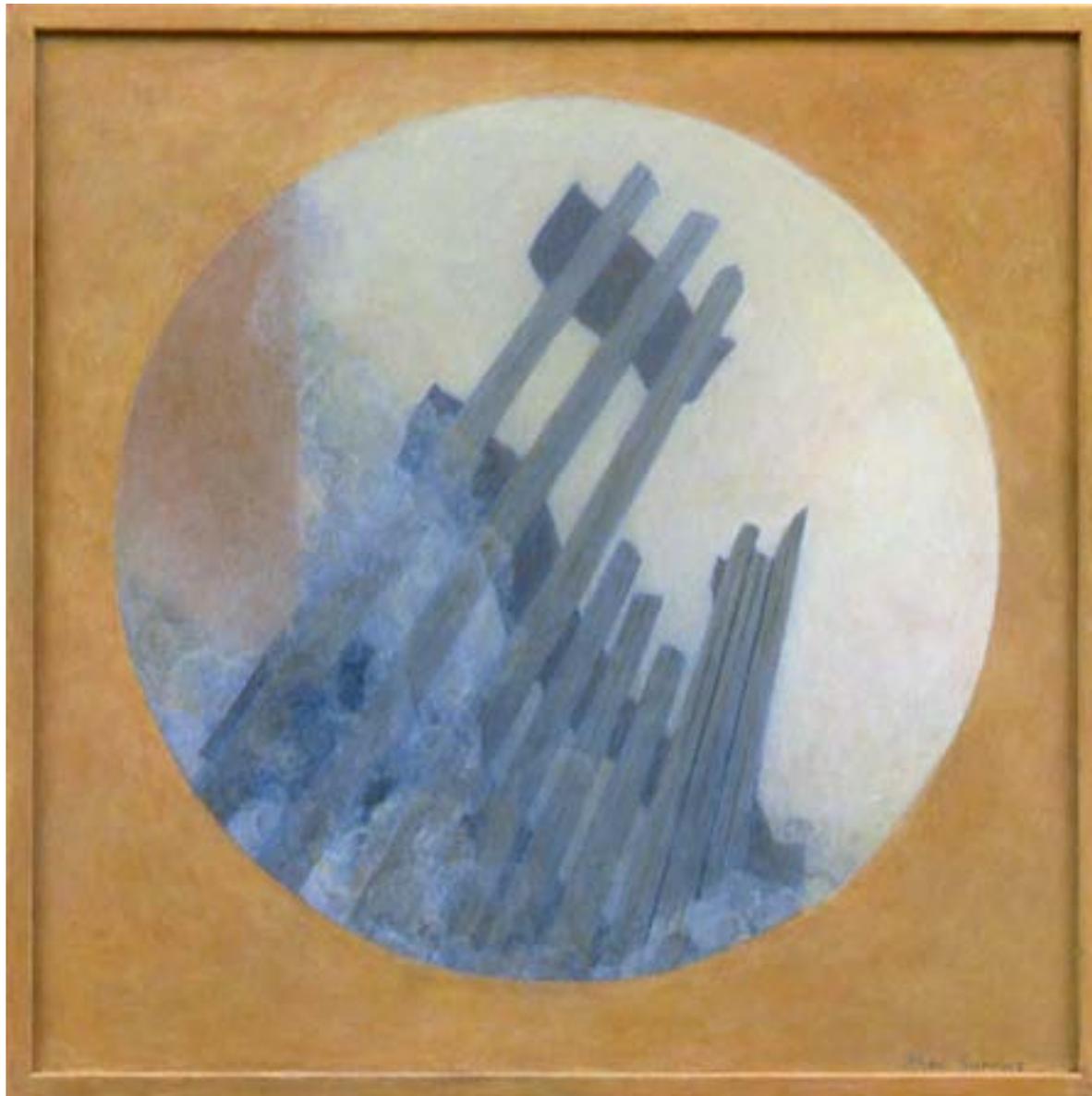


Mountains Above the Canyon, triptych, oil on canvas, 30 x 120 inches, 2002

Mary Salstrom



Muse and Forest Light, Ganymede IV, diptych, oil on canvas, 50 x 56 inches, 1999



Requiem, mixed media on gesso board, 24 x 24 inches, 2001

Janet Sawyer



The Happy Time, acrylic on paper, 8 x 8 inches, 2010



The End of Science, oil on canvas, 48 x 60 inches, 1981

Bill Scott



Invisible Ocean, oil on canvas, 43 x 52 inches, 2009



University Heights Bridge, oil on linen mounted on wood, 21 x 33 inches, 2009

Norma A Shatan



Tulips, acrylic on canvas, 39 x 31 inches, 2000



Sporescape, colored pencil, mushrooms and pastel on paper, 9 x 12 inches, 2009

Paula Stark



Three in the Valley, encaustic on panel, 8 x 10 inches, 2009



Still life, acrylic and charcoal on canvas, 16 x 20 inches, 1995

Diane Townsend



Two Leaning Reds, oil on panel, 48 x 56 inches, 2009



Three Figures Together, oil with gold leaf on canvas, 70 x 60 inches, 2008

Nandu Vadakkath



The preparation, oil on canvas, 36 x 48 inches, 2003

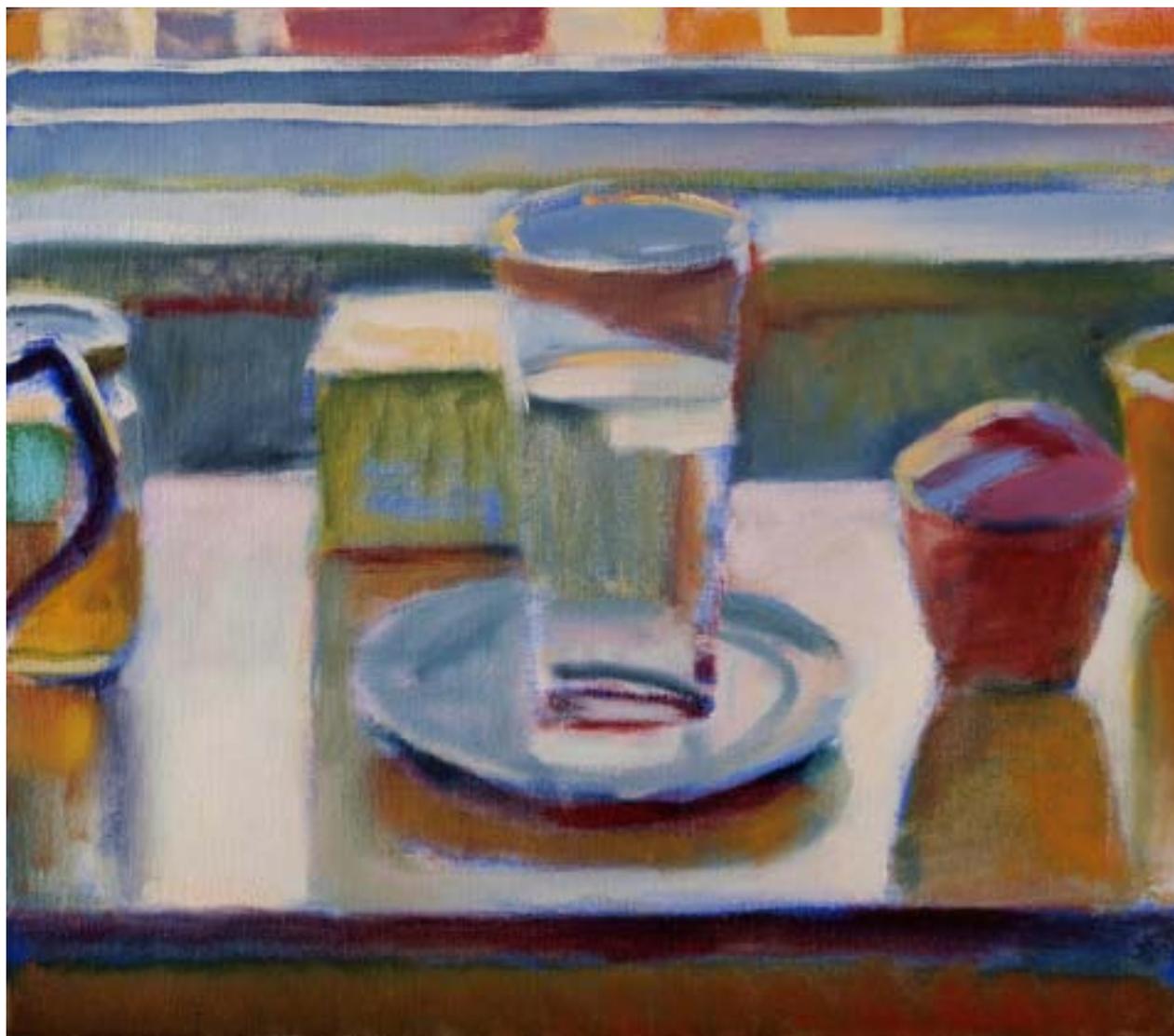


White Wave, oil on linen, 40 x 33 inches, 2008

Alexander Luke Wallace



Simulacra, acrylic on linen, 41 x 42 inches, 2003-09



Kitchen Reflections, oil on canvas, 12 x 14 inches, 2001

Mimi Weisbord

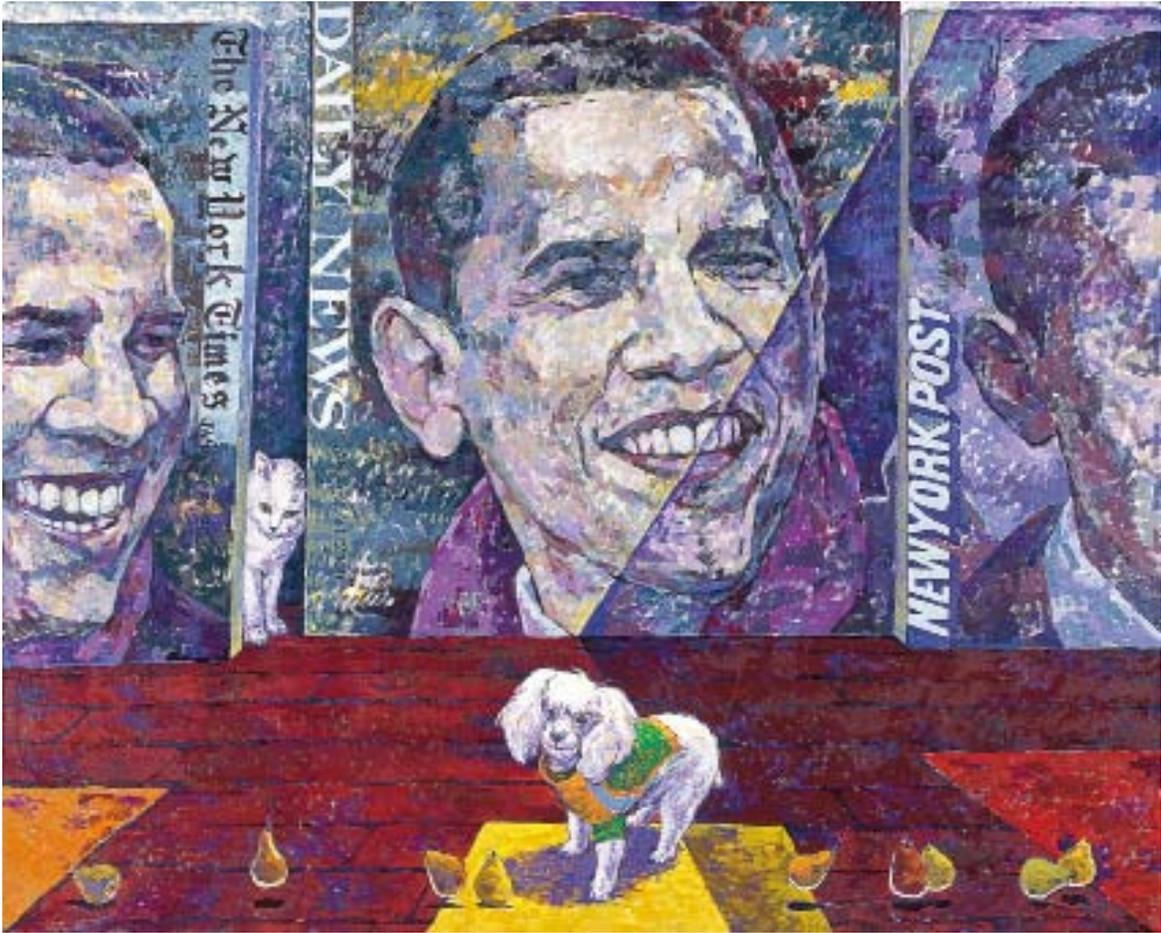


hills and fields of tuscan, oil on linen, 32 x 40 inches, 2007



Heads and Feet, oil on canvas, 48 x 48 inches, 2010

Yookan Westfield



Yes, we can, oil on linen, 72 x 90 inches, 2009



Photo: D James Dee

Apex of Yesterday, oil on linen, 20 x 22 inches, 2010

Douglas Wirls



Terrain #9, pastel and sumi ink on paper, 18 x 40 inches, 2009



Pesce, oil on paper, 13 ¾ x 15 inches, 2009

Prince Street Biographies

Flavia Bacarella (1985 – 1999; 2005 – Present)

Flavia Bacarella is Associate Professor of Art at Herbert H. Lehman College (CUNY) where she teaches art. She studied at the New York Studio School, and holds an MFA from Brooklyn College. She has been awarded a fellowship from the New York Foundation for the Arts (NYFA) and grants from the City University of New York. Bacarella has had five painting exhibits at the gallery. Recently, she has exhibited collages and prints. In 2006, she illustrated *It's a Long Road To a Tomato*, by Keith Stewart, with woodcuts. A third updated edition with new woodcuts will be published in summer 2010 by The Experiment, NYC. The original woodcuts for the book were shown at Lohin Geduld Gallery, where she has also participated in group shows.

Janice Becker (1990 – 1999)

Janice Becker has shifted her attention almost exclusively to her drawings in recent years, utilizing both graphite and charcoal on paper. She has returned to a familiar iconography with a dark subject matter reminiscent of her earlier works of solitary figures either caught or captured in real or imaginary situations – serving as a metaphor for the apocryphal nature of reality. Becker is the recipient of numerous awards including the NY State Foundation Grant and is in many collections in the US, UK, France, Switzerland & Israel. She continues to work in Manhattan and lives upstate with her husband, son & dog.

Monica Bernier (1980 – 2004)

Monica Bernier was born and raised in New York City and studied painting at Boston University School of Fine Arts with, among others, Philip Guston, Robert D'Arista, and James Weeks. She earned an MFA summa

cum laude from the American University, winning the David Lloyd Kreeger Award for excellence in Painting. She was a member of the Prince Street Gallery from 1980 to 2004. In the early 80's she was director of the Prince Street Gallery. She has exhibited throughout the United States, and her work is in corporate and private collections both in the US and abroad.

