

CONTINUED



DIVISION OF CONTINUING EDUCATION · SCHOOL OF VISUAL ARTS
CREATE/CONNECT/COMMUNITY



Catherine Rosamond, EdD

*Education Leader
and Changemaker*

by Keren Moscovitch



SVA's MA/MAT Art Education Department offers artists and designers multiple pathways to becoming art educators, whether in school systems or cultural organizations. For Dr. Catherine Rosamond, chair since 2018, the mission is to increase cultural awareness, technological literacy and accessibility across all sectors of education. We sat down with Dr. Rosamond to discuss her role in shaping pedagogy in contemporary times.

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SVACE Residency Alumnus Designs Mural for Bronx Hospital

by William Patterson



Mural for Lincoln Hospital in the Bronx by AXR (Arantxa X. Rodríguez).
Project photos by Pablo Antonio Estrada and Linda Morales.



This past fall, AXR (Arantxa Ximena Rodríguez), alumnus of SVA's Summer Residency Program and MFA Fine Arts (2018), participated in an initiative by Arts in Medicine, a department of NYC Health + Hospitals. This initiative brings the work of artists to NYC hospitals, which are more essential than ever in the midst of the global pandemic. The goal of the program is to build trust and commitment between hospitals and their communities, generate pride in the neighborhood and reduce the stigma associated with hospitals through community-building activities. From an open call of hundreds of proposals, AXR was chosen as one of 10 artists to create a mural. Her large-scale work was installed at the entrance to Lincoln Hospital in the Bronx. Learn more about this project, this artist and the creative process by visiting sva.edu/cebblog.

CONTINUED
PROJECT SPACE
EXHIBITIONS



Mavi Phillips

Exquisite Somatic Corpse (still),
in collaboration with Lucy Kang,
mixed media, two videos and one
sound recording

“My works are transcendental
journeys into wavering opposing
extremes, seeking to break down
borders around taboos and
subjectivity, bringing an awareness
of the illusion created by society to
define normality and reality.”
—Mavi Phillips

COURSE

Performing at Home •
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#SVACESTUDENT



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Summer 2021

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FROM THE EXECUTIVE DIRECTOR



This year has called us to reflect—grounded by listening to and educating
ourselves by the diverse voices that are often reduced and marginalized.
These voices have highlighted the positivity in the progress and increased
access to inclusion in politics, community health and clarity for what collec-
tive care looks like throughout the United States and beyond. At the same
time, we have seen and are seeing disparity across communities, even within
the same cities, and this has informed a lot of our reflection.

We have learned of the imminent need not only to create safe and courageous physical and
virtual spaces but also to uphold and sustain them, so that they can flourish and gain exposure,
care and continued momentum. It is imperative that these spaces exist as well as support the
visions and futures of their members.

The Division of Continuing Education (SVACE) sees the opportunity here with our offerings—
deep-diving collectively into reflection, understanding and ways to learn to expand our
connection and consciousness for living better together. SVACE is deeply committed to co-
creating and reimagining sustainable support where equity is at the heart. We are guided
by creativity and offer solutions that lead us toward a more holistic and compassionate environ-
ment that values, validates and affirms every member of our community. We invite you to
explore and reflect individually and communally.

—JOSEPH CIPRI, on behalf of the Division of Continuing Education

SVA WELCOMES
DR. JARVIS WATSON

by Keren Moscovitch



Dr. Jarvis Watson has joined
SVA as its new director of
Diversity, Equity and Inclu-
sion. We sat down with Dr.
Watson to explore his vision
for the College and the role of arts
and humanities education in build-
ing better futures.

On diversity and community:

“Diversity work is something that
has to be based on relationships,
on how we connect with each other,
on how we are as we are looking
at a system and a community. We’re
as strong as the person to the left
and right of us, as well as the person
in front and the ones we’re trying
to bring up behind us. It’s about
always having this multidirectional
understanding and intersectional
perspective.”

On the role of arts and humanities:

“We all have to find ways of translat-
ing and interpreting, but also being
able to be multilingual and multifac-
eted in how we get the information
to the community. How else do you

extend who you are outside of art,
music, the humanities? Everything
just stays inside? How do you com-
municate? How do you express
yourself? How do you connect with
another person?”

How does continuing education
support the goals of diversity,
equity and inclusion?

“Learning never stops. You never
stop building upon your foundation
in regards to what you identify as
‘expert’ or ‘professional.’ Your ability
to translate, to communicate and to
articulate different perspectives can
get to a wider audience because now
you’re using an additional skill set to
get the message out. And you’re
doing it in different ways that every-
one is able to appreciate, whether it’s
a generational thing or—now we’re
looking at diversity not just in
ethnicity but also diversity in how
you receive information—how you
connect with your humanity and
your art, how you connect yourself
with the community in different
disciplines within the arts. It’s how

you develop a sense of empathy.
In order for us to really under-
stand how to move forward together,
we have to be vulnerable in sharing
our challenges, our fears, our hopes
and dreams that sometimes people
want to guard. Once you get into a
continuing education process, you
will get exposed to what you know
and what you don’t know. That’s also
the challenge. If you practice, if you
put time into it, you’re going to get
better. What’s part of your past
doesn’t have to be part of your future;
that chapter has not closed. The
canvas still has space for some paint
to be placed there, the book is still
not finished, the credits haven’t rolled
up yet. There’s a sequel to people’s
lives in continuing education.
You don’t retire from being a
genius, you don’t retire from being
who you are. Continuing education
brings out an identity that has been
suppressed because of stereotypes
or boundaries that have been
put upon you, because you look
a certain way, or you’ve come from
a certain place or a certain time.”



Tell us about how you got started in art education.

I didn't know a field called art education existed for a long time. I studied communications and art history. Even though I was always drawing and making stuff growing up, I chose an academic path. I found art education somehow, and it had all the components I loved—reading, writing, making and teaching. I was teaching painting to future art teachers, which I enjoyed because it wasn't just the skills of painting—it was more about the pedagogy of teaching.

What is your own art practice?

I'm interested in materials and materiality. For example, I love glass. I can draw ideas from glass, and it's interesting to inquire into different materials and push the boundaries of what it can do. Ethnically I'm Japanese on my mother's side, so I have a love for paper and wood.

What are some of the changes you have implemented at MA/MAT Art Education, particularly in regard to diversity, equity and inclusion?

