

CONTINUED



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

Anabella Lenzu

Outlining the Body

by Gabby Johnson



When selecting the Winter 2022 theme of reinvention, one faculty member came to mind: Anabella Lenzu. The choreographer, dancer, visual artist and writer teaches the CE course *My Body, My Country: Composition in 2D and 3D*. Lenzu studied dance and art through her adolescence in Argentina and moved to New York City to focus on choreography at Juilliard. She often speaks of the changes she witnessed to her body after leaving professional dance and becoming a mother; the outline of her body is the centerpiece of the visual artwork she makes today.

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Photoville Artist Stacey Tyrell Reinvents Identity

by Keren Moscovitch



I first met Stacey Tyrell when she was a student in my course *Articulating Your Vision: The Art of Portfolio Creation*. She shared sensitive and historically dense photographs drawn from her Afro-Caribbean heritage. Since then, Tyrell has continued to address race and colonial histories—but she has completely reinvented her visual approach. I caught up with her to see what she’s been up to and learn more about the image featured in *These Years*, SVACE’s exhibition at Photoville.

What themes are you exploring in your photography?
My work explores the intersectionality of race, heritage and identity as it relates to the African and Caribbean diasporas and post-colonial societies. It’s deeply personal for me as the child of immigrants and a descendant of slaves.

Our winter newsletter’s theme is “reinvention.” Can you talk about how and why you reinvent yourself in your photography?
I always see winter as a time of quiet growth and dormancy that leads to a massive, beautiful rebirth. I’m constantly going through that cycle with each body of work that I create. My ideas can spend a long time germinating and when they’re ready, they come out in ways that are very cathartic for me. This can be through pulling together research, the creation of props, and the applying of makeup and hair before I start shooting. All of it culminates with the actual act of creating an image. With my work I’m altering one of my main physical characteristics—my skin—in order to create commentaries on the nature of identity and race and how it functions in society.

There is always a point I reach before I start shooting, when everything is applied and I’m looking back at a stranger. For a short amount of time I get to reverse a gaze that I feel that I am continuously under the scrutiny of. It’s such an odd feeling, because it’s a reinvention of my own making as opposed to something that happens organically.

Tell us about the *Pour La Victoire* series, featured in *These Years* at Photoville.
I’m exploring the female allegories that are used to represent the nationhood of colonizing European countries. My parents were taught that they were the children of an empire in which the sun never sets and were then called upon to help rebuild it after World War II. When they arrived in that mother country, England, they were met with a very cold reception. There is a paradox that is embedded within the relation-



ship of any colonial power and its former and current subjects. Her citizens are naively taught from an early age to blindly love and fight for her, but that love is very seldom returned.

What are you working on now?
I’m working on a series of images that explore the historical entanglement and interplay of both European and African womanhood. I’ve also been doing a lot of research about the origins of my family’s names on both sides as well as certain forms of mysticism in the Caribbean.

“I always see winter as a time of quiet growth and dormancy that leads to a massive, beautiful rebirth.”

FROM THE EXECUTIVE DIRECTOR



Welcome! We are happy to see you across campus and grateful to be together again. As we reintegrate our in-person courses and begin creating our new normal, SVACE would like to use this moment to weave in what we’ve learned during our time apart, starting with these three: awareness, empathy and care.

Awareness: The pandemic has a magnitude of effect on us all. Let us be mindful of others’ narratives and lived experiences as we openly communicate about the pandemic in our classes and community.

Empathy: The constant, online global connectivity made us privy to access, injustice and division, among all else. Let us be intentional with how we connect online and offline, seeking to understand, expand communal health and offer encouragement where needed.

Care: This time has offered us the chance to reflect on what keeps us going, on what gives us joy or what takes it away, and on what brings you here to SVA. Our future will be guided by how we care for ourselves and each other. SVACE is here to support you all along the way as you engage in opportunities to nourish and expand your passions.

Let us orient ourselves toward that and continue moving forward with awareness, empathy and care at the core.

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

CONTINUED
PROJECT SPACE
EXHIBITIONS



Alana Corwin

Dala Hast och Apple,
still from animated short, 2021

Drawing from her background in theater, dance, illustration, film and poetry, Corwin creates experimental animations that focus on her connection to movement and bringing stories to life. This is her way of responding to and celebrating the complexities of the world around her. Corwin is using her time in the pandemic to continue animating, teaching, advocating, researching and connecting from afar.

COURSE

Lights, Camera, Stop Motion •
ANC-3019-OL

FOLLOW OUR STUDENT EXHIBITIONS:
#SVACESTUDENT



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1. Stacey Tyrell, *Columbia*, from *Pour La Victoire*, 2016.
2. Stacey Tyrell, *Self Holding Agnola*, 2017.
3. Stacey Tyrell, *Make-Up Prep Self-Portrait*, 2018.



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Winter 2021–22

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Front page: Anabella Lenzu, *No More Beautiful Dances*, photo and drawing performance.

After concentrating on classical ballet, Lenzu studied choreography. “I never wanted to be just a dancer”, she says. “I have many things to say through nonverbal communication.” Later, she moved to Rome to work for Balletto 90 under the sponsorship of the Italian Minister of Culture, with the mission of researching Italian folk dances that were almost extinct and reimagining them in the dance theater context. Lenzu is highly collaborative, working with theater directors, composers, filmmakers and visual artists. She remembers, “Suddenly, my dances started to have text and my dancers started to speak during the performance.” The performances transcended traditional dance and became the beginning of her work in a multimedia world: films, site-specific productions and large-scale drawings with movement.

