

FOUNDED IN 1825, THE **NATIONAL ACADEMY** IS THE ONLY INSTITUTION OF ITS KIND THAT INTEGRATES A MUSEUM, ART SCHOOL, AND ASSOCIATION OF ARTISTS AND ARCHITECTS DEDICATED TO CREATING AND PRESERVING A LIVING HISTORY OF AMERICAN ART.

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2016 ELECTION SHOWCASES CONTEMPORARY AMERICAN ART AND ARCHITECTURE
AND SIGNALS MEMBERS' COMMITMENT TO RECENTLY-ANNOUNCED PLANS
FOR NEW HOME AND FIRST-EVER PERMANENT ENDOWMENT

**Shigeru Ban, Judith Bernstein, Graham Gund, Yoko Ono, Dread Scott,
and Ned Smyth among the newest class to join the 191-year old institution**

NEW YORK, NY — Just five and a half months after the news of a major initiative to ensure the future growth and prosperity of the historic arts organization, the National Academy proudly announces its newest class of National Academician members (NAs), elected by their peers in recognition of their exceptional contributions to American art and architecture. Representing a commitment to preserving the cultural heritage of the United States and pushing creative boundaries, this year's electees are: **Shigeru Ban, Judith Bernstein, Tom Burckhardt, Jackie Ferrara, Louise Fishman, Graham Gund, Rick Joy, Tom Kundig, Yoko Ono, Catherine Opie, Mónica Ponce de León, Dread Scott, Arlene Shechet, Peter Shelton, Ed Smith, Ned Smyth, Gary Stephan, Mickalene Thomas, Leslie Wayne, and Jack Whitten.**

When the class is inducted in October, these new members join a roster of over 2,280 artists and architects that date back to the Academy's founding in 1825. NAs include leaders in their respective fields today, such as David Adjaye, Marina Abramović, Chuck Close, Frank Gehry, Ann Hamilton, Joel Shapiro, Cindy Sherman, Shahzia Sikander, Robert A. M. Stern, Carrie Mae Weems, Nick Cave, Andres Serrano, and Annabelle Selldorf; seminal figures like Robert Rauschenberg, Jasper Johns, and Louise Bourgeois; and early pioneers such as Thomas Cole, Ithiel Town, Frederic Church, Winslow Homer, Augustus Saint-Gaudens, Cecilia Beaux, Thomas Eakins, and John Singer Sargent.

Election as an NA is the culmination of a thorough, substantive vetting process: candidates are nominated confidentially by a current member who presents an in-depth proposal that is supported by two other current NAs. After weeks of study, deliberation, and discussion, votes are cast at the institution's Annual Meeting, held each spring. Only NAs may participate in the process, and a minimum of 60% of the votes cast must be in favor of the proposed candidates in order for them to be elected, making this process a unique, peer-driven honor that cannot be applied for or solicited.

“We are delighted to welcome this year’s class and recognize their important work,” says Bruce Fowle, NA and President of the Academy. “The 15 artists range from sculptors dedicated to classical themes to performance artists working to positively shape political discourse. The five architects are innovators in building fabrication, historic preservation, and ecologically-minded design. Together, they represent diverse regions and practices across the United States. The group is a wonderful reflection of American culture, and we look forward to adding their unique visions to our historic lineage.”

As members, the NAs serve as ambassadors for the arts in America. They show their work at the National Academy Museum, teach in the National Academy School, and in keeping with an almost 200-year tradition, contribute a piece to the Academy’s collection. This permanent collection of over 7,700 works represents one of the nation’s most significant holdings of American art and architecture and includes work ranging from the Hudson River School and the Romantic era of the early 19th century to today’s contemporary and Digital Age. The institution’s archive continues to grow in depth and diversity with each year’s election.

Under new leadership, which recently added Maura Reilly as Director, Walter Chatham, NA, as Board Co-Chair, Tim Walch as Board Co-Chair, and Wendy Evans Joseph, NA, as Board Vice-President--alongside President Bruce Fowle, NA--the National Academy has entered a transformative moment, paving the way for future growth. The Academy’s relocation to a new home from its Fifth Avenue facility will establish a permanent, unrestricted endowment, the first in the organization’s history, that will continue to protect the extensive permanent collection and the mission “to promote the fine arts in America through instruction and exhibition.”