I respect all the faculty and believe in drawing from everyone's strengths and expertise. There are times when I question a syllabus with predominantly Western, white, male theorists. It's not about taking something away but rather adding more perspectives, more artworks. It's this *and* that.

I would like to shape the department so that when our students graduate and go out into the world to teach, they have a much broader knowledge of theories and artwork. The students they are going to teach are very diverse, especially in NYC. I hope our alumni would want to work in the public school system, and that's mostly Black and Brown students. I'm not preparing them if I'm teaching the same curriculum as the '80s and '90s.

You recently created a faculty book club. What are your goals for this space?

The book club came to be after the pandemic hit, the Black Lives Matter protests and marches, and feedback from Black students. As a museum educator, I know how works of art can be used as a vehicle to engage students in deep discussions around critical issues. People share more about themselves through a painting, and it is no different for books or film. I think people feel safer when they can refer back to text and artwork.

If you are non-Black faculty, no matter how much you try to understand, you might make mistakes in the classroom, and that's okay. It's much better to make mistakes and say, "I'll try better next time," than not to engage at all with race issues, or to avoid that talk. Hopefully the book club gives faculty some tools and a space to dialogue.



Front page: Dr. Catherine Rosamond, *Hush Since*, Japanese bamboo paper, wool, copper, cotton twine and other materials, 36x60".

Clockwise from top right: Printmaking at Museum of the City of New York (course: *Materials and Processes*). Poster by Ambar Del Moral (MAT 2019). Seminar discussion at SVA Chelsea Gallery (course: *Special Topics*).

ART EDUCATION COURSES COMING TO SVACE

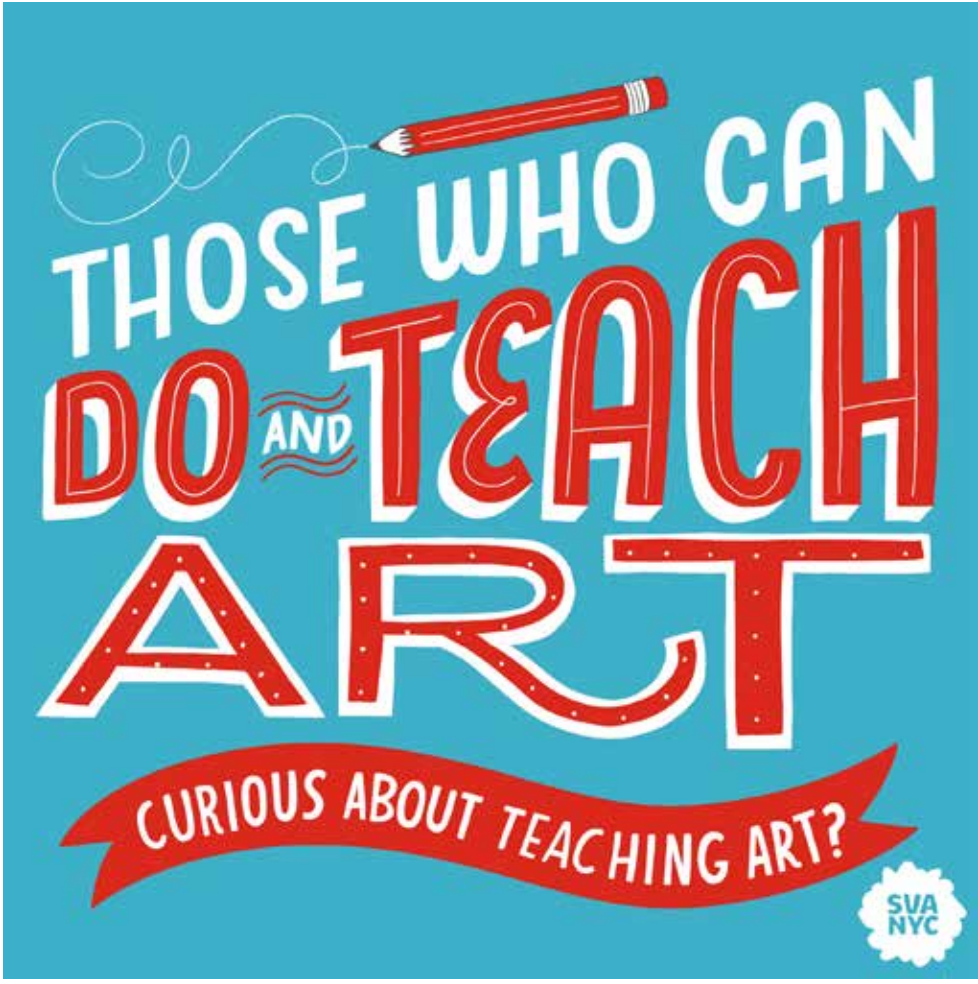
Technology in Education

Dignity for All Students Act (DASA) Training

Psychology of Children and Adolescents

The Art, Music and Literature of the Harlem Renaissance

Visit sva.edu/ceblog to learn more.





“This year has been a time for introspection, and it’s important that teachers don’t just follow a textbook but bring in their own critical thinking, more information, stories and narratives, and listen to marginalized voices as well.”



Clockwise from top: Creating a collaborative gigantic color wheel (course: Materials and Processes). White board by MAT 2020 (Materials and Processes). Print-making with Dr. Catherine Rosamond.



You recently ran a workshop with the Museum of Art and Design (MAD) on Indigenous Peoples’ Day. What were some of the concerns that you wished to address? What was the response like?

It was an event for teachers, and was very successful in engagement. Christopher Columbus exemplifies the colonization and suffering of the Indigenous people that he conquered and killed. MAD overlooks the statue at Columbus Circle, and I’ve always felt the problematic nature of the statue. I wanted to address the stories that we tell ourselves and the stories that we teach children that we know are untrue, and really start interrogating them. This year has been a time for introspection, and it’s important that teachers don’t just follow a textbook but bring in their own critical thinking, more information, stories and narratives, and listen to marginalized voices as well. I also highlighted some of the Indigenous artists featured at MAD, to broaden teachers’ knowledge about contemporary artists that they may want to bring into the classroom.