One of Lenzu’s most pivotal works is the 2018 film *No More Beautiful Dances*. The professional dance world, especially ballet, is famous for putting pressure on its dancers to remain underweight. The piece is centered on Lenzu trying to understand her

identity as a dancer as her body changed during pregnancy. In both the full-length solo show and the film, Lenzu sits on the floor on a large white sheet of paper. She sings and speaks in Spanish as she traces the outline of her thighs and feet with an oil stick. She slaps her thighs, grabs her stomach, rocks from side to side. The piece feels honorific of her body, while the harsh movement and choreography convey anger. Lenzu’s stage performances often use this same formula: talking and drawing the outline of her body on the floor through dance. Asked about the role of the two-dimensional piece created during the performance, Lenzu explains, “There is a problem with dance. Dance is intangible . . . It evaporates after the performance. My experiments with performance drawing on stage in a way leave traces . . . of what happened. That’s also why I have used film as a medium, because I am fascinated with capturing the soul of the dances that I do.” Lenzu often donates the drawings to the centers and institutions where she performs.

Body mapping, the act of drawing a large-scale outline of one’s body, is a

huge part of Lenzu’s practice. When she started body mapping, “it was a process of asking who I was. What did I store in my body?” she explains. “Drawing every day was a way to overcome and heal. I could use my body mapping as a mirror.” Lenzu teaches students to connect to their bodies with physical gestures and conjuring body images in *My Body, My Country: Composition in 2D and 3D*. She encourages her students to focus on enjoying the process, not the results. What does Lenzu mean by her body being her country? “I am an immigrant in the United States,” she says. “My body is my country; I don’t belong anywhere. The culture in America is about fear. All the things we carry in our body, it is our instrument. Our stories are prescribed in our bones, muscles and skin. Embrace pain and pleasure in your body. Many people are scared of their own body.”

Lenzu just completed her second book, *Teaching Dance Through Meaningful Gestures*, to be released in 2022. The work, 11 years in the making, explores how to train your body as a performer and will include her drawings.

“Drawing every day was a way to overcome and heal. I could use my body mapping as a mirror.” —Anabella Lenzu





1. Anabella Lenzu teaching at Queens Museum, 2018.
 2. Lenzu performing at Queens Museum, 2018.
 3. Lenzu teaching at Columbia University, 2019.
 4. *No More Beautiful Dances*, Anabella Lenzu, performance.
 5. *No More Beautiful Dances*, Anabella Lenzu, performance at Judson Church, NYC, 2018.

6. Lenzu teaching at Columbia University, 2019.
 7. *Sangre y Arena*, Anabella Lenzu, performance at DanceDrama, 2016.
 8. Anabella Lenzu teaching at Queens Museum, 2018.
 Photographs by Todd Carroll.

ONE AND SEVEN IN A UNIVERSE OF SINGULARITIES: Finding Ourselves Through Others



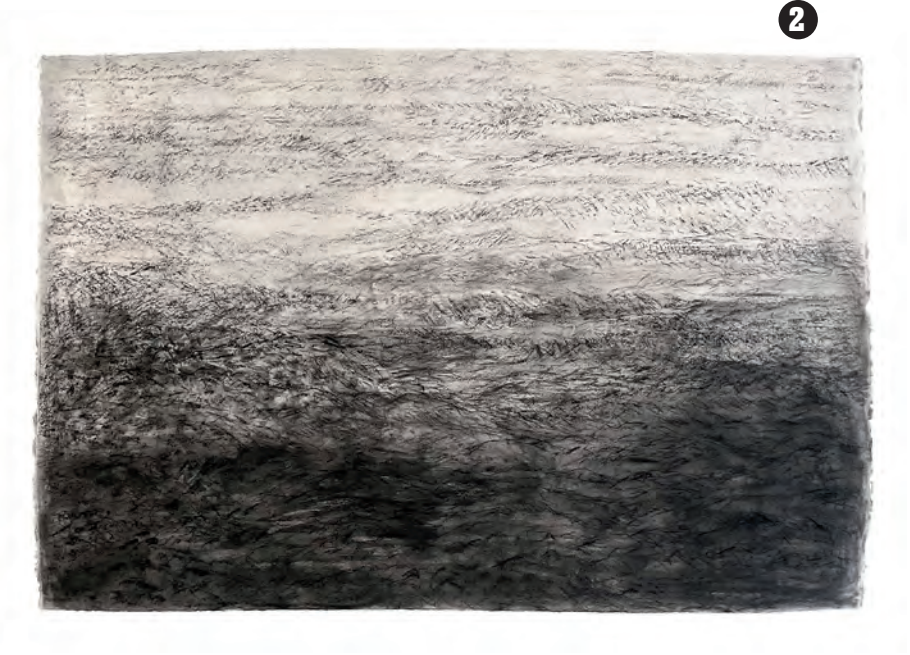
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NO LONGER TEACHER: AN UNPREDICTABLE AND CONTINUING STORY

by Silvio Wolf

It all began in an SVA continuing education class in 2017. While teaching my course, *Visible and Invisible I: The Lens as Interpretation of Reality*, I met a group of brilliant students with whom I explored both the conceptual and experiential. The goal was to integrate theory, criticism and art practice, focusing on the language and nature of the lens-based arts in a stimulating and interdisciplinary

cultural environment. At the end of our last meeting, I was asked if we could continue our path of exploration together. A year later, I designed the *Visible and Invisible II* course to extend our learning experience, with the idea to open it up to science, literature and philosophy. Along this second course, we questioned our perception toward ourselves as individuals, as human beings in our physical and cultural environment, and how we communicate who we are through what we see. It was an exciting time as much as an academic challenge that ended with the mutual awareness that not only had we learned along this process, we had become a group. The year after, part of this group joined me in an additional course, *Seeing is Thinking: The Image as Threshold of Reality*. Together year after year, we explored the rich and manifold relations between what we think and what we see, and the fine line that defines one and the other by means of and within the