Robert E Braczyk (1982 – 1991)

Robert Braczyk studied sculpture at Boston University from 1970 to 1974 where he received a BFA. He was a member of Prince Street Gallery from 1982 to 1991 and had three solo exhibitions. He has exhibited his work across the US and has won prizes including the Chester French Prize and the Greer Medal for Portrait Bust, both from the National Academy of Design. From 1982 to 1994 he taught figure modeling and écorché at the Graduate School of Figurative Art, New York Academy of Art and the 92nd Street Y in New York. The founder of RB Kinetic Inc., a company specializing in sculptural awards and presentation items, he is married to the artist Monica Bernier.

Marie-Annick Brown (1982 – 1989)

Marie-Annick Brown came to the US when she was in her 20's. She studied art at the Brooklyn Museum and at the New School. While she was a member of Prince Street Gallery in the 80's, her work changed. She stopped doing landscape-like still lifes, and started doing installations about NYC. Lately, she draws or paints things she remembers, on paper – she likes space-saving techniques. Her next project is about absorbing political attitudes at a very young age.

Katharine Cosenza Butler (2006 – Present)

Born and raised in New York City, Katharine Cosenza Butler holds degrees from the University of Wisconsin and the San Francisco Art Institute. Butler's work has been exhibited in Florida, California, Washington, DC, Maine and Italy, as well as in a traveling exhibit of works on paper by the Smithsonian Institution. As owner of the Katharine Butler Gallery in Sarasota, FL, she regularly participates in local events as speaker, demonstrator and host. In addition to solo exhibitions nationwide, her work has been selected for juried and curated shows both nationally and internationally. Butler has been a member of Prince Street Gallery since 2006.

Rani Carson (2000 – Present)

Rani Carson studied with roof-top painter, Herman Rose, and started painting in the Caribbean. A graduate of Barnard College, she lived in Paris, and received an MFA from Brooklyn College. Carson is a Professor of Art and Curator for the campus art gallery at Suffolk Community College and taught at Edna Manley College in Kingston, Jamaica. Solo exhibitions in the US and Jamaica include Vorpall Gallery (San Francisco) and Prince Street Gallery. She has shown at Vassar College and the Allan Stone Gallery as well as at the National Gallery of Jamaica. She maintains a studio in Oracabessa, Jamaica.

William Christine (2006 – Present)

William Christine has focused on landscape painting for most of his career. As an undergraduate in 1974 he spent a pivotal semester at the Artists for Environment Foundation where he studied with Bob Kulicke, Lois Dodd, and David Dewey. In 1990 he received an MFA degree from Brooklyn College. Christine has shown his work at various museums and galleries in the New York, Philadelphia, and Washington DC areas for many years and has been a member of Prince Street Gallery for three years.

Cynthia Costello (1981 – 1996)

After studying at the Boston Museum School and Brooklyn College, Cynthia Costello today lives and works in Provence. Resolutely figurative, Costello's paintings emphasize color and light. She paints with a flamboyant and powerful gesture and her colors evoke intensity of life. She captures the freshness of movement in scenes of everyday life as well as the serene beauty of the South of France. Following many exhibitions in France and Great Britain, several of Costello's paintings have won awards. Her work is in permanent collections in the US and Europe. Costello's studio and home are in Plan de la Tour, France.