How have the global events of 2020 impacted the educational community? Of course, it’s been hard. It really has shed light on inequities in terms of access to technology in education. Children who live in housing projects have terrible access to the Internet. Single parents are working—who’s going to look after the kids? Yet a lot of private schools are doing great with small classes, PPE and access to technology. Public schools have poor ventilation, poor everything. We’ve learned that classrooms are too packed and about teacher fatigue. There are positive aspects to remote learning. Some students thrive in this situation. When you have the same squares—not the front and back of the room—there is “equity” in that way. There’s probably less bullying in schools. It’s important that we learn that there are good things about online education. It will probably stay to a certain extent. Although—no more snow days, which is too bad!



Courses taught by Andrew Castrucci: *Silkscreen and Street Graphics* and *Painting: Between Realism and Abstraction*

ART DURING TIMES OF CHANGE

SVA Alumnus and Faculty Andrew Castrucci Reflects on a Different Era

It was 1979. I was 17 and working with Tracy 168, the legendary graffiti artist who started the hip-hop style fragmented letters “wild style,” when graffiti was arguing it was the new high art.

As I crossed the Hudson River from Cliffside, New Jersey, it seemed like I was swimming across an ocean. I was escaping the doldrums of suburbia, a time when the world turned upside down.

Vietnam vets were recovering from the war; punk rock and hip-hop underground art movements were starting in the clubs of downtown NYC and the Lower East Side galleries; Keith Haring, Kenny Scharf and John Sex were living double lives: SVA students during the day and another life at night.

At SVA, our lockers were covered with graffiti; the

stairwell was part of my education. Years later, I told SVA founder Silas Rhodes we should have saved those lockers with Jean-Michel Basquiat’s “SAMO” tags and Keith’s early first tags of the “radiant babies.”

I was illustrating for *Esquire*, *Rolling Stone* and *The New York Times* Book Review and Op-Ed, where art had the power for social change. I illustrated articles for Harry Belafonte, Senator John Kerry, civil rights leader Andrew Young about apartheid in South Africa, and the savings and loan crisis.

I started an art gallery called the A&P, art at super-market prices. I was “A,” and my brother Paul was “P.” I became fascinated with low and high art, graffiti, street flyers, poster and zines.

In 1986, when my commercial space lease quadrupled, I joined the squatters’ movement, an alternative

to Jimmy Carter’s Habitat for Humanity program. Our building is now called Bullet Space, an urban artist collaborative. It was named “bullet” after the heroin sold on the block—not to romanticize the drug culture but rather to translate that into “art as a means of resistance.” In 1988, the Tompkins Square Park riot happened, another turning tide that changed my philosophy of what “Art” is. I thought a lot about Joseph Beuys, Art is Life and ideas about social sculpture.

During this time, I was less journalistic and now on the front lines. We made T-shirt graphics an art form. We would wheat-paste our graphics around NYC and became part of the new streetscape. I self-published *Your House is Mine*.

Your House Is Mine—a book and poster project about housing, the AIDS crisis, post-Tompkins Square Park Riots, when the neighborhood was going through hyper-gentrification—helped get 11 of our squatted buildings legalized.

Museums and libraries collected the project: MoMA, the Metropolitan Museum of Art, the Whitney, and the Library of Congress Rare Book and Special Collections Division. After acquiring the book, NYU Fales Library’s Marvin Taylor and Ian Kahn, and the Library of Congress’s Mark Dimunation, called our book and poster project one of the most important artist books of the 20th century.

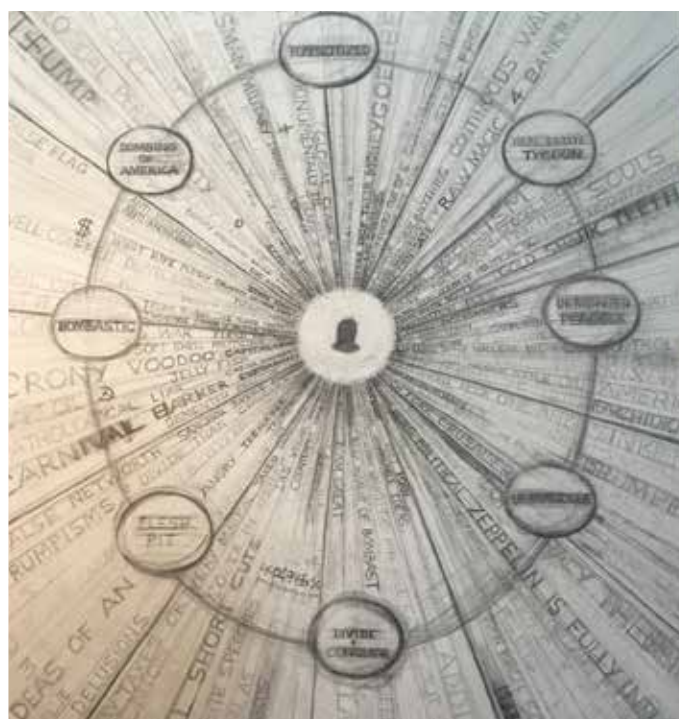
After forming the collective Dirty Graphics at