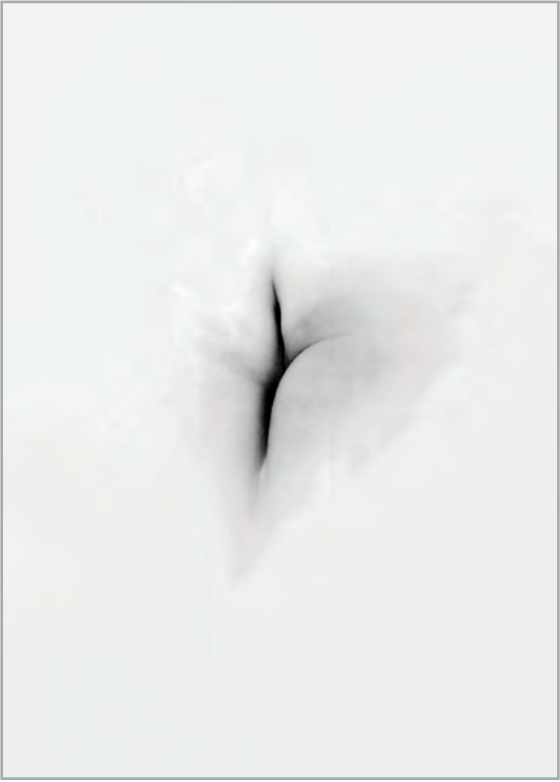
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image frame. Our focal point of discussion was how images shape, alter and transform what we see, and where they stand in our experiential path to ascribe meaning and insight to reality. As images so greatly condition our subjective way of thinking, we asked ourselves whether reality altogether can be seen as a raw source material to be transformed into visual metaphors of our thought. At the end of our third year together, the group began meeting informally in homes and online to share food, thoughts and experiences. More recently, our gatherings centered around envisioning a cohesive project that might question and express our identity as a unified group of seven diverse individuals. For our “One and Seven” group, the story continues in symbolic territory that constantly demands to be discovered and redefined, wrapped in the ever-recurring question: Who are We? Our story continues, seeking the words to be written.

COLLECTIVE STATEMENT

One and Seven In a Universe of Singularities: Finding Ourselves Through Others unfolds the magical relationship developed among seven individuals through shared creative, scholarly, existentially ordinary and contemplative experiences that constitute the extra-ordinary subsistence of Life. The collective seven seeks to form new notions of “Us” and what constitutes creative acts as we live in Time, in these times, which is part of the larger and mysterious fabric from where our ideas and works stem from. Through chance and choice (no choice), we came together as a unified body, reframing individual knowledge and experiential boundaries as dynamic interrelationships. Meaning arises and flourishes in the participants but comes into its truest and fullest essence in the betweenness of mutual sharing. This fundamental bond represents the transformational power of realizing latent potentialities as new realities, a means to confront chaos and bring it into a new order of understanding, and through which to access the “beyond.” As both the prism and the rainbow produced when light shines through it in all its differentiated and articulated wonder, the group seeks polyphonic expressions of what art and creation can be through individual aesthetic, intellectual, and metaphysical manifestations of the known and unknown. Visible and invisible threads tie us together in this quest where visual art pertains not merely to the art object held in one’s gaze, but the eyes from which we look out, the art of seeing.

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PRESENT PRESENT: KEY WORD

As a means of uncovering, our key determines not how we look at things but how we look through them and into the present moment.

The identification of seven separate keywords transcended the chance encounter of seven individuals in a classroom many years ago, to reveal our cohered constitutional root, nurtured by seven conditions of humanness, each a tributary to a mutually shared sense of the nature of being.

1. Ephemeral

Farah Marie Velten, *Nostalgia for the Ephemeral*, 2021, C-print, 10.5 x 15.5".

The ephemeral reminds us of the necessity of death in life. When experiencing this inevitability in the natural world, possibly we are the closest we can get to the present, allowing a release from holding on to the past and contemplating the future.

2. Tomorrow

Judith Lipton, *Hudson River*, 2021, charcoal on BFK paper, 31.5 x 47".

Tomorrow, a word that has five consonants, a word that has gravitas. Tomorrow, a word that has significance for my daily encounters with the world. Yesterday, today, tomorrow seem to flow like the river I am obsessed with drawing.

3. Liminal

Lisa di Donato, *Untitled (self-portrait II)*, 2021.

Abstraction is a liminal ritual undertaken not to withdraw but as the transfiguration and extension of body and mind through the unfolding of self-relations. It is a return to origins, with the experience of the activity itself being the origin.

4. Oneness

Rick Raymond, *Oneness*, 2021.