Carol Diamond (1995 – 2002)

Carol Diamond was born in Cleveland, Ohio and has lived and worked in New York City since 1989. She received a BFA from Cornell University, and studied at the New York Studio School in Manhattan. She is now Adjunct Associate Professor at Pratt Institute in Brooklyn, and also teaches courses at CUNY's City College of Technology. Diamond has shown her work regularly in solo and group shows. The American Academy of Arts and Letters awarded Diamond the Purchase Prize in its 1999 Invitational Exhibition. In 1998, The National Academy Museum presented her with the Edwin Palmer Prize.

Tom Duncan (1977 – 1987)

Born in Shotts, Scotland, 1939, artist Tom Duncan attended the Art Students League and National Academy of Design School of Fine Art, New York, NY 1959-1964. He was a member of Prince Street for 10 years. He has had many shows nationally and abroad. Awards include; Adolph and Esther Gottlieb Foundation, American Academy of Arts and Letters, Artists and Writers Grant. His work is in numerous private and public collections including; Box Art Museum, Hogue, Switzerland; Library of Congress, Washington, DC; and The New Museum of Contemporary Art, New York, NY. He is represented by Andrew Edlin Gallery in New York, NY.

Kate Emlen (2004 – Present)

A painter of still life and the landscape of northern New England, Kate Emlen lives in Vermont and paints in Maine in the summer. She works from direct observation: still lifes in the studio and landscape outdoors. Sometimes she continues work on the larger landscape canvases back in the studio, referring to drawings and watercolor studies. Emlen has a BA in English from Kirkland College and earned her MFA from the Yale School of Art in 1977. She is represented by Big Town Gallery in Rochester, Vermont; Caldbeck Gallery in Rockland, Maine; and George Marshall Store Gallery in York, Maine.

Roslyn Fassett (2006 – Present)

A love of wandering and nature is largely the basis for Roslyn Fassett's work. Born in Brooklyn, she studied Fine Arts, graduating from Cooper Union, and went on to earn a Masters degree in African Art history at CCNY. She has traveled to Mali and Nigeria, in particular to see native textiles. In her large oil paintings, mysterious patterns and symbols are woven over veiled womanly images. She is fascinated with decoding meanings from visual signs. She has stated that she values the Prince Street Gallery because she is free to exhibit works of hers that hold major significance, in her estimation.

Sharyn Finnegan (1972 – 1989)

Sharyn Finnegan had many solo exhibits at Prince Street Gallery and was its director 1972-1973 and 1975. Her other solo shows have been at the Roswell Museum, Southern Vermont Art Center, Long Island University and Blue Mountain Gallery where she is currently represented. She has won Artist-in-Residence awards in Iceland, Denmark, England, Newfoundland and the MacDowell Colony. All have provided show sites for Finnegan's landscapes. She curated the show "Better Than Ever, Women Figurative Artists of the '70s SoHo Co-ops," which traveled to the Dishman Museum, TX, Salena Gallery, LIU. and Rowan University Art Gallery, NJ in 2009. Sharyn Finnegan is on the faculty of Parsons School of Design.

Jeanette Fintz (1979 – 1983)

Jeanette Fintz is an abstract painter residing in Surprise, New York. She received an MFA from Boston University SFA in 1975 and a BA from Queens College CUNY in 1972. She attended the New York Studio School in 1972-73; Skowhegan School in 1975. Recent exhibitions include The National Academy of Design 183rd Invitational of Contemporary Art, (Recipient Emil & Dines Carlsen Painting Award), Nicole Fiacco Gallery, Hudson NY, and Sideshow, Brooklyn, Albany International Airport. Fintz has received many grants and awards including the New York State Individual Artist Fellowship, E.D. Foundation Award, Ludwig Vogelstein Grant, Ingram Merrill Award. Ms. Fintz teaches in Foundations, School of Design Strategies, Parsons, the New School for Design.

Barbara Tipping Fitzpatrick (2000 – 2010)

Barbara Tipping Fitzpatrick, a Chicago painter and architect, received a BA in Art History at Williams College and trained at the Academie Port-Royale in Paris, the Art Students' League, the School of the Art Institute of Chicago, and the University of Illinois-Chicago. At Prince Street Gallery, Fitzpatrick has had three solo exhibitions: Construction Siteworks; 19th Century Carpenters' Tools; and Portraits of the Museum of Science and Industry. Working with recognizable subject matter, she captures the energy of forms impacting the space that they share. Her work is in the public collections of Hayward Baker, Inc. and Case Construction Equipment, Inc.

Diana Freedman-Shea (2007 – Present)

A native New Yorker, Freedman-Shea is entranced by the effects of light and atmosphere on geometric structures, roads and streets of the city. When her subject is rural, she still seeks out its geometry. She received a BFA from Pratt Institute and an MFA from Brooklyn College and studied printmaking at SVA and the Robert Blackburn Printmaking Workshop. Group exhibitions include Kennedy Gallery, Minnesota Museum of American Art,

Albright Knox Museum, Katonah Gallery and Flinn Gallery. Solo exhibitions include Noho Gallery, The Interchurch Center, Bronx Zoo, and Mesa Art Center among others.

Lynne Friedman (2007 – Present)

Lynne Friedman, a Fauve-influenced expressionist, approaches the natural world with a strong color sensibility and interior frame of reference. She has had numerous solo shows including the Booth Western Art Museum in Georgia, The Interchurch Center and Noho Gallery in New York and has been awarded seven US and international artist residency grants including the Tyrone Guthrie Center in Ireland, Valparaiso in Spain and Auvillar in Southern France. Corporate collections include Pfizer, IBM, McGraw Hill among others. She received a BA and MFA from Queens College and attended the New York Studio School.

Iona Fromboluti (1984 – 1994)

Iona Fromboluti is currently represented by Denise Bibro Fine Arts in Chelsea. She had solo exhibitions at Darthea Speyer Galerie, Paris, France and the More Gallery in Philadelphia and has participated in group exhibitions, “Realism Now: Traditions & Departures, Mentors and Proteges,” at the Vose Gallery in Boston and “Imaginative Affinities, Echoes of Edwin Dickinson in Contemporary American Paintings” at the Philadelphia Academy of Fine Arts Museum. Her work is in many collections including the Pew Charitable Trust, Bryn Mawr College and The Butler Institute.

Marianne Gagnier (1988 – 1991)

Marianne Gagnier’s solo exhibitions include Thomas Deans & Co. (Atlanta), Maurice Arlos Gallery, and Prince Street Gallery. Group exhibitions include Repetti Gallery, Western Carolina University, Haverford College, Ingber Gallery, Cedar Crest College, the New York Studio School, P.S.1, and “The Dinner Party Project” (Brooklyn Museum permanent collection). Her work is in the collections of Western Carolina

University, Bryn Mawr College. Currently represented in Drawing Atlas, a project of Lohin Geduld Gallery and Thomas Deans and Company (Atlanta), she received a BA from Yale College and an MFA from Parsons School of Design.

David K Gordon (2007 – Present)

A native New Yorker. Gordon studied at the High School of Music and Art, followed by Cooper Union and Cranbrook Academy of Art. He then developed a highly successful graphic design company and after many years he returned to his first love of painting and printmaking. He has exhibited at the Tatistcheff Gallery in NYC, Spencertown Academy of Art and Regina A Quick Arts Center. His work has been published in a feature article in *Pastel Journal* as well as the book, *Pure Color*. He feels particularly at home at Prince Street where he finds “... an atmosphere permitting me to work in the direction I want, without commercial gallery pressure.” www.davidkgordon.com

Susan Grabel (1975 – 1994)

Susan Grabel’s sculpture has been exhibited in solo and group shows including Monmouth Museum, Dartmouth College, Artists Choice Museum, Urban Institute for Contemporary Arts, MI, Newhouse Center for Contemporary Art, SI and Prince Street Gallery. Awards include six grants from the Council on the Arts & Humanities for Staten Island, a Jentel Artist Residency and sculpture commissions for the Women’s Health Center and Children’s Museum on Staten Island. Her work was included in the 1995 survey, “In Three Dimensions: Women Sculptors of the 90’s” at the Newhouse Center for Contemporary Art.

Nancy Grilikhes (1999 – Present)

A native New Yorker, Grilikhes graduated from Pratt Institute, where she studied with Jacob Lawrence and Stephen Greenee. She earned an MFA from Brooklyn College, studying under Philip Pearlstein, and has taught at Brooklyn College, Vassar College, NYU and

Sarah Lawrence. Grilikhes served as co-director of Prince Street Gallery from 2005-07. *ARTnews* noted of her work that, “[h]er landscapes are beautiful. In them she concentrates all the forces of nature, seen through a veil of symbols...” and critic and painter Hearne Pardee has written: “[She] sets up parallels between still life and portraiture, which share a cool objectivity and subdued sensuality.”

Rosemary Hamilton

(1973 – 1979; 2004 – Present)

Rosemary Hamilton, born in Atlanta, Georgia, 1942, grew up in Colt’s Neck, New Jersey, enriched by summer visits to her grandparents’ farm in Alabama. She studied with Roy Lichtenstein and Robert Watts at Douglass College; Tom Doyle, Irving Kriesburg and Amiri Baraka at the New School for Social Research; and with Lawrence Campbell and Gabriel Laderman at Pratt Institute, where she received a BFA in 1966. Working primarily in two dimensional media, Hamilton is drawn to structural relationships that occur in three dimensions, such as the tension between our man-made environment and natural topography.