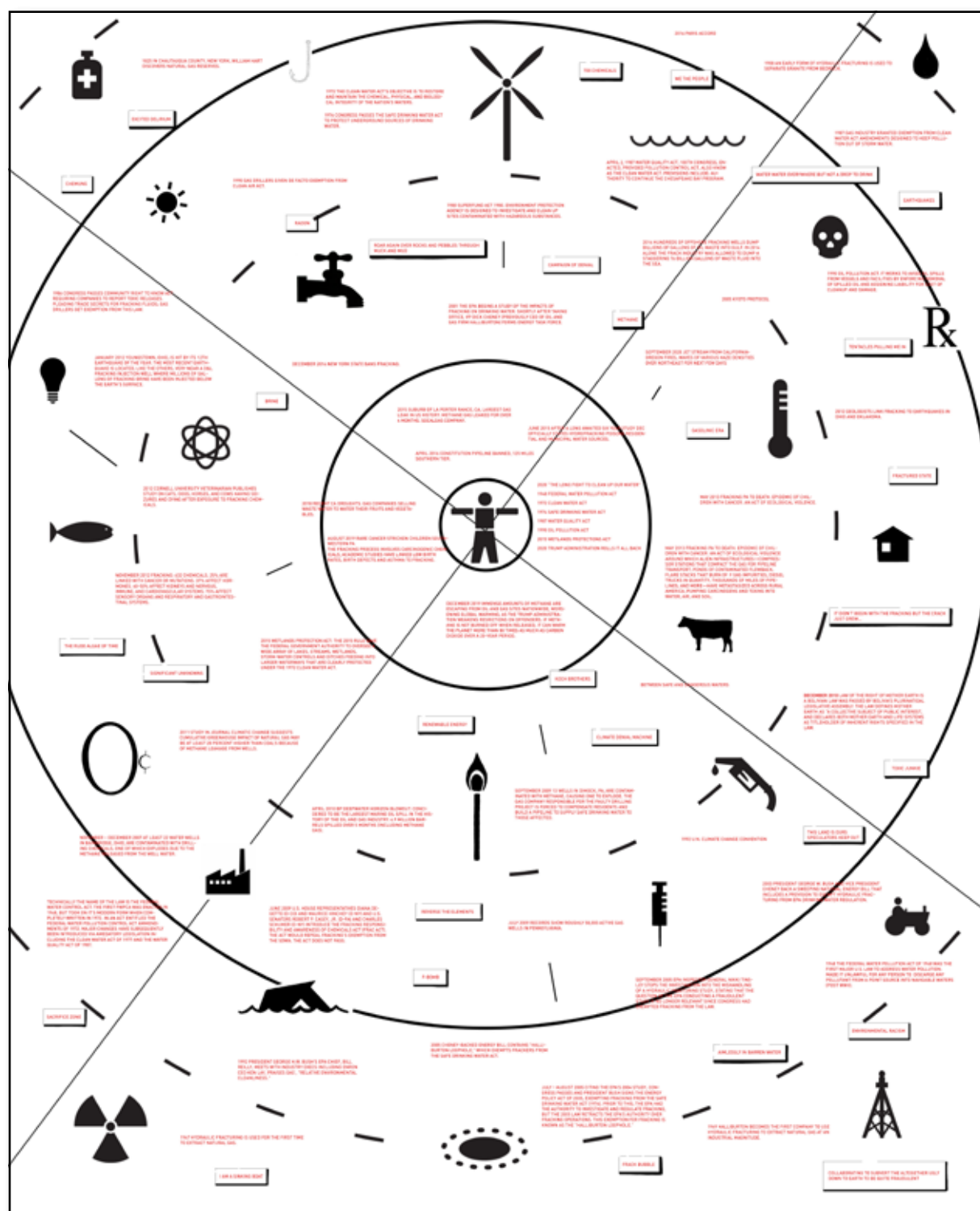
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3



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SVA, we started our second book, *Fractured Lives*, an act of resistance that affected public policy, created change and influenced Governor Andrew Cuomo to ban fracking in New York State.

I always tell my students to let the art come first, to let the social message be mysterious. The best pieces of art are when the viewer plays detective to decode the symbols, shapes, colors and content. Be cryptic, and let them figure out the narrative; leave it abstract. Sometimes we are forced out of desperation to use art as a form of social change. Dissent becomes part of life as an artist; it is about our survival, our existence as a tribe.

I recall in 1981, when a few friends were eating lunch at SVA's cafeteria, Keith Haring was across from us in an argument about art. I never forgot how Keith concluded the argument: "I want to make art for the people."

Did people power and social protest end the Vietnam War? Did the youth vote elect Barack Obama in 2008? Did a contingent of people with protest art, marches and demonstrations defeat Donald Trump?

Art for social change works sometimes.

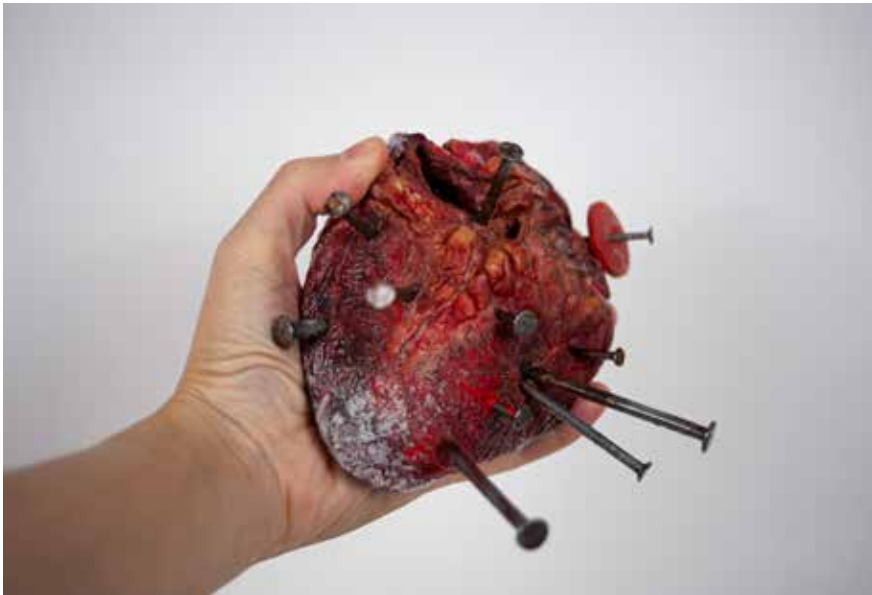
(1) *Your House is Mine*, 1988-92, book and poster project, book published by Bullet Space, 292 East Third Street, edited by Castrucci/Coen. (2) *Fish Hook and Book*, photographed by Erica Berger. (3) *Demented Peacock*, 2016, pencil on canvas, 70x55". (4) *Rude Algae of Time*, 2020, diagram, silkscreen on paper, 21x24". (5) *Fractured Lives*, 2010-20, and *Your House is Mine*, 1988-92, bound metal, rubber, bolts, silkscreen prints, 21x24". (6) Dirty Graphics Collective, SVA Printshop, Castrucci's students, *Gun Free, March for Our Lives*, 2018.

PERFORMANCE AS IMAGE: The Artist’s Shifting Lens

by Stephanie McGovern

AS COVID-19 FOLLOWED us into the fall 2020 semester, and with many artistic spaces remaining closed, SVACE wanted to take a closer look at the courses in which performance plays a key role. How does the alternative studio act as a catalyst for performance in photography, and how has the artist’s work changed to accommodate this shift? We gathered insight from some of our photography faculty members and compiled an exceptional gallery of work to highlight the innovation in our students’ artistic practice during this time.