I sense this oneness in nature—where a universal energy flows. Morning birds and evening owls, and the sounds of geese overhead. The blue of the sky. And the winds that stroke my skin.

5. Morte (Death)

Silvio Wolf, *Red Phoenix*, 2021.

Red Phoenix
From the ashes of Reality
A new order is born.
What was given
lives again.
From the death of an image
A new one comes alive.
In our impermanent life
we continue to be.
We are:
We will be again.

6. Conscious

Leah Poller, *E= Me2*, 2021, mixed media (wood, metal, plastic, chain, film, tape, beads, glass and twigs).

I vividly remember at 30 coming to a fork in the road and taking it. The qualia became my compass whose whirly-gig polar star sizzled with energy to catapult my being into more all, more everything. The world came into existence, for me, by me.

7. Esistenziale (Existential)

James Weber, *A Trip Ticket Ad-In-Finitum*, 2021.

Freedom
For Those Who Fought For It
Has A Special Flavor
The Protected Will Never Know

To see more art and writing by One and Seven, please visit:
sva.edu/oneandseven

Residency Alumni Exhibition

by William Patterson

Participants in the Residency Alumni Network had the special opportunity this past June to exhibit their work on campus in the Flatiron Project Space at 133 West 21st Street. The exhibition consisted of works by alumni from all of SVACE’s Artist Residency programs, across disciplines from the program’s 40-plus- year history. The online network launched in fall 2020 and has connected the SVA residency community in unprecedented ways. It has created a space for weekly meetings among alumni to discuss their own artwork, share opportunities and organize exhibitions. All of that activity culminated in *A Throw of The Dice Will Never Abolish Chance*, curated by Residency Alumni Network facilitator and faculty member Andrea Champlin. The show ran from June 10 through July 7, 2021, and brought together the work of 10 artists from around the world in a wide array of

disciplines and backgrounds. Some of them joined the SVA community decades ago, others have been members only since the start of the year. A number of alumni from our online residency program, The Artist Residency Project, participated in the show. It was incredible seeing these artworks hang together in one room knowing that this group of close friends and colleagues had never before met in person. In that way, the exhibition was able to do what any great exhibition should—create a good excuse for friends to gather together.

1.-4. Installation view of *A Throw of the Dice Will Never Abolish Chance*, 2021.





Summer Residency: Return to Campus

by William Patterson

This past July, SVACE welcomed participants in the Contemporary Practices summer residency program back on campus in New York City for the first time since the COVID-19 pandemic stay-at-home order took effect. Artists from around the world assembled in the MFA Fine Arts studios for the five-week residency designed for those working in both medium-specific and cross-platform modes of production.

The artists met regularly for one-on-one studio visits with MFA Fine Arts faculty members to develop and push their work forward. The program included field trips and art outings around the city, with visits to Socrates Sculpture Park in Queens, a ferry ride

to art studios on Governors Island, and tours of Manhattan's major gallery districts.

Contemporary Practices ran concurrently with our online residency, The Artist Residency Project, and participants in both programs met virtually to attend additional lectures, workshops and events where they got a chance to question gallerists, learn tools for research and talk with visiting artists.

The on-campus program culminated in a virtual open studios event, in which participants were filmed live on Zoom discussing and showing their work. During the visit, the artists answered questions from the audience tuning in from around the world.

The success of SVACE's summer programs, both online and on-campus, speak to the resilience of the international community of artists—they showed up for their art and for each other, in what was an unusual summer, but a gratifying, productive and joyous one.



5. Contemporary Practices participant Manuela Arnal in her studio.

6. 11. A field trip to Socrates Sculpture Park led by Residency Faculty member, Aya Rodriguez-Izumi.

7. Contemporary Practices participants interacting with artwork by Guadalupe Maravilla.

8. Contemporary Practices participant Six Andrew at work in his studio.

9. 10. Residency Faculty member Jodie Lyn-Kee-Chow and participants on Governors Island.





RICHARD MEHL: TEACHING DESIGN

by Stephanie McGovern



In a rapidly changing world where learning about digital media, marketing and web branding has increased in demand among students, the Division of Continuing Education at SVA wanted to take an in-depth look at some of our core design curriculum. Richard Mehl, designer and SVA faculty member since 2002, teaches an array of design courses through SVACE: *Color Workshop: Life Beyond Black, White and Red*; *Graphic Design: Learning from the Masters*; and *Principles of Visual Language: Form and Color*. His newest addition to the fall 2021 course offerings was *Principles of Color: The Seven Color Contrasts*. We asked Mehl to give us some insight on how his courses foster budding designers, along with the shift in student engagement as online learning has increased exponentially due to the pandemic.

How do your courses support aspiring designers?

Many of my SVACE students are interested in becoming professional graphic designers. Some of these students have backgrounds in related fields but have never had formal training in design principles and color theory. Some have experience in fine art and want to refresh their foundational training. For all of these students, there is no better place to begin than with the intensive study and practice of design principles we offer in *Principles of Visual Language: Form and Color*. Some of these students go on to further study in my course *Graphic Design: Learning from the Masters*.