Israel Hershberg (1970 – 1973)

Israel Hershberg was born on November 7, 1948 in a Displaced Persons camp in Linz, Austria. In 1949, he immigrated to Israel. In 1958 his family emigrated to the United States where he attended the Brooklyn Museum School, Brooklyn, NY from 1966 to 1968.

In 1972 he received a Bachelor of Fine Arts, Pratt Institute, Brooklyn, New York. In 1973 he received his Master of Fine Arts, State University of New York, Albany, New York. From 1973 to 1984 he was instructor of painting and drawing at the Maryland Institute College of Art, Baltimore, Maryland. In 1984 he taught painting at the New York Academy of Art, New York, New York.

Israel Hershberg moved back to Israel with his wife, painter Yael Scalia and family in 1984. In 1991 he was awarded the Sandberg Prize for Israel art and in 1998

the Tel Aviv Museum of Art Prize for Israel Art. The artist is the Founder & Artistic Director of the Jerusalem Studio School. His work is included in private and public collections internationally. Israel Hershberg is represented by the Marlborough Gallery, New York, and lives and works in Jerusalem, Israel.

Elena Lehman Hilfer (2006 – Present)

Elena Lehman Hilfer is a Venezuelan born artist who has resided in New York City for most of her adult life. Her paintings reflect the lush vegetation and rich colors of her youth in a tropical country as well as the form, structure and architecture found in New York City. Her art encompasses a wide range of subject matter, ranging from everyday objects around her Manhattan work space to spacious landscapes in rural Pennsylvania. Ms. Lehman Hilfer's major influences were her teachers, the Spanish painters Pilar Aranda and Francisco San Jose and while studying at Pratt, Gabriel Laderman and Catherine Murphy.

Arthur Hughes (2007 – Present)

Born in Vancouver in 1943, Hughes grew up in the Ojai Valley, California, where he was strongly influenced by the landscape of Southern California and the Southwest. In Ojai he took classes in plein-air painting in the mountains around the valley in the late 1950s, followed by high school in the Rocky Mountains studying art and geology. He received a BA in Art and an MFA in Studio Art and Art History at the City University of New York. In December 2010 Hughes will have his first solo show at Prince Street Gallery. www.arthurhughes.net.

Don Kimes (1979 – 1993)

Kimes divides his time between Italy, Chautauqua, NY and Washington, DC. His work has been presented in more than 150 exhibitions including in NY: Denise Bibro, Frederieke Taylor, Claudia Carr, Kouros, NY Studio School, Arsenal and Prince Street galleries, the Brooklyn Museum, National Academy of Design and

the National Academy of Sciences, Constitution Hall, Corcoran and Katzen Museums of Art (Washington, DC), and many international exhibitions. He has received awards to work in Florence, Corciano, Perugia and Todi, Italy; as well as Kauai, Yellowstone, Mexico, and the Soviet Union.

Despina Konstantinides (2006 – Present)

Born in New York, NY, 1978, painter Despina Konstantinides obtained her BA with honors in Philosophy from Trinity College, CT, where she graduated Phi Beta Kappa. She studied abroad with the Pratt Institute of Art Summer Program, Venice, Italy; Trinity College Fall Semester, Rome, Italy; and Burren College of Art Summer Program, Ballyvaughn, Ireland. She obtained her MFA from Indiana University and studied in Florence, Italy with IU's Summer Program. She was a resident at the Vermont Studio School in Johnson, VT. Her work is in private and public collections including the AIG Art Collection, NY. Her influences include her mentors and teachers; Richards Ruben, Joseph Byrne, Barry Gealt, and David Lund. Currently she is co-director of Prince Street Gallery and lives and works in NYC. www.despinapaintings.com

Lynn Kotula (1985 – 2002)

Lynn Kotula received her MFA from Parsons School of Design. Prior to Parsons, she attended the Art Students League and The New York Studio School. She has had solo exhibitions at Prince Street Gallery, the Clark House Gallery and the Andrews Gallery at the College of William and Mary; and has exhibited in numerous group shows, most recently at Lohin Geduld Gallery and Lori Bookstein Fine Arts in New York City; at the National Academy of Design, Roebing Hall and The Painting Center, also in New York; as a member of Zeuxis, an association of still life painters, she has also exhibited at numerous other locations throughout the United States, including the Lancaster Museum of Art, Colby College Museum of Art and the Peninsula Center.

Barbara Kulicke (1997 – 2010)

Barbara Kulicke has had 25 one-person exhibitions and 20 group shows. She has shown with Prince Street Gallery since 1997. Her works can be found in many private and public collections including The Newark Museum, NYC Department of Parks, and the Frelinghysen Township Town Hall. She completed a Mural Commission on slate for Bristol Myers Squibb. She received an award from the NJ State Council on the Arts Fellowship for Artistic Excellence. She has taught privately and at The Art Project at Edna Mahan Correctional Facility for Woman. She has studied art at Tyler School of Fine Arts, Temple University, Connecticut College, and Colorado College as well as studying privately in Europe.

Judith Lambertson (2004 – Present)

Judith Lambertson was co-director of Prince Street Gallery with Nancy Grilikhes (2005- 2007). She initiated and co coordinated the gallery's first National Juried Exhibition in 2007 with juror Philip Pearlstein. Her paintings have been shown at Washington Art Association CT, Ernden Fine Art and Julie Heller Galleries in Provincetown, as well as two solo shows and one two-person artist exhibition at Prince Street Gallery. Judith studied at The National Academy, The Art Students League, and the Provincetown Art Association. Public collections include the Cape Ann Museum in Gloucester, Mass and the Specialty Care Pavilion, Stamford Hospital, Stamford CT.

Ed Lazansky (1977)

Ed Lazansky, born in 1930, attended Music and Art High School in New York City, and received a BFA from Syracuse University, and an MA from Oberlin College. He served in the US Army '53-'56. He studied with Edwin Dickinson at the Art Students' League and then went to Paris to study at the Ecole des Beaux-Arts. He worked in theater as a designer and scenic artist. Ed showed his paintings in many Tenth Street Galleries

and the Prince Street Gallery in 1977. He taught art and design at the Swain School of Art and Pratt Institute from 1967 to the present. Today he lives in Woodstock NY, and has exhibited his work at the Woodstock Art Association, The New Bedford Art Museum, and the Kleinert/ James Gallery. He has travelled extensively, most recently in the West, and has completed a series of works based on the Grand Canyon of Colorado. His work includes landscapes from other places as well, in many media.

Cate M Leach (2004 – Present)

Cate M Leach's artistic style is distinguished by a love of line and a sensitive appreciation for composition. Having spent many years as a dancer with George Balanchine and the New York City Ballet, Leach finds inspiration and meaning in subtle gestures and an economy of form. Leach's paintings, prints and assemblages have been exhibited at museums and galleries throughout New York and Connecticut, including Lyman Allyn Art Museum, Housatonic Museum, Sacred Heart University in CT, and in NY at American Airline's Admirals Club and the Prince Street Gallery, where she has been a member since 2004. www.cateleach.com

Marion Lerner-Levine

(1971 – 1987; 1990 – Present)

London-born artist, Marion Lerner-Levine studied painting, etching, lithography and wood engraving at the School of the Art Institute of Chicago. Her early shows at Prince Street were favorably reviewed by, among others, Carter Ratcliff in *Art International* and *ARTnews*, Lawrence Alloway in *The Nation*, and Lawrence Campbell in *ARTnews*. Grants from the National Endowment for the Arts, the Gottlieb Foundation, and the Academy and Institute of Arts and Letters and residencies at Yaddo Foundation followed. She has shown in numerous galleries and museums in US and abroad, including the Fyre Gallery, Braidwood, Australia, Hollar Gallery, Prague, CZ, Taipei Normal University, Taiwan, Dishman Art Museum, Rowan, TX,

Brooklyn Museum, and the Katharina Perlow and Gil Einstein galleries, in New York, and her works are in over 150 private and public collections.

Ginger Levant (1987 – 1991)

Ginger Levant received her BFA from Washington University in St. Louis and MFA from Queens College in New York City. Grants and fellowships include a Fulbright Hays grant, a Gottlieb Foundation grant, Artist Fellowship Inc., Yaddo Residency, Djerassi Foundation, the Altos De Chavon Foundation in the Dominican Republic, the Cill Rialiaig Project in Ireland, the Centre d Arte in Spain and the VCCA France program. Solo exhibits include the Washington County Museum of Fine Arts and the Alexandria Museum, Dartmouth College and Emory University. Currently Levant is represented by Callen Mcjunkin Gallery, W VA and Kerygma Gallery, NJ.

Arthur Levine (1978 – 1984; 2003 – Present)

Arthur Levine is a native of Chicago, educated at the University of Iowa (BFA, MFA). He was a Fulbright fellow at the Ecole des Beaux Arts, Paris. He was a recipient of the National Endowment of the Arts grant, and an award from the Academy of Arts and Letters and has taught at the University of Illinois and UCLA. He is professor emeritus from City University of New York, College of Staten Island. His work is in private collections, the Museum of Modern Art, New York, Art Institute of Chicago and the Walker Art Center, St. Paul, Minn. He currently resides in Brooklyn, NY.