Clockwise from top:
Alyson Wong, *The Heart Is Naked*; Sammy Tunis, *Emilyn and Morley Safer*; Andrew Wilkinson, *Beauty Fashion Charm*.



Elinor Carucci Faculty, *Photographing in Pandemic Times* PHC-2143-01

“These days are days of fear, anxiety, sadness and tears, and days of financial and mental challenges. The coronavirus is a global threat, and so many aspects of our lives, a number of which we took for granted, are gone. Yet some days, I feel grateful for this forced, intense quality time. How profoundly it bonds us; the opportunity for long, deep conversations and revelations we would have never otherwise experienced. The necessity to profoundly know, love and protect each other. We must love and protect each other now—and we do.”



Allison Hunter, *The Sleepwalker* series, fall 2020, projected on exterior siding, Houston, Texas.

Patricia Voulgaris Faculty, *Performing at Home* PHC-2422-0L

What inspired you to cultivate this course, and how do you see it fitting into the context of current art practices?
COVID-19 has brought us together under a common thread, a desire to create and perform our actions within different stages in our careers. Any place can be a stage for a performance, whether it is performed in a studio or at home. Technology has played an important role in aiding students and their artistic practice. Our desire for connection and creation has only become stronger during this difficult time.

Do you see this transition in performative space and documentation shifting the future of “live” performance?
I think that this inevitable shift has influenced the way that we approach performance art. We perform different versions of ourselves on a daily basis, whether it be online, at home, at work, etc. Even now, more than ever, our presence demands attention and validation, especially through the Internet. Our cabin fever has generated a substantial desire to connect and to feel seen by others. Our audience is equally important in our performances. It begs the question:

If my performance is not viewed or experienced in person, why am I creating this and who is it for?

How do you see accessible technology and social media platforms playing a role in performance art and image making at this time?
It has always played an enormous role in image making and performance. Technology has the ability to influence an artist’s outreach on a larger global scale and is accessible to everyone. We no longer need to leave the comfort of our homes to go outside and experience art; it is in the palm of our hand. This accessibility is somewhat problematic, but it is also convenient for the viewer. The artist is in many ways dependent on social media in order to feel inspired, connected and in some cases fulfilled.

Stacy Mehrfar Faculty, *Street* PHC-2157-0L

“One of the key concepts I speak about during class is the notion of making something from nothing. Today isolation is keenly felt on our streets, particularly in NYC, where we are used to navigating through crowds. The truth is, we never know what we will find when we head out. It may be cold, rainy, dark and desolate. Or we may be confronted with masked pedestrians shielding themselves with umbrellas. Both situations may be challenging; still we can make an emotive photograph.”

Right: Katie Deutsch, *Flowers*,



Left: Ben Smith, *PriestCop: Basement*.
Below: Ben Smith, *PriestCop: Birthday*.



Barbara Nitke Faculty, *Designing a Constructed Narrative Photo Shoot* PHC-2058-0L

“In my online class, we plan constructed narratives for photo shoots and then execute them with models via Zoom. It’s a lot of fun, and I love that we can accommodate people from all over the world in the class! We make use of available light, and the models use their smartphones or laptops as cameras. My students take screenshots as preliminary sketches of their ideas. The models have even started asking for copies to be used in their portfolios.”



Residency Alumni Spotlight:

by William Patterson



We caught up with Albert Abdul-Barr Wang, a Utah-based artist and alumnus of SVA's online program, the Artist Residency Project. Wang is a current and active participant in the Residency Alumni Network, where he connects with fellow alumni on a regular basis.

Wang is a conceptual artist, and though his work tends to gravitate toward photography, it takes forms as varied as tapestry, installation and sculpture. "My practice is pretty flexible as I do a lot of research for whatever series I am working on," he says. "The methodology for creating the artworks falls like dominoes from my research." Right now, he is completing a series of constructed landscape photos of dilapidated mining properties presented alongside the companies' stock prices.

Another recent project had him undergo a performance piece for three days at the Trump International Hotel in Las Vegas, for which his photographs serve as documentation. For another project, he is collecting Google Street View stills of places where police brutality incidents have occurred across the U.S. "I do a lot of work focusing on the intersection between the public and private, and how government and corporate surveillance has fueled the collapse between both worlds," he said. "My work also tends to subvert through sly references to art and cultural history, as well as high jinks humor."

On his time participating in the Artist Residency Project, he reflects: "It was very welcoming. I have been deeply grateful for the wonderful admixture of practices and diverse visual languages that SVA embraces. The in-depth critiques with the faculty were not just pat-on-the-back compliments but rather thoughtful and graciously incisive criticisms; they improved the quality of my work without diluting the complexity. I am grateful for the Residency Alumni

“As an artist, my social activism has grown, and I feel comfortable addressing topics that I tended to shy away from when I started out.”

—ALBERT ABDUL-BARR WANG



Albert Abdul-Barr Wang

Network as well. The weekly Zoom meetings have been invaluable for both personal and professional development.”

We asked Wang what he thought made great artwork in the present moment, but he deflected the question, preferring not to put limits or hierarchy on what constitutes strong or key artworks: “I try to support the art practice of the friends I have made. For example, I just acquired two small works from Julie Puma, who was in the residency program with me.”

How has the COVID-19 pandemic and recent global events affected his art practice? “As an artist, my social activism has grown, and I feel comfortable addressing topics that I tended to shy away from when I started out,” he reveals. “Professionally, the SVA program has helped me quite a bit. I just won the Summer 2020 Working Artist Org. grant for photography, which I did not expect, so I will have to credit the people at SVA and at the University of Utah for helping me to codify artworks that address key issues of our time.”



Clockwise from top left:
Visions of Yeezus, 2021, digital photograph.
Ripped Open by Metal Explosions, 2021, digital photograph.
Word is Born, 2021, digital photograph.
Gentrifications, 2021, digital photograph.
Yellow Barricade, 2021, digital photograph.



A Drawing Practice Keeps an Artist's Skills Fluid

by Gabby
Johnson



Clockwise from top left:
Out of the Mud, 2020, acrylic, ink on paper.
Huddle, 2020, acrylic, ink, Flashe on paper. *Untitled*, 2020, ink drawing on color paper. *Untitled*, 2020, ink, acrylic, Flashe on paper.