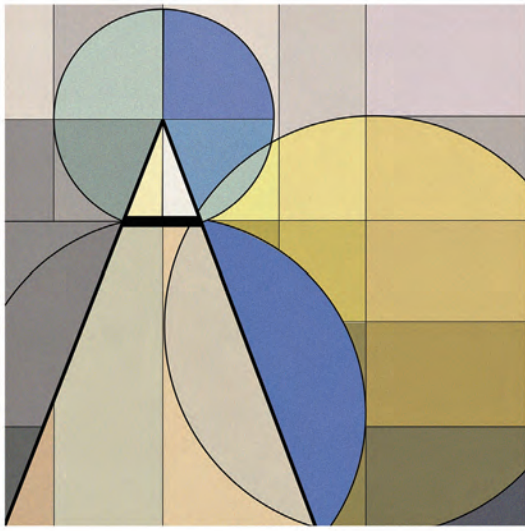
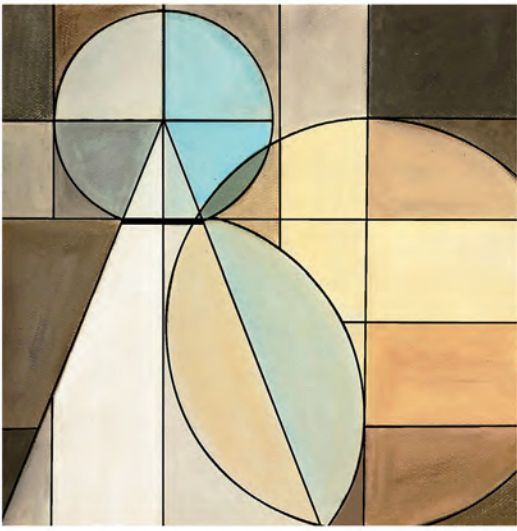
While the lectures, demonstrations and assignments in both of these courses focus attention on color theory—in addition to composition, typography and visual communication—students who wish to further develop their color awareness take my *Color Workshop* course.

Have you seen a shift in your students' work this past year?

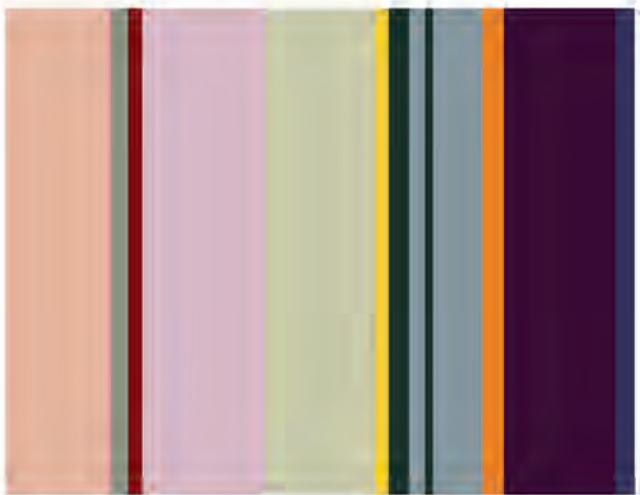
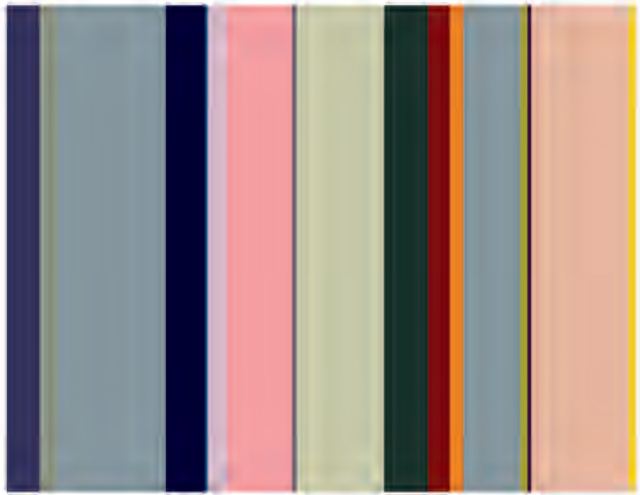
The classes have gotten a lot larger! In my experience teaching online, there are more people taking SVACE courses during the pandemic than before. I think the pandemic has given people a chance to reexamine their vocational options. People who want to work more independently are attracted to the design profession—they realize that many design-related activities can be performed remotely.

Do you see the design industry shifting in the future as a result of the pandemic?

Yes, I think the pandemic has profoundly changed the way designers work. The pandemic required designers to work remotely and proved that they can do the work successfully. The experience can be as good as working in an office or even better.