Clayton Lewis (1999 – 2003)

Clayton Lewis is from Michigan and received a BFA in painting at the Swain School of Design in 1982, and an MFA from Parsons School of Design in New York in 1985. Favorite subjects include landscapes and urban scenes, with Detroit and New York City as reoccurring themes. Since 2001, Lewis has been Curator of Graphic Materials at the William L. Clements Library

at the University of Michigan where he assists scholars and produces exhibits related to American history and visual culture, with a particular interest in caricature, the misrepresentation of historical events, and early photography.

Gerald Marcus (1979 – Present)

Gerald Marcus, painter and printmaker, lives and works in New York City and in the Adirondack Mountains in upstate New York. He has also painted in New England, the Southwest, Mexico and Europe. Marcus has shown his work in many exhibitions in New York City and internationally including The National Academy of Design; The Hollar Society, Prague; The International Print Center New York; The Susan Teller Gallery; Smith College; Iowa State University; The Lancaster Museum; The City University of New York, and other museums and universities. His work is in many public and private collections. He is the president of The Society of American Graphic Artists. His biography is listed in *Who's Who in American Art*, and *The Biographical Encyclopedia of American Painters, Sculptors & Engravers of the United States*.

Maria Pia Marrella (1988 – 1979)

Maria Pia Marrella was a member of Prince Street Gallery from 1988 to 1997. Her solo shows at the gallery explored the mythological stories in Christian culture and drew connections between early Italian art and visual twists of modern art. Marrella's recent work examines Indian Miniature Painting and Eastern mythologies. She is fascinated with how the power of myths have penetrated most of our daily lives. Maria Pia received a MFA from Parsons School of Design and exhibits her work throughout the New York Metropolitan area.

Juanita McNeely (1970 – 1980)

Juanita McNeely has had twenty-two solo exhibitions in the United States and Canada, with the most recent one at the Mitchell Albus Gallery, New York, NY Awards

include the Pollock-Krasner Foundation, Gottlieb Foundation, New York Council of the Arts; Ellen P. Speyer for painting, National Academy Museum, NYC. Honored Second Wave Feminist Contribution, 1966-1980; Mural commission, Southern Illinois University. Her work has been shown and collected by the Palacio de las Bellas Artes, Mexico; National Museum of Art, Taiwan; Bryn Mawr College; St. Louis Art Museum; Oakleigh Collection, Boston, Mass.; Queens Museum, NYC; Chicago Art Institute; Museo de Arte Modernos, Argentina; Philadelphia Museum of Art, Phila., PA; and others.

Frederick Ortner (1970 – 1972)

Frederick Ortner was trained in New York City at Pratt Institute, the New York Studio School, and New York University's Institute of Fine Arts. His painting has been supported by grants from the Skowegan School, the Royal College of Art in London, the Cité Internationale des Arts in Paris, the E. J. Noble Foundation, and the MacDowell Colony. His work has been exhibited in New York at the Bowery Gallery, the Blue Mountain Gallery, and the Prince Street Gallery. He has also exhibited in public and private galleries in Connecticut, Illinois, Ohio, Indiana, Michigan, Texas, Iowa, Norway, and France.

Ellen Piccolo (2000 – Present)

Ellen Piccolo has been painting seriously since High School, during which time she studied painting and sculpture at the Brooklyn Museum Art School. She subsequently received a BS and MFA from Brooklyn College. Ellen has shown at numerous venues including First Street Gallery from 1982-2000 at which time she joined Prince Street, where she continues to show her work. She has been teaching art since 1985 and is in numerous collections throughout the USA and abroad.

Pearl Rosen (1986 – 1990)

Brooklyn born, Pearl Rosen graduated in 1979 with an MFA from Brooklyn College. She creates imagery

inspired by the landscape in oil paint, acrylic, watercolor, pastel and printmaking. Ms. Rosen has had several one-woman shows in New York. Her works are in numerous private and corporate collections. She has been included in several print portfolios. Ms. Rosen is also a college lecturer in the area of art education. Ms. Rosen is married to artist Robert Golden. They reside in Long Beach, New York and Seattle, Washington. Her website is www.pearlrosen.com.

Claire Rosenfeld (1972 – 1974; 1986 – 1989)

Born in New Rochelle, New York, Claire Rosenfeld received a BFA degree from Carnegie Mellon University, attended the New York Studio School, and received an MFA degree from Queens College. Solo exhibitions include Museo de la Ciudad, Mexico, Prince Street Gallery, The Painting Center, Cathedral of St. John the Divine and Westbeth Gallery in New York. Group exhibitions include Lori Bookstein Gallery, New York, Generator Gallery, Mexico, and La Galeria, Dominican Republic. Grants and residencies include the Gottlieb Foundation, MacDowell Colony, Virginia Center for the Creative Arts, Ossabaw Island Project, Millay Colony, Dorland Mountain Colony among others in United States; also Fundacion Valparaiso, Spain, Michael Karolyi Foundation, France, and Centro Cultural, Dominican Republic.

Mary Salstrom (1982 – Present)

Mary Salstrom lives in New York City and travels each summer to paint landscapes in her native Rock River Valley, Illinois. Exhibiting at Prince Street Gallery since 1983 has given her the opportunity to evolve as an artist painting landscapes as well as to benefit from sharing in the gallery's direction. Public collections include Pratt Institute, Brooklyn and The Rockford Art Museum, Illinois. Watson Guptill published her work in a chapter of *Painting the Landscape: "Mary Salstrom, Space and Color."* She first studied psychology and art at Kent State, Ohio; then Pratt Institute, BFA; Brooklyn College, MFA; Art Students' League, NYC, and Skowhegan School of Painting and Sculpture, ME.

Rhea Sanders (2000 – 2004)

Born in Charleston, SC in 1923, Rhea Sanders has lived in a variety of places and traveled to many more – many European countries, the Middle East, Japan – painting still-lifes and landscapes. She studied with Maurice Sterne and, much later, with Philip Pearlstein. She joined the Prince Street Gallery in 2000, having previously been with First Street Gallery and the Capricorn Gallery in Bethesda, MD. She has had numerous shows around the country, including one in her hometown at the Gibbes Museum. Sanders lives in Manhattan with her husband, retired newspaperman Joseph Rabinovich. They have three sons and two grandsons.

Janet Sawyer (1971-1972)

Janet Sawyer was born in Raleigh, NC. She studied in Virginia and New York, receiving her MFA from Brooklyn College in 1974. Sawyer's 13 solo shows in New York City, Paris and other locations have been reviewed in publications including *The New York Times*, *Art In America*, *ARTnews*, *Where Magazine*, *Ms. Magazine*. Her work is in public collections including the Metropolitan Museum of Art, West Publishing, Gibbons PC, Sterling Corp. as well as private collections in the US and Europe. She currently lives and works in New York City and Montauk, NY.

Janet M Schneider (1973 – 1989)

Ms. Schneider is a summa cum laude graduate of Queens College, where she studied painting with Rosemary Beck, Harold Bruder, Paul Georges, Louis Finkelstein and Gabriel Laderman. She also completed special study in Fine Arts at Boston University's Tanglewood Institute. She has had three solo exhibitions at Prince Street Gallery and one solo show at Paul Klapper Art Gallery in Queens College, NY. Ms. Schneider resides in Flushing and East Hampton, New York, with her husband, Michael F. Sperendi. Additional biographical information may be found in *Who's Who in American Art*.

Bill Scott (1992 – 1998)

Bill Scott, a painter and printmaker, had an invitational solo exhibition at Prince Street Gallery in May 1989. He joined the gallery in 1991 and participated in a three-artist New Members exhibition in December 1992 prior to solo exhibitions in 1993, 1995, and 1997. He lives in Philadelphia where he teaches at the Pennsylvania Academy of the Fine Arts. His work has also been exhibited in Philadelphia, San Francisco, and London. He is represented by Hollis Taggart Galleries, New York, where he will have a solo exhibition in 2011.

Chris Semergieff (1980 – 1989)

Chris Semergieff received an MA in philosophy in 1973 from Queens College, CUNY, becoming aware of art first through the influence of Gabriel Laderman, then a summer with Wilbur Niewald in Kansas City, then to Skowhegan, where he met Willard Midgette and Paul Resika in 1975. He received his MFA in 1979 from Brooklyn College, where he studied with Joe Groell and Lennart Anderson. Chris worked for Richard Haas (1980's) and taught classes wherever he could - Chautauqua 1989-93; American University 1990-93; Borough of Manhattan Community College 1993-96; Stony Brook University 1998 – present. He has had had a regular showing schedule throughout his career.

Frances Siegel (1971 1991; 2008 – Present)

Frances Siegel has exhibited her paintings, drawings and mixed media works at Prince Street since 1978, while also showing at galleries nationally, internationally, and in museums such as: the Minnesota Museum of Art, MO; the Albrecht Museum of Fine Art, MO; the Dishman Museum, TX; the Haggin Museum, CA; and the American Academy of Arts and Letters, NY. She has had a richly gratifying teaching background; lives and works in Westbeth, the Artists' Community, and the Adirondack mountains; and is married to Gerald Marcus, also a Prince Street Artist.