Kristen Mulvihill is a fashion and photo editor turned multimedia artist. The self-proclaimed SVACE “serial enrollee” caught our attention with her work in Peter Hristoff’s *Inventory Drawing* course.

After studying visual arts at Brown University, she moved to New York City in the ’90s to work in the fashion and publishing industries. Her work required artistic skills when creating storyboards and collaborating with makeup artists, prop stylists and photographers—many of whom she remembers being SVA alumni and, like herself, having art practices outside the commercial realm.

“In my spare time, I took art classes to keep my skills fluid,” she recounts. “This, along with my magazine background, developed my eye and glossary of images, which continue to inform my work. Between freelance projects, I regularly participated in SVA’s drawing marathons and illustration classes, and attended the

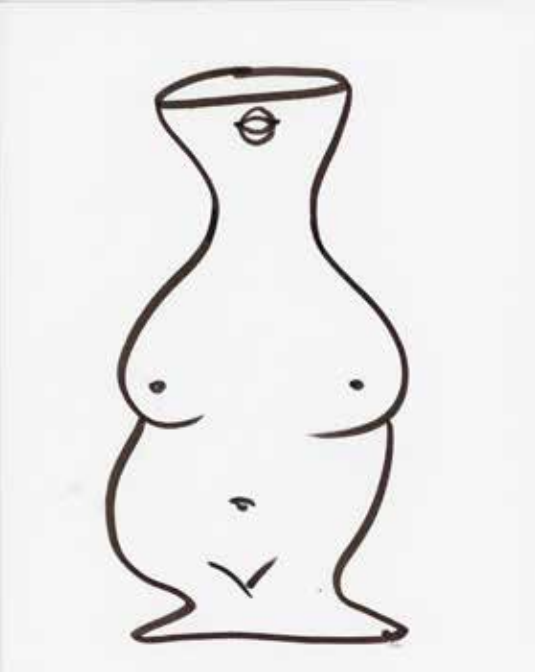
Summer Residency Program. During one residency, I participated in a workshop with Peter Hristoff that included the task of creating 100 paintings in one day. It was a daunting but rewarding experience and is a practice that I still employ in my art making. It also marked the beginning of an artistic friendship with Peter and a deep connection to SVA that continues today.”

In the *Inventory Drawing* course, Hristoff gives word prompts that students respond to with ink and paper. “Morphing several words into one image is a delightful challenge,” Mulvihill says. “The result is often surreal.”

Mulvihill’s commitment to her art practice is palpable and inspiring. “Art helps me find balance,” she says. “Art is a reminder that there is still beauty in the world and moments of wonder, however fleeting. Art is a refuge and a revelation.”

To see more of Mulvihill’s work, check out @kmulviny on Instagram.

Vessel; Hope; Eternal; 2020,
brush pen on paper.



“Art is a reminder
that there is still beauty
in the world and
moments of wonder,
however fleeting.”
—KRISTEN MULVIHILL



SVACE faculty member Jim Arnoff.

SVACE Faculty Juggles Multiple Passions

by Valerie Smaldone

“Say ‘Yes’ to Almost Everything.” This is the mantra by which Division of Continuing Education faculty member Jim Arnoff lives. His biography reflects this, as Arnoff is a man of many talents and careers, which he has successfully integrated.

He began his professional life as an entertainment lawyer, found his way to becoming a television packaging agent and then shifted to life coaching. These careers blended together and brought Arnoff to SVA, where he teaches a course on developing and pitching television series to industry experts.

Arnoff knows the television industry as an insider. He draws upon his entertainment law experience, honed at the William Morris Agency, one of the top talent agencies in the world. There, Arnoff moved into being a talent agent, representing television production companies, which satisfied both his creative and business sides. He went on to establish his own firm, the Arnoff Company, Inc., continuing as a television packaging agent, providing production services to the MTV and Oxygen production studios, and consulting with production companies on how to navigate the entertainment industry.

Arnoff also volunteered as a peer counselor and group facilitator at Identity House, an organization that offers counseling services to support and encourage LGBTQ+ adults. Here, he discovered yet another passion: helping others.

At the Center, another LGBTQ+ community hub, Arnoff attended a workshop called “Getting Unstuck,” led by a life coach. Here he had an “aha” moment: he realized that empowering and being of service to others was his calling. He then set forth to become a certified life coach.

With the support of Sal Petrosino of SVA’s Film Department, Arnoff combined all these skills and talents to create the course *Pitching Your Television Series to Industry Experts*. In this very popular course, he encourages students to embrace their personalities and stay away from self-judgment to devise the best possible pitch for their television series.

Now, during the pandemic, Arnoff has not skipped a beat. He teaches his course online in a highly interactive fashion, very similar to his previous in-person courses. What has changed for content creators recently? “Television buyers expect creators to do a lot more development on their own before they pitch,” Arnoff says. “The fewer successful credits you have in the genre you are pitching, the more you have to shoot to create a compelling sizzle reel. You can shoot an abbreviated version of it, but be sure to include the strongest dialogue to give buyers the feel of the show. You can also produce a web series or a short version of a feature film to serve as your reel.”

When asked about the effects of the pandemic on pitching a television series, he said, “I actually ignore COVID. By the time the series is developed and ordered to production, we will be way past it.”

Arnoff doesn’t let anything impose a limitation to creativity. He believes that is giving away your power, and reminds his students that they are adaptable. Arnoff says he is rooted in the present, which “keeps me sane.” He adds: “Thinking about what might happen in the future can be paralyzing, and that dilutes what you are about and what you want to be doing.”

One of the main purposes of his course is to keep encouragement flowing and to provide an avenue for students to tap into their creativity. He tells his students to not spend time predicting the future but rather focus on making connections and expanding their networks. That information, he notes, gives people a lot of relief.