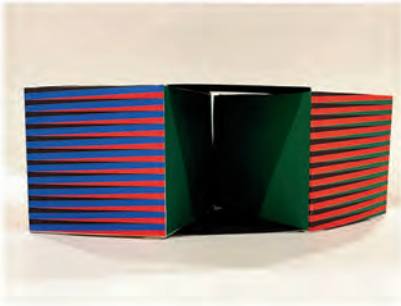
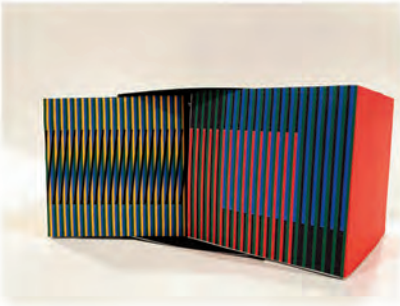
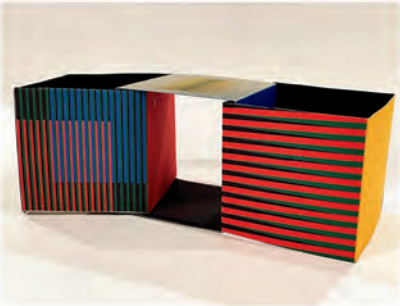
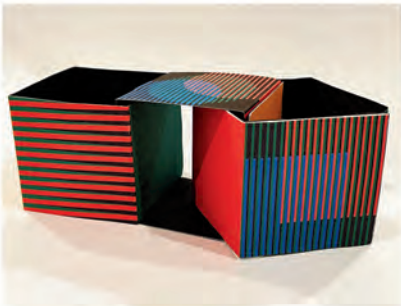
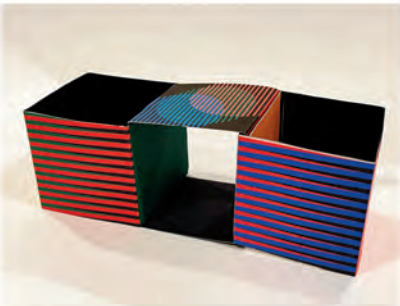
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1. Students working on color experiments with Color-aid paper, from the in-person *Color Workshop: Life Beyond Black, White and Red*.
2. Student work by Noah Coustineau, Elaine Lustig-Cohen Master Study, from the online course *Graphic Design: Learning from the Masters*.
3. Video screen capture showing Mehl demonstrating hand-drawing a roman capital letterform, from the online course *Graphic Design: Learning from the Masters*.
4. Student work by Cameron Cerezo, *Color Star*, from the online course *Principles of Visual Language: Form and Color*.
5. Student work by Whitney Brooks, *Corita Kent Master Study*, from the online course *Graphic Design: Learning from the Masters*.
6. Student work by Jorge Asuaje, Shigeo Fukuda Master Study, from the online course *Graphic Design: Learning from the Masters*.
7. Student work by Qimei Fu, *Color Stripe Diptych*, from the online course *Principles of Visual Language: Form and Color*.

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A Chat with Visual & Critical S

by *Jeremy Cohan*



I'm a sociologist, critical theorist and activist, with an ongoing practice in music and performance. So when I began teaching in the Visual & Critical Studies (VCS) undergraduate program and planning our continuing education offerings, its interdisciplinary and critical approach to art through society—and to society through art—was welcome. Even with that background, I've been bowled over by the wide-ranging interests and serious commitments of VCS students and alumni. I sat down with the founder and chair of VCS, philosopher and critic Tom Huhn, to talk more about the program. What follows is an edited transcript.

What led you to found the VCS program at SVA?
I wanted to design a program that would empower students to integrate their own art practices with the techniques, skills and insights they find throughout SVA. In other words, I want VCS to be a hub from which students can venture out through any spoke and bring back all that they find useful and interesting—and where art history, philosophy, social engagement and social justice might shape our thinking about who we are and what we make.

What kinds of people end up thriving as VCS students? What kinds of things are they searching for?
Proactive students hungry for engagement who are curious and committed to understanding others as well as themselves. To make art in ways thoughtful toward the communities and environments we find ourselves in.



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1. Lily Maslanka, Emily Weiner (faculty), Wilson Phillippe and Chaerin Ahn, students class of 2017.
2. Juliet Nelson, Class of 2021.
3. *Disclosed Studios* at Flatiron Project Space, April 2021.
4. Mina Al Huqail, Class of 2021.
5. Julia Colletes, *Quilt*, Class of 2021.

6. Taylor Baker, Class of 2015.
7. Elektra KB, Class of 2012.
8. Erika Verhagen, *Blue Pot*, Class of 2018.
9. Julia Colletes, *Wound*, Class of 2021.
10. Tyler Downing, *Smokers-Sessions, Part 2 of 4* (detail), Class of 2021.



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Studies Chair Tom Huhn

Would you say VCS students take an especially “philosophical” approach to art?

I imagine that all artists and art students reflect on what they are making, and that VCS students and alumni are especially good at continuing their reflections and then folding those reflections back into further work. VCS students also inevitably surprise me with the breadth of their curiosity. Taxidermy, medieval metalworking and body-casting are a few examples that come immediately to mind of skills and practices they’ve incorporated in their art-making.

What about VCS vibes with such widely engaged students?

I think we have a more ecumenical approach to working in art. That is, we are keen to learn just how much we can do with what we take up—and that means, from the other side, that VCS students and alumni are perhaps more attuned to their social and political environment as shared spaces for creative work, reflection and intervention.

We’re living through serious developments—weather disasters, COVID-19, economic and racial injustice, democratic backsliding. What meaning might a VCS education have in light of these?

Our environment—in every sense—really is pressing more forcefully on us. I believe it is our openness in terms of medium and approach that allows VCS students to respond to all manner of crises and opportunities in the current moment. VCS is an opportunity to find a place and a way to craft a creative response, which is itself a technique for further understanding of and involvement with the contemporary world.

Jeremy Cohan is director of the School of Visual Arts Honors program, a faculty member in VCS, and the curriculum coordinator for VCS Continuing Education.