Walter Chatham, NA and Board Co-Chair, shares: “We’re electing more National Academicians than last year, an increase that shows how invested the current members have been since we announced our future plans. This year’s election is just one of the many ways we are reinvigorating the Academy, and we are all thrilled to welcome the new NAs at this exciting time for our organization.”

Shigeru Ban

Shigeru Ban, born in Tokyo in 1957, is a Japanese architect who won the 2014 Pritzker Prize for his significant contributions in architectural innovation and philanthropism. His ability to re-apply conventional knowledge in differing contexts has resulted in a breadth of work that is characterized by structural sophistication and unconventional techniques and materials. Ban has used these innovations not only to create beautiful architecture, but as a tool to help those in need by creating fast, economical, and sustainable housing solutions for the homeless and the displaced. As the Pritzker jury cites: “Shigeru Ban is a tireless architect whose work exudes optimism.”

Judith Bernstein

Born in Newark, NJ in 1942, artist Judith Bernstein, now based in New York, has created expressive drawings and paintings for over forty years that boldly address the underlying psychological connection between warfare and sexual aggression. Her provocative pieces have a direct impact yet also carry nuanced meanings and allusions. As a student at Yale in the ‘60s, Bernstein

developed a fascination with the graffiti she found in men's restrooms, images that would later inform the basis of her work. Within these crude sexual scrawlings, Bernstein discovered a window into the male subconscious, as well as her own.

Recent solo exhibitions include *Judith Bernstein* at The Kunsthall Stavanger Museum (2016), *Dicks of Death* at Mary Boone Gallery (2016), *Voyeur* at Mary Boone Gallery (2015), *Judith Bernstein: Rising* at Studio Voltaire London (2014), *Judith Bernstein: BLACK LIGHT/ BIRTH OF THE UNIVERSE* at Gavin Brown Enterprise (2014), *Judith Bernstein: BIRTH OF THE UNIVERSE* at The Box LA (2013), *Judith Bernstein: HARD* at The New Museum (2012-13), and *Judith Bernstein: FUCK VIETNAM* at The Box LA (2011). Bernstein's work is in the collection of The Museum of Modern Art (NY), The Whitney Museum (NY), The Brooklyn Museum (NY), The Jewish Museum (NY), The Migros Museum of Contemporary Art (CH), Sammlung Verbund (AT), and the Kunstmuseum Basel (CH), among others.

Tom Burckhardt

Tom Burckhardt was born in New York City in 1964 and has spent his entire life living there. He graduated with a BFA in painting from SUNY Purchase in 1986 and attended the Skowhegan School of Painting and Sculpture that same year. Burckhardt has been exhibiting since 1992 at various NYC galleries such as Tibor De Nagy Gallery and Caren Golden Fine Art, and the Gregory Lind Gallery in San Francisco, CA. He was a resident faculty member at Skowhegan in 2007 and currently teaches part-time at SUNY Purchase.

Burckhardt's most recent show of paintings was at Tibor De Nagy this past May, and his 2005 cardboard installation "FULL STOP" has been touring the US for the last two years and will be at the Hudson River Museum, opening October 8, 2016.

Jackie Ferrara

Born in Detroit, MI, sculptor and public artist Jackie Ferrara lives and works in New York City. Since the seventies, she has been using the forms and materials usually associated with architecture to enrich the definition of sculpture and challenge the assumptions and conventions of the typical built environment. Her public works include courtyards, plazas, fountains, walkways, pools, arcades, lobbies, walls, floors, seating, towers, amphitheatres, performance stages and sundials. They are sited at universities, museum grounds, corporations, parks, the banks of a canal, a transit station, airport, convention center, and many city and state public spaces. Ferrara has received awards and grants from many organizations including the American Society of Landscape Architects, Stone Institute's Tucker Award of Design Excellence, American Institute of Architects, Art Commission of the City of New York, New York State Council on the Arts, National Endowment for the Arts, and John Simon Guggenheim Foundation.