Paula Stark (1988 -1998)

Paula Stark has had solo exhibitions of her landscape paintings throughout the United States. Her work has been favorably reviewed in *The New York Times*, *ARTnews* and *The Artist's Magazine*. She has had one woman shows of her work in New York City, Annapolis, MD, Williamsburg, VA, on Martha's Vineyard, MA, at Dartmouth College in Hanover, NH, in Greenwich, CT, Charlottesville, VA, Asheville, NC. Her work has been included in group shows nationwide. Ms. Stark received a MFA in painting from Parsons School of Design in New York City and a BFA from the University of New Hampshire. Her work is included in numerous private and public collections including the Asheville Art Museum, Western North Carolina University, Bryn Mawr College in Pennsylvania, the Neuberger Collection in New York, and The State Museum of Pennsylvania.

Elaine Tannenbaum (2005)

Elaine Tannenbaum studied at the Art Student's League, the High School of Music & Art, New York University, BS in Art Education, and an MA in Fine Art from Lehman College. She is a printmaker and painter and also uses computer technology to create original prints. She has been in a number of group shows at the Prince Street Gallery. In 2008 she had a solo exhibition at the Chelsea Eye Gallery in NY featuring watercolors, acrylic paintings and prints. Elaine Tannenbaum is an art director in her own graphic design studio and teaches graphic design courses at Pratt and CUNY.

Diane Townsend (1975 – 1979)

Born in Indianapolis, Indiana, Diane Townsend has had solo exhibitions at The Huntington Museum, W. VA.; Broome Street Gallery (New York); Tatistcheff Gallery (New York); Delaware Valley Arts Alliance, Narrowsburg, New York, and Prince Street Gallery (New York). She has participated in several group shows, including The San Francisco Museum of Art, "American Realism"; Callicoon Fine Arts "Elsewhereless: 4 artists",

Callicoon, NY; The Paine Art Center and Arboretum, "The Object Revitalized" (Oshkosh, WI) and Steffanotti Gallery, "The First Energist Drawing Show" (New York). She received a BFA from Indiana University in 1969, and an MFA from Queens College in 1971.

Selina Trieff (1970 – 1980)

Selina Trieff studied at the Art Students League from 1951 to 1953. From 1954 to 1956 she studied with Hans Hoffmann, and went on to Brooklyn College, where she studied with Mark Rothko and Ad Reinhardt. Trieff's work is in many public and private collections, and she has had numerous solo shows. In New York she has shown at George Billis, Lori Bookstein, Perlow, Area, and Graham Modern. Outside New York she has shown at Berta Walker in Provincetown, The Provincetown Art Association and Museum, Cape Cod Museum; Ruth Bachofner in Santa Monica, CA; Gallery Cassandra in Drobak, Norway; Galleri Anna in Goteborg, Sweden; and the Long Beach Museum in CA.

Nandu Vadakkath (2001 – 2005)

Born in 1961 in Kerala, India, Vadakkath was at first drawn to the sciences, and in 1979 attended Benares University to pursue a Masters in Communications. It was there that he became interested in the arts, which led him eventually to the USA and the New York Studio School, where he studied from 1989-93. Vadakkath, who currently resides in Montreal, Quebec, with his wife and two children, manages a web development company, *starnyc.com*.

Teresa Vadala (2007 – 2008)

Teresa Vadala has exhibited her work throughout the northeast, including the Gallery Korea in New York City. She has also exhibited in Caracas, Venezuela. Her paintings and drawings have consisted of figurative, interior, and still life works and they currently involve the painting of her installations. She earned her BFA and MAT from Maryland Institute College of Art and her

MFA in painting from Indiana University. She taught in the IU Florence Program in Florence, Italy and served IU as an Associate Instructor. Other teaching experiences include Bloomsburg University and Delaware College of Art and Design. Teresa currently lives and works in North East, Maryland.

Alexander Luke Wallace (1983 – 1987)

Born in 1952 in San Diego, CA, Wallace traveled east to attend Pratt Institute, where he earned a BFA, cum laude, in Painting, in 1974. He also studied at The New York Studio School with Lennart Anderson and Stanley Lewis. In 1981 Wallace received his MFA in Painting from the Parsons School of Design, where he studied with Leland Bell, John Heliker and Paul Resika.

Paul Warren (2000 – Present)

Paul Warren became a member of the Prince Street Gallery in December 1999. Warren draws and paints from observation, using oils, pastels and colored pencils. His work is characterized by its painterly touch, subtle geometry, and a musical sense of light and color. He has taught color classes at New School University and Parsons School of Design in New York City. Warren studied at Pratt Institute, Queens College and New York University.

Mimi Weisbord (1973 – 1976; 2002 – Present)

Born in Philadelphia, Mimi Weisbord studied at the Philadelphia College of Art and the Pennsylvania Academy of Fine Arts. Following a BFA from the University of Illinois and a Brooklyn Museum Beckmann Fellowship, she painted for three years in Rome. This experience, as well as later exposure to travel, museums, classical sites and lush landscape, continue to influence her painting today. Most recently she has had two solo shows at Prince Street Gallery and a retrospective of work done in Mexico that was held at the Museo de Artes Populares in Pátzcuaro, Michoacán. Her work is included in numerous corporate and private collections, including MOMA, the University of Illinois

and the Museo de la Estampa de Ciudad de Mexico. Her awards include a CAPS Grant from NYS Council on the Arts; a City Arts Workshop Mural Commission; a residency in the P.S.1 Studio Program; and several lithography residencies at the Taller de Producción Gráfica del Centro Cultural de Pátzcuaro.

Gina Werfel (1978 – Present)

Gina Werfel graduated from Hamilton College (Kirkland College), attended the New York Studio School and earned an MFA from Columbia University. Werfel is also represented by Adler & Co. Gallery in San Francisco and Monty Stabler Galleries in Birmingham, AL. Werfel's paintings were featured in "Plein Air Abstraction," curated by Peter Frank at the Riverside Art Museum. Werfel has won numerous awards and residencies, including a Rockefeller Foundation Residency at Bellagio, Italy, a Connecticut Arts Commission Grant and a residency at the Djerassi Foundation, Artist in Residence at Yosemite National Park. Werfel is a Professor of Art at University of California, Davis. <http://ginawerfel.ucdavis.edu>

Yookan Westfield (2005 – Present)

Yookan Westfield was born in Nanao-City, Japan and currently resides in Brooklyn, NY. She earned a BFA from Kanazawa Art University and an MFA from Musashino Art University in Tokyo. She recently graduated from the New York Studio School. Westfield received the Dokuritsu Prize in the Dokuritsu Exhibition at the Tokyo Metropolitan Museum in 1997 and 1998. She has had six solo shows at the Ginza Surugadai Gallery, Tokyo. In Japan, her work is represented in the government collection of Nanao-City.

Meghan Wilbar (2006 – Present)

As a Colorado native Meghan Wilbar has taken her art practice across the country. She received her BA from Knox College IL in Studio Art with a minor in French. During undergraduate study she spent a year abroad

at L'Ecole des Beaux Arts in Besançon France as well as a semester in Chicago. She obtained her MFA from the New York Studio School and completed a summer residency at the Chautauqua Institute Intensive Studio Program. She is the current co-director of Prince Street Gallery and exhibits at the John Deaux Gallery in Pueblo, CO. She currently lives and works in NYC. www.meghanwilbar.com

Douglas Wirls (1992 – 1995)

Douglas Wirls has lived and worked in New York City and the Catskill Mountains for the past thirty-five years. In addition to exhibitions at Prince Street Gallery, his paintings and drawings have been represented in many galleries: The Painting Center and Denise Bibro in New York; the Ober Gallery, Kent Conn; The More Gallery, Philadelphia; The Philadelphia Academy, and the National Academy of Design in New York, where he has received awards for both painting and drawing. Works are included in many collections, including The Butler Institute of American Art in Youngstown, Ohio, The Pennsylvania State Museum and The New Jersey State Museum.

Ellie Wyeth (2007 – Present)

Ellie Wyeth has been a member of the Prince Street Gallery for three years. Her recent oil paintings represent the last four years spent at the May and September artist's residency in Montecastello di Vibio, Italy, at the International School of Painting. Ms. Wyeth has exhibited her work in Princeton, NJ, Pennsylvania, New York, Washington, DC and Umbria, Italy. Her portfolio includes still lifes, landscapes, flora, fauna, and portraiture in a variety of media. She has her own line of hand painted cards, placemats, floor cloths, and painted screens that are available through her studio at www.elliwyeth.com

Anecdotes, Stories, Statements

Monica Bernier

“As a new member in 1980, I arrived at my first meeting at the gallery on the corner of Prince Street. Only five artists had shown up. I had just plunked down the grand sum of \$200 that was the initiation fee. We all headed over to Fanelli’s for drinks and to conduct ‘gallery business.’ One month later the co-op lost its space on Prince Street. This was not a promising scenario... More meetings and the search for a new space. A unified force of artists came together to negotiate a lease and build a beautiful new exhibit space at 121 Wooster Street that offered all of us opportunities to show our work and work together with other artists. Herein lies the spirit of any artist’s cooperative.”

Robert E Braczyk

“Prince Street and the other artist-run galleries were born in the exuberant camaraderie of the late 60’s and early 70’s. The notion that artists could come together, support each other and control their own venues was an expression of self-invention that contributed greatly to the downtown scene. The coops were a significant force in shaping the era when SoHo was their living and professional neighborhood.”