A Stroll Down Greenwich Village's Grove Street

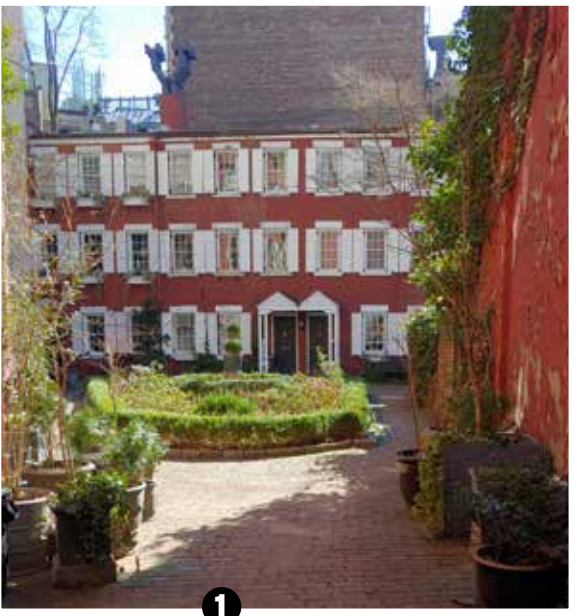
by Michelle Duncan

IF you happen to be in the West Village on a beautiful spring or summer day, please take a walk down Grove Street—it will be one of the most pleasant city strolls you'll ever experience.

Starting from Grove Street's eastern end—where it meets Christopher Street, across from the historic Stonewall Inn—Google Maps notes that it is a six-minute walk down to its western end where Grove hits Hudson Street. But I assure you, this is no brisk six minutes. The narrow tree-lined Grove Street, flanked by a mixed bag of 19th-century architecture, calls for more of a leisurely walk. Once you get to Bedford Street, look to your right to find the oldest wood-frame house in the Village. Due to devastating fires across Manhattan, wood-frame construction was banned in 1849, and this home, built in 1822, is one of the very few remaining.

Cross Bedford, but make sure you're on the left side so that you're able to get a proper look at Grove Court, an enchanting private outdoor space made viewable by the street's gentle curve and a wrought iron gate. Set back from Grove Street, the town houses of Grove Court were originally built between 1852 and 1854 in what was then the backyard of the Federal-style homes (1820–1834) that sit directly on Grove Street. Originally erected by a local lawyer to house the working class, the town houses of Grove Court are today worth millions of dollars. The residents of Grove Court maintain a small garden that sits in the middle of the court, delighting passersby throughout the year with unique seasonal flowers and decor. As you continue along to the end of the street, be sure to catch the facade of the original five street-facing Federal-style townhomes that are just as charming as their setback counterparts.

And, as a bonus, once you get to the end of Grove, cross Hudson Street and make a left. Right before you get to the end of the block will be one of the most picturesque little gardens in the city, owned by the Church of St. Luke in the Fields and open to the public. Take a seat on one of the benches and enjoy some time among the flowers and birds.



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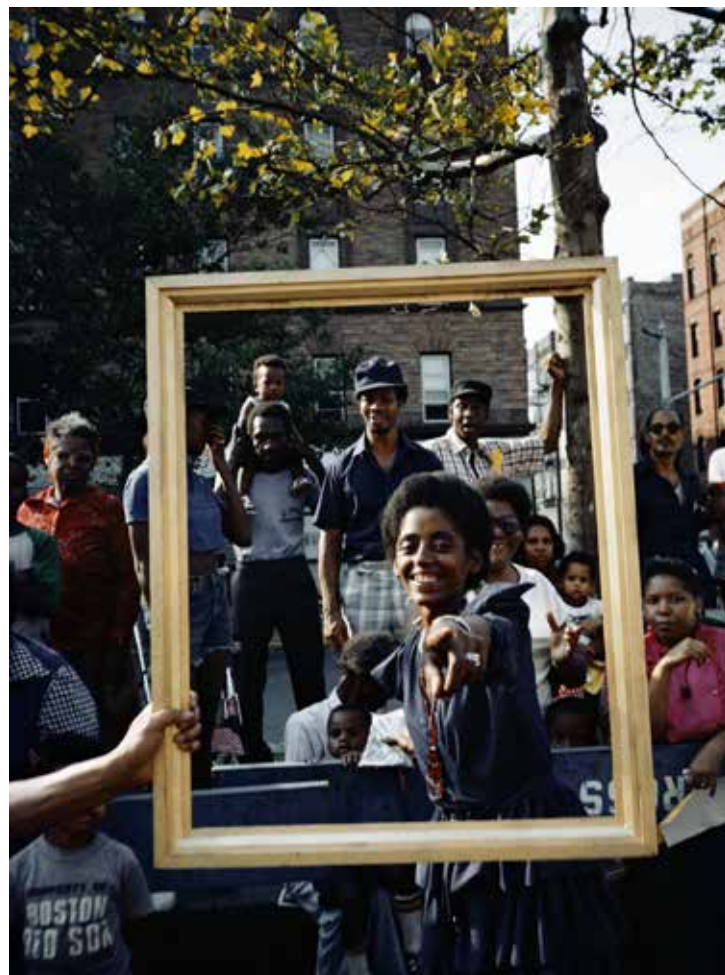
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(1) A peep into the West Village's Grove Court. (2) Walking into one of the gardens at the Church of St. Luke in the Fields. (3) Grove Street's historic town houses. (4) Decorative wrought iron gate at Grove Court. (5) Grove Court entrance. (6) 45 Grove Street, believed to be a stop on the Underground Railroad; visited by John Wilkes Booth before he shot Abraham Lincoln.

Art in the City



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MUSEUM ROUNDUP

by Michael Bilsborough

MAYOR BILL DE BLASIO recently announced: “This is going to be the summer of New York City.” As city destinations reopen, New York’s art museums will all be allowed to operate at full capacity. Still, museums are basing reopening schedules not on official directives but rather on the gradual return of tourist crowds. Consequently, museum enthusiasts will continue adapting to timed tickets and reservations, and may need to prepare for a patchwork of capacity limits. For these visitors, a variety of exhibitions awaits.

1 *Automania*, at the **Museum of Modern Art**, is a timely exhibition amid buzz about a Big Apple “carmageddon.” Public transit has been on the ropes, car ownership has increased and the congestion pricing plan is again delayed. The pandemic is partly responsible, though it was preceded by New Yorkers’ preferential shift from trains and buses to cars. *Automania* examines multiple aspects of automobiles, including cultural and ecological considerations, which seem to divide drivers from pedestrians, ownership from ride-sharing and gas-powered from electric.

As MoMA describes it: “This exhibition addresses the conflicted feelings—compulsion, fixation, desire and rage—that developed in response to cars and car culture in the 20th century. Examining automobiles as both modern industrial products and style icons, it also explores their adverse impact on roads and streets, public health and the planet’s ecosystems.” *Automania* is on view at MoMA starting July 4.