Tom Huhn is the chair of the Art History and BFA Visual & Critical Studies departments at the School of Visual Arts in New York City. He received a PhD in philosophy from Boston University, and has been a visiting professor at Yale University and the University of Graz, Austria. His books include: *Imitation and Society: The Persistence of Mimesis in the Aesthetics of Burke, Hogarth, and Kant*; *The Cambridge Companion to Adorno*; *The Wake of Art: Criticism, Philosophy, and the Ends of Taste*; and *The Semblance of Subjectivity: Essays in Adorno’s Aesthetic Theory*. His publications include: *New German Critique*, *Art & Text*, *Oxford Art Journal*, *British Journal of Aesthetics*, *Art Criticism*, *Telos*, *Eighteenth-Century Studies*, *Journal of Aesthetics and Art Criticism*, *Oxford Encyclopedia of Aesthetics*, *Philosophy and Social Criticism*, *Art Book and Art in America*. Huhn has been a Getty Scholar and Fulbright Scholar. Huhn’s curatorial works include: *Ornament and Landscape* at Apex Gallery; *Still Missing: Beauty Absent Social Life* at the Visual Arts Museum and Westport Arts Center; *Between Picture and Viewer: The Image in Contemporary Painting* at the Visual Arts Gallery, NYC. tomhuhn.com

Tribute

IN MEMORY OF DANIELLE LEVENTHAL

In honor of the recent passing of SVACE student Danielle Leventhal, we asked peers and faculty from The Artist Residency Project to share their memories as we pay tribute to her work, honor her memory and celebrate her life and spirit as an artist.

“Simply put, she was a thoughtful person. Danielle was an incredible artist who gave time to others. She truly knew how to listen, a skill that can take a lifetime to achieve.”

—**Lina “Pin” Janas, participant, The Artist Residency Project**



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Artwork by Danielle Leventhal

1. *Running from Reality*, 2015, oil on canvas, 20x16".
2. *Homage to Dunkin'*, 2017, watercolor on paper, 14x11".
3. *Self Portrait on Zoom*, 2020, oil on canvas 16x20".

4. *Braids of Smorgasburg*, 2017, oil on canvas, 20x16".
5. *Lt. Island no.2*, 2019, oil on canvas, 34x50".
6. *Party Rock*, 2020, acrylic on canvas, 16x20".
7. *Hair and Heart*, 2019, oil on canvas, 20x16".



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“Danielle Leventhal was a wonderful artist and human being who understood the importance of living every day to the fullest. We had many conversations on the importance of creating art and that visual language was a fundamental way of communicating. I really enjoyed the time Danielle and I worked together.”

—**Tobi Kahn, faculty, The Artist Residency Project**

“In addition to being moved by Danielle’s loving depiction of friends in her Zoom portrait series, I was impressed by and admired her extreme focus, determination and maturity. She came across as completely committed to her art, and to the process of receiving peer and faculty feedback. While I inferred from her headscarf that she was likely undergoing cancer treatment, it was never discussed, and if she was scared or in pain, she never complained. I only knew her drive, her dedication to friends and art, and her talent for capturing still moments in herself and others. Since meeting her, I’ve shown her portraits to numerous students and intend to continue to do so, hoping that this serves as a tribute to her and keeps her alive for those who knew her.”

—**Iviva Olenick, faculty, The Artist Residency Project**

“I would not have thought pre-pandemic that the true sense of a person could be ascertained through a screen. Upon meeting Danielle through our online residency last fall, however, this notion was proven entirely false. Danielle’s

“She was a remarkable artist, a truly authentic person and a radiantly beautiful young woman who obviously loved life.”

presence in our cohort was felt deeply. She brought sensitivity, insight, grace—so much grace—and light to our cohort. Her willingness and ability to listen and see others, to offer ideas and interact was uniquely compassionate and wise. Her courage to embrace her situation with the insightful paintings of friends and family—and a compelling self-portrait—through screens was remarkable and ingenious. We have lost someone whose presence here was luminous: she is and will be missed dearly. I will always hold my fortune in knowing her as an honor.”

—**Victoria Smits, participant, The Artist Residency Project**

“We met in the fall of 2020, when everything was online and we were finding our way through the time. Danielle didn’t hide that she had been sick, but it wasn’t what she was all about either. I remember a self-portrait that I thought was of her in a bathing suit and cap, but it turned out to be her in a headscarf; she had lost her hair due to chemotherapy. That she was so young and yet had dealt with that may have explained all the wisdom and vitality that was mixed in there together. And her painting—so very fresh with color, clarity, observation. She was doing

these really fun Zoom portraits, capturing her friends in this strange moment of time, as they posed for her through the phone lens or computer screen. She was doing these paintings of found natural objects that she would then use as the tool for painting as well: drawing, painting with the leaves or sticks—a kind of probing and questioning of mark-making and simple presence of existence. She did these two-minute self-portraits of each of her days during chemotherapy—11 months of days. She was doing these paintings of her body scans. She did a painting of Hillary Clinton that Hillary bought to give to Bill. And it goes on; she was prolific and joyful and candid. She was a remarkable artist, a truly authentic person and a radiantly beautiful young woman who obviously loved life. I didn’t know her as a dying person; I knew her as a living person. It was shocking to learn that she had passed away. Danielle was the same age as my daughter. She was already a wonderful artist. We were gifted to have her while we did and so very sorry that she is gone.”

—**Megan Riera, participant, The Artist Residency Project**

Visit Danielle’s Instagram page [@DanielleLeventhal](#) to see more of her art, words and explorations.