Cynthia Costello

“My wonderful years of exhibiting at Prince Street Gallery had a profound effect on my life as a painter. The gallery and its members enabled me to explore my individual style. I remember driving from Maine to attend my first Prince Street Gallery opening. The interesting and creative personalities were a great inspiration to me.”

Tom Duncan

In 1959, I started art school, which was very much influenced by Abstract Expressionism then. I was only interested in the human figure. In 1970, I started going to the Figurative Alliance meetings. I met one of the

founders of the Prince Street Gallery who invited me to join the gallery. But having a very young family I couldn’t make the commitment to join the gallery then. By 1977, I decided to join the gallery. Being a sculptor, it worked out for me to have a one man show every three years, which I did (1977, 1981, 1984, 1987). Having a show every three years was very important to me for the development of my work. The feedback that I got on my work was interesting and helpful. The work that I am doing today has a foundation from the work that I did back then.

Kate Emlen

“I applied to Prince Street because I was feeling professionally isolated. When I became a member in December 2004 I immediately felt the benefits of being connected to other PSG members and, through them, an ever-expanding community of artists in the city. My trips from Vermont for our meetings give me the chance to connect with current and former members, to see shows in the city, and to stimulate my eye and mind. All of this enriches my work back in the studio. The friendships I’ve formed with other artists are far-reaching, often surprising, and always rewarding.”

Sharyn Finnegan

“Prince Street Gallery was the most nurturing community I’d experienced. It had been a struggle to see myself as an artist, partially because I wasn’t sure I could handle the loneliness. Joining a co-op gallery in those early years provided me with respected peers that sustained me while I was out on that limb where most artists find themselves. At Prince Street, artists modeled for one another, offered criticism, and helped hang each other’s shows. Prince Street provided me with role models, and whether for the intensity of the work or my juggling of multiple roles, made being an artist feasible.”

Jeanette Fintz

“My paintings explore patterning systems, and at the same time embrace the chance occurrence. I am inspired by the intuitive equation of musical rhythmic structure with visual color and patterning modalities. Simultaneously, I hope to discover something unique through clashing symmetries of pattern against the spontaneity inherent in my process, steeped in the existential spirit of Abstract Expressionism. By acknowledging this dichotomy, I am awake to surprise and also feel a part of the underlying mesh that unifies all of life.”

Arthur Hughes

“The idiom of art making, in particular metaphorical still life painting is, for me, a reflection of the universal experience of living. Muted messages and mixed emotions hopefully come together in a quiet meditation on the moment and my desperate attempt to capture time as it passes.”

Barbara Kulicke

“I paint what I look at. The picture in the catalogue ‘Delaware Water Gap’ is an oil on canvas, 20 x 20” 1998. I have painted many variations of this subject. All of them at the site near my studio. Using the tools I learned at school and in a lifetime of looking at art and listening to artists and art professionals, I respond to what I see as best I can. Occasionally what I see comes from inside my head. Painting pictures is my reward, a gift for the years spent dealing with family and work. Time becomes more precious now. I look forward to my continuing exploration into art.”

Ed Lazansky

“In brief, my work is figurative with a personal handwriting, and attempts to reveal the poetry inherent in the world of nature. One is confronted with the intimate, or the challenge of the grandiose, when seriously seeking relevance in one’s work.”

Marion Lerner-Levine

"My focus has been on still-life painting on a larger-than-life scale and arranged at eccentric angles. I worked with imagery on Italian oil and tomato cans and then with the structural romance of lace, postcards and mirrors. Some woodcuts and drawings explore trees, hills and building facades. I like the different ways in which water color and oil paints affect my images. Memorable moments at the original gallery space included my first opening in winter, when a faulty fuse blew out the lights and the heat. After that, what could go wrong?"

Ginger Levant

"In the work, a sense of place is captured by a clear definition of space and light. The paintings are a direct response to the process of observing nature, and often the same site is painted again with subtle shifts in the motifs. Brushwork is impetuous and irregular to quickly record my first perceptions of the natural world. The tonalities and layered brushwork evoke flora embedded in almost a cubist structure. As the painting develops, my work aims to embody two paradoxical forces: the spirit of the fleeting moment and a definitive order of structure."

Clayton Lewis

"American cities are interesting subjects for artists as they reflect our values and culture, past and present. Detroit has been called 'America's most evolved city' and 'your town, tomorrow.' The vast surreal, emptiness of present day Detroit and its abandoned neighborhoods is unlike any other city in the world, and is strangely picturesque."

Gerald Marcus

"I became a member of the Prince Street Gallery just in time to take part in the renovations of a new space on Wooster Street to be shared with the Bowery and Blue Mountain galleries. First there was the demolition of existing walls, then stripping the floors, hauling debris out to a dumpster on the street, choking on dust, negotiating space, putting up new walls, spackling

sheetrock. Selina Trieff kept track of everything, calling artists to assign them tasks. And it got done. On time. The Pentagon could learn a lesson from artists, but I don't think they know about us."

Juanita McNeely

"Having exhibited since 1959 in the mid-Western USA, Prince Street Gallery completed my freedom to express what I had to say as a woman artist. The gallery artists were supportive and without censorship. There was a mutual respect and friendship. Some are still my close friends. It was an amazing range of people who came into our storefront gallery. Factory workers from the then industrial neighborhood who might ask if there were an admission fee; wonderful critics like Lawrence Alloway who wrote about artists without regard to gender. Many artists stopped by to exchange ideas. It was a great experience."

Frederick Ortner

"My paintings are made directly from nature. I study the visual experience to discover forms, tones, and colors that will set up equivalencies in paint to the perceived world. The purpose of the pictures is not to record an impressionist's moment, but rather, the sum of the artist's experiences before nature. The goal of this method is the discovery of an underlying structure of nature, an order of balanced stresses, no matter how tenuous, that will yield an understandable whole, a whole that can be lived in and traveled through."

Ellen Piccolo

"The waterfront has always been very special to me. I feel connected to it in so many ways. It represents a calmness and serenity that seems timeless. The rough water or the wake of a moving boat or ship adds turbulence and movement, which is also quite appealing. As an artist (and a painter), I find it very rewarding being part of an Artist-Run-Gallery. I am free to choose subjects that are meaningful to me rather than those with mere commercial value."

Pearl Rosen

"I have always found the experience of light and space in nature to be profound and something I needed to take ownership of and understand. I seek places where the effects of light and atmosphere are prominent with few man-made structures. My recent landscapes in print and paint vary in the particulars of a place with more consideration given to an emotional as well as literal response. Observations, feeling, and memory are translated in color and form to build a sense of place. My Prince Street Gallery solo show in 1990 highlighted works that began this transition to the emotionally inspired landscape."

Mary Salstrom

"*On Color* was an invitational show at Prince Street Gallery held in October of 1982 that was reviewed by Hearne Pardee in *Arts Magazine*. Monica Bernier, Prince Street Gallery director at the time, and I organized the show. Each gallery artist invited one of the painters that we all agreed upon. The gallery invited American painters who were becoming known for their imaginative and dynamic use of color: Lennart Anderson, Leland Bell, Louisa Matthiasdottir, Lois Dodd, Gretna Campbell, Louis Finkelstein, George Mc Neil and Mary Buckley were artists whose works came together in this show. Wolf Kahn, David Lund, Herman Rose, Robert Deniro, Paul Resika, Nell Blaine, and James Weeks among others contributed paintings. As I reflect now on the creative approaches revealed and compared in the *On Color* show, I am grateful that these artists and their work continue to inspire my thinking of ways to paint color and light."

Janet Sawyer

"SoHo was small and scruffy in 1972 when my first solo show opened in January at Prince Street. That corner gallery on Prince at Wooster was a wonderful space. Windows opened to the street, so the paintings were visible to one and all. I loved sitting the show, meeting whoever came in to see it. Many people did,

and it was reviewed in the *NY Times*. It was almost 10 years since I left Virginia to pursue painting in New York, and that show was a happy time.”

Janet M Schneider

“When I was a young artist in the 1970’s, the cooperative galleries provided access to a vibrant community of like-minded artists. The co-op environment sustained and furthered a rich dialog about art and art-making, and led to many enduring friendships. We sold work, to be sure, but the basis of the enterprise was never commercial. The fact that the galleries have endured for forty plus years makes it clear that an alternative to the for-profit gallery system is important both for the support it provides to artists and for enhancing the diversity of art that can be seen in New York City.”

Chris Semergieff

“Prince Street Gallery was essential in the development of my work and ideas about painting. In the thirty plus years of painting, exhibiting my work, as well as, seeing and conversing with other like minded artists, Prince Street provided a fertile arena to create and develop as an artist. I would like to mention Susan Grabel, Norma Shatan, and Selina Trieff as special to my experience at Prince Street Gallery. That Prince Street continues is a testament to its validity and importance for artists and the art world.”

Frances Siegel

“We were still on Prince Street when I joined the Gallery. I brought my six year old son with me when I sat for my first group show and I think we were both excited. During the long afternoon I made a drawing of him that I’ve kept at my desk to this day. He’s seated upon the ledge inside our big storefront window, behind him is backwards lettering – Prince Street Gallery; a small figure in the middle of a big space, arms folded, a leg dangling down – flushed face, smiling.”