2 To document the “summer of New York City” may call forth a new generation of photography talent. For inspiration, *The New Woman Behind the Camera* will be on display at the **Metropolitan Museum of Art**. This photography exhibition includes an international roster of 120 diverse photographers from more than 20 countries, covering their artistic output from the 1920s–1950s. And just as artists in 2020–21 have confronted a public crisis, so did the artists in this show.

“During this tumultuous period shaped by two world wars,” the Museum writes, “women stood at the forefront of experimentation with the camera, and produced invaluable visual testimony that reflects both their personal experiences and the extraordinary social and political transformations of the era.”

The New Woman Behind the Camera is on view at the Met Fifth Avenue July 12–November 7.

3 Like its museums, New York City will be transformed as it reopens, rebuilds and replaces its parts. Replacement is one theme of Lorraine O’Grady: *Both/And*, currently on view at the **Brooklyn Museum**. O’Grady “replaces either/or ways of thinking with the endless loop of ‘both/and,’ challenging the fixed positions of self and other, here and there, now and then, all while reflecting on the poignancy of lives lived within dualistic frameworks,” according to the museum.

Both/And is the first retrospective of O’Grady, a pioneer of performance, conceptual and feminist art. She earned lasting acclaim for her performance *Art Is . . .*, which took place at the September 1983 African-American Day Parade in New York City. Accompanied by a unique float, O’Grady and her collaborators interacted with parade crowds by sharing empty gilded picture frames to exchange with their Harlem neighbors. As they viewed each other through these frames, onlookers became participants, and life became art. Documentation of this performance is included among the 12 major projects commemorated in the exhibition.

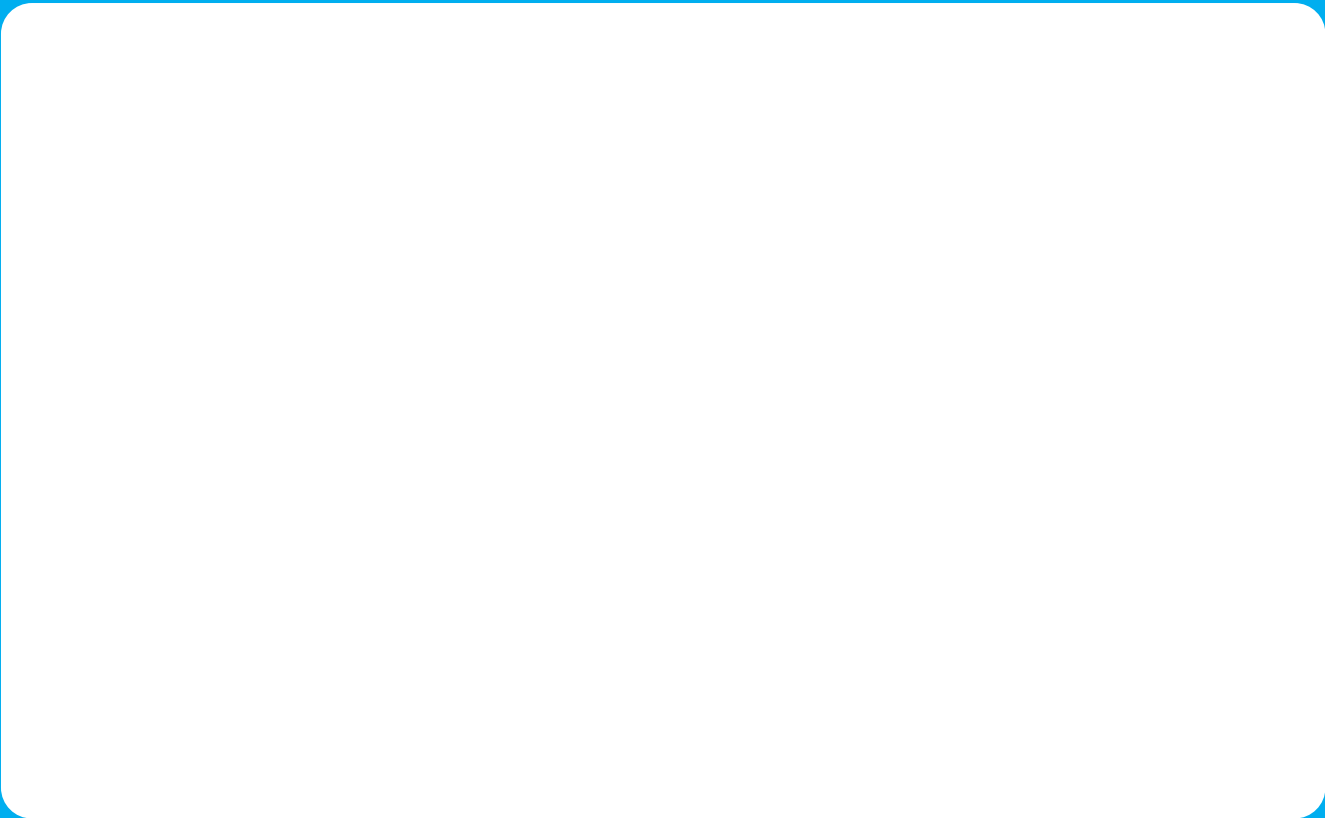
See *Lorraine O’Grady: Both/And* at the Brooklyn Museum March 5–July 18.

(1) Paige Knight, *Unknown*, Tsuneko Sasamoto, Tokyo, 1940; inkjet print, 2020; 18.2x18.2cm (7 3/16"x7 3/6"). Courtesy Tsuneko Sasamoto/Japan Photographers Society. (2) Lorraine O’Grady, *Art Is . . . (Girl Pointing)*, 1983/2009, Chromogenic photograph in 40 parts, 20x16". Edition of 8 + 1 AP. Courtesy of Alexander Gray Associates, New York. © Lorraine O’Grady/Artists Rights Society (ARS), New York. (3) Ferdinand Porsche, Volkswagenwerk AG, Wolfsburg, West Germany; *Volkswagen Type 1 Sedan*; designed 1938 (this example, 1959); steel, glass and rubber; 59x60.5" x 13'4" inches. The Museum of Modern Art, New York. Acquired with assistance from Volkswagen of America, Inc.



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