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Curator and Artist: STORM ASCHER

by Paloma Crousillat

Visual & Critical Studies alumna Storm Ascher talked to us about her journey toward founding Superposition Gallery. “My senior thesis presentation at VCS was a documentary about brick-and-mortar galleries, arts districts and their role in the gentrification of neighborhoods,” she says. “I knew that business experience would have to come into play if I wanted to apply my thesis to real life and be able to help artists and thinkers in my field where artists normally aren’t included in the conversation outside of their own bubble.”

This led her to pursue a master’s in art business degree from the Sotheby’s Institute of Art and Claremont Graduate University. Ascher started her curatorial projects with a mission to subvert gentrification tactics used in urban development through art galleries. By creating a nomadic gallery model without a brick-and-mortar space, the gallery has continued to grow its community outreach and has drawn in exhibition participation from more than 70 artists of different cultural backgrounds and multidisciplinary practices.

Read more about Ascher at sva.edu/stormascher.



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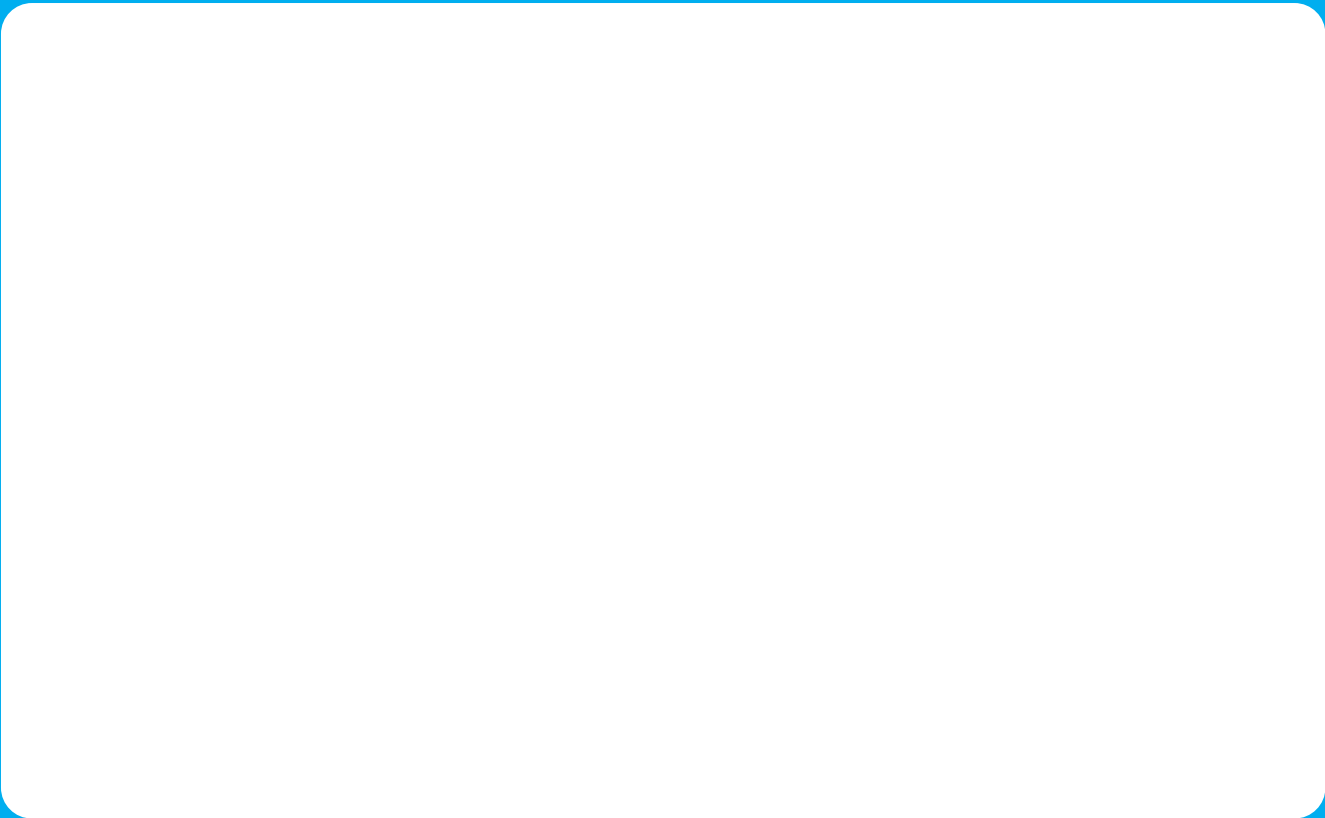
1. Panel discussion at Eastville Historical Society; from left: Storm Ascher, Audrey Lyall, Michael A. Butler and Eilen Itzel Mena. 2021.
2. Storm Ascher at NXTHVN Residency. Photo by Layo Bright.
3. Studio visit at NXTHVN with Layo Bright. Courtesy of Superposition Gallery.

4. Jessica Bellamy, *Super Solar System Bloom*, 2021, As part of Superposition Gallery’s three year anniversary benefit in honor of Eastville Historical Society and SANS Sag Harbor, New York.
5. Muna Malik, *Reflections*, 2021, Part of Superposition Gallery’s three year anniversary benefit sale in Honor of Eastville Historical Society and SANS Sag Harbor, New York.



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*Student
Gallery*

Soul Searcher, 2015,
gouache monoprint
and ink collage, 10x20"
ARTIST
Danielle Leventhal
THE ARTIST RESIDENCY PROJECT

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