Diane Townsend

“A memory of Prince Street Gallery in 1975 or so... Everyone remembers what it was like to sit with your show. I was addicted to coffee and the lunches from Food, which was across the street. It was always good when a friend stopped by to talk and see if you needed anything. I remember reading, drawing, and walking around the gallery and looking at my work. There were big windows on one side of the gallery and you could see people walking by. Not all of the visitors to the gallery knew it was a co-op and some would make remarks about the paintings that were not always what you wanted to hear! There were no laptops or cell phones so one got to sit with your thoughts and have the experience of having your work seen and sometimes commented about by the general public. It was good!”

Selina Trieff

“I have been making art for over fifty years. It is hard to make a simple statement about that long involvement, but I can say that my art has become me. A critic once said about me, ‘she paints as she breathes.’ As an artist I have needed to find my way. I wanted to paint my pictures, not anyone else’s. Following fashions and trends is not my goal. I want to paint my pictures and find out what I’m about.”

Nandu Vadakkath

“Although my childhood memories are of nature more than anything else, I always had a strong affinity for the city and its cultural life. In graduate school I became very involved in theater, and I believe this was the beginning of my artistic life. It is interesting to discover how all forms of art converge. For me to discover this I had to have the desire to enjoy other forms of art, a process that has taken time. It was a process of self-discovery, in that I had to have clear knowledge of my aesthetic. I took up writing recently, after years of

having been an ardent reader; I was told that I ‘slather my words like paint on a canvas,’ and that was an eye-opener.”

Paul Warren

“I have had a great experience being a member of the Prince Street Gallery. I have learned a lot by participating in gallery operations, but most of all I have enjoyed belonging to a community of artists. I have made many artist friends with whom I can share my ideas, frustrations and discoveries in painting.

Mimi Weisbord

I was also a member of the Prince Street Gallery from 1973-76 and had my first show there in SoHo, in the lovely windowed space on the corner of Prince and Greene. There was an artist’s library across the street where I sometimes left my children when working in the gallery. During Friday night openings they skateboarded around the block, dodging artists who came to shows at all the co-op galleries on both streets. Gallery meetings were often held at Fanelli’s bar down the block. We ordered 35 cent mugs of beer and the waiter brought plates of cheese and crackers as a treat!”

Yookan Westfield

“I am interested in supernatural powers. The source comes from my birthplace, where there are many fortune-tellers who seem to have a unique power from nature. My great grandfather was a Japanese carpenter. As a part of his building practice, he used a compass to guide his placement of buildings and rooms within the structures. Each direction has a different value or force that either brings good fortune or adversity. Fortune is explained as a natural power of communication with the universe, and earth is the basis of nature. The

In Memoriam

David Acker (1954 – 1986)

Prince Street Gallery 1983-1986

David Acker, born 1954 in Lima, Peru, attended Earlham College in the 1970s and studied art with Nell Blaine in New York. As her assistant for many years, he traveled to Austria and Gloucester, Massachusetts, honing his work with her, and at the New York Studio School. He had two residencies as a fellow at the Carl Djerassi Foundation. His work evolved from landscapes to increasingly large and abstract works. At *The Nation* magazine he worked as typesetter until his death from AIDS in 1986 at the peak of his powers at the age of 32.

“David Acker’s energy was legendary, both at work and play. Next to his father’s house was the stone shell of a grand house that had burned down nearly a century ago. Frequently, with a portable easel strapped to his back, he would scale the walls and position himself on a lofty vantage point to paint for hours. He hosted elaborate dinner parties in his loft, hove ring over the stove, carrying on multiple conversations with his guests, usually artists and writers, while frenetically tasting ingredients. His salads, in particular, were the product of endless additions of minute amounts of spices and herbs.”

– *Peter and Caroline Acker*

Sally Amster (1938 – 1988)

Prince Street Gallery 1973 – 1988

The painter Sally Amster had seventeen one-person shows, six at the Prince Street Gallery. Amster also exhibited at Hull Gallery, Washington DC; Martin Schweig Gallery, St. Louis; Allport Associates Gallery, San Francisco; A.M. Sachs, and the Katharina Rich Perlow Gallery, NYC. Honors and awards include

a Max Beckman Fellowship; and selection for a Fulbright to Japan. Her work is in many private and public collections, including Contemporary Women Artists, Bo Tree, CA. Sally Amster received a BFA from Cornell University, an MFA from Columbia University and attended the Brooklyn Museum Art School and the Yale-Norfolk Summer School.

– *David Lund*

“One day while gallery sitting for one of my shows at Prince Street, I noticed, by chance, a truck parked right outside with the words: ‘Amster’s Novelties’ on its side! Had it been more precise, it would have read: ‘Amster’s Wonders.’ That is what my paintings often evoked with their radiance and their poetry. On Deer Isle, where we summered, little of what grew there escaped my notice, especially my beloved wild irises. There, in Maine, I found the primary source of my work. I was drawn to motifs that provided the seeds for magical transformation: flowering fields, indented shores, tidal pools and shoals that appeared and vanished with cycles of the tide. I tried to extract their qualities, forms, vital essence with my painterly gift, the light, color, and interwoven shapes. Out of these I strove to spin tone poems. These were always faithful to the place, and to my own inner vision.”

– *Sally Amster*

Michael Eisenman (1942 – 1984)

Prince Street Gallery 1970

“...Till our multimillion-mile closeness to the Sun
Coaxes yet another exhilarating chapter
Whose pages I can already see turning”

– *Michael Eisenman*

“Michael Eisenman studied (and taught) at the University of Pennsylvania; at the Barnes Foundation,

and NYU (MFA). Posing in the famous 1971 Bowery Gallery group photo, Mike showed there until 1982; at Haber-Theodore Gallery, 57th St, NY in 1984. His was a renaissance man’s intellect. He spoke, sang, wrote, and taught; danced, loved, fathered, and painted. He was brilliant, and funny as hell. We would bet that he, and his paintings resonate far into the heart of time.”

– *Adele Alsop, Castle Valley Utah*

v*Basil Alsop Eisenman, Salt Lake City Utah*

Ora Lerman (1938 – 1998)

Prince Street Gallery 1971– 1977

Best known for her vibrantly colored figurative paintings, Ora Lerman explored the world through narrative tableaux and visual metaphors. Inspired by mythology, fables, childhood fantasies and her own life experience, she developed a highly personal method of working. She consulted historical painting manuals, grinding pigments and mixing her own paints. A passionate traveler, she collected folk toys, puppets and dolls, assigning them a variety of roles in elaborate hand-built theatrical sets she used as the basis of each painting or work on paper. Texts in faux-frame borders often surround each piece, marking her an early pioneer of language-based art.

– *David Ostwald*

Peter Martinez (d. 1996)

Prince Street Gallery 1971– 1996

Peter Martinez was a member of Prince Street Gallery from 1971 until his death in March of 1996 of asphyxiation from a defective gas furnace at his home and studio in Clinton Hill, Brooklyn. Peter described himself as primarily a self-taught painter, although he attended several art schools and studied privately with two outstanding artists, Walter Murch and Mercedes Matter (founder of the New York Studio School). He painted still lives and adored Cezanne and Bonnard,

and exhibited both paintings and sculpture, which also showed up in his paintings.

– *Marion Lerner-Levine*

In a Prince Street Gallery exhibition catalog Peter wrote:

“I think of my work as being a form of Expressionism, greatly influenced by Post-Impressionist painters and the Expressionist movements that follow. Lastly, I find it important to realize the absolutes in art and do not attempt to defy them.”

For 25 years, Peter, and his wife, Dolores Martinez, delivered newspapers throughout Greenwich village from a newspaper and flower stand on 6th Avenue between 9th and 10th Street. After art school Peter initially worked as a commercial artist, but the independent newspaper delivery company gave him the freedom to paint during the day. When he had a show he would slip postcard announcements between the pages of the *New York Times* and the *Daily News*. After the morning that he and Dolores didn't show up at the news stand his loyal customers and friends garlanded the newsstand into a memorial with lilies and roses.*

**from the New York Times, Neighborhood Report, Greenwich Village/SoHo, March 31, 1996*

Norma A Shatan (1932 – 2005)

Prince Street Gallery 1970 – 2005

“Our mother's involvement in PSG was a family affair. I have many memories of roaming the openings in SoHo to look at the art (and find the best food!). I also remember Prince Street Gallery's strong community and the members' warm greetings as I hid under piles of coats as a child, or helped my mom hang shows when I was older. Prince Street Gallery enriched all of our lives.”

– *Gabrielle R. Shatan*

“In 1970 I went with my mother to help renovate the old diner that became the first Prince Street Gallery. Scraping the Coca Cola logo off a window was tiring but satisfying—I was helping something wonderful come into being.”

– *Jeremy Shatan*

“Early Prince Street Gallery memories: Pride of Cucamonga jug wine at the openings; big artistic personalities; playing sax with the Walden School Jazz Band at the corner of Prince & Greenee for an opening.”

– *Greg Shatan*

“I always remember my mom recalling that in 1970 she answered an ad in the Village Voice: “Co-op gallery forming” . . . the rest is history!”

– *Jessica Shatan Heslin*