Louise Fishman

Born in Philadelphia in 1939, Louise Fishman was active in the feminist movement of the late 1960s and early 70s. During this time, she temporarily abandoned painting for sculptural and material investigations that pursued a more distinctly feminine art. Her subsequent embrace of

gestural abstraction unapologetically confronted the male-dominated history of artistic discourse. Continuing her support for the feminist cause, Fishman is also an advocate for gay and lesbian rights.

Fishman lives and works in New York City. Her work is represented in many public collections including the Metropolitan Museum of Art and the Whitney Museum of American Art, among others. Most recently, Fishman's work has been the subject of a retrospective, curated by Helaine Posner, at the Neuberger Museum of Art, as well as an exhibition of her small-scale work, curated by Ingrid Schaffner, at the Institute of Contemporary Art, Philadelphia. She has been represented by Cheim & Read since 1998.

Graham Gund

Graham Gund is an architect, art patron and philanthropist whose career spans almost a half century. He began his career at The Architects Collaborative, working for Walter Gropius in the heady days of the 1960s when Boston was being reimagined as a nexus for modernist architecture. He founded the firm that bears his name in 1971. Like many architects of the era, he began experimenting with new visual expressions while undertaking important historic preservation work, including saving from destruction Charles Bulfinch's 1814 Middlesex County Courthouse in East Cambridge, which now serves as his firm's architecture studio.

Today GUND Partnership is a nationally recognized design firm specializing in higher education and independent school projects with a particular focus on the arts and libraries. The firm has won more than 130 awards for design excellence, including two Harleston Parker Medals, the highest award conferred by the Boston Society of Architects. GUND has designed and completed more than 60 buildings on college campuses and more than 45 buildings on Independent School campuses.

Mr. Gund is active in Boston's cultural arts and architecture communities. He is a trustee of the Museum of Fine Arts, Boston and the Institute of Contemporary Art. On a national level, he is a member of both the National Committee on Design and the distinguished College of Fellows of the American Institute of Architects and serves as a trustee of the National Building Museum, as well as the National Trust for Historic Preservation.

Mr. Gund studied at Kenyon College. He pursued post-graduate study at the Rhode Island School of Design and received a Master of Architecture and a Master of Architecture in Urban Design from the Harvard University Graduate School of Design. In addition, he holds six honorary degrees.

Rick Joy

Rick Joy, born 1958 in Dover-Foxcroft, ME, is an American architect based in Tucson, AZ known especially for his works in desert settings. Joy studied music at the University of Maine before studying architecture at the University of Arizona. Upon graduating in 1990, he began his career with a 3-year appointment on the design team of the Phoenix Public Library with Will Bruder Architects.

In 1993, Joy established Rick Joy Architects in Tucson, a firm that offers high-concept contemporary design combined with full traditional architectural and master planning services. RJA's works have been exhibited and published extensively and have won numerous awards. Joy received the 2002 American Academy of Arts and Letters Award in Architecture, and in 2004 won the prestigious National Design Award from the Smithsonian Institution's Cooper-Hewitt Museum. He periodically serves as a visiting professor of architecture at the Harvard Graduate School of Design, Rice University, University of Arizona, and M.I.T. In 2002, his first monograph was published, entitled *Rick Joy: Desert Works*, and was the first in the Princeton Architectural Press/Graham Foundation "New Voices in Architecture" series.

RJA's extensive experience with lifestyle-based projects encompasses a wide range of project types and sites. Early residential works in the desert southwest frequently employed rammed earth, steel, and concrete in the design. Expanding into different climates and terrains has led to new formal responses and a diverse, locally grounded material palette. The firm has realized architectural residences in a diverse range of locations including the mountains of Idaho, the forests of Vermont, and an urban loft in the heart of Manhattan. Current project sites include the islands of Turks and Caicos, Long Island, Malibu, San Francisco, Mexico and on the campus of Princeton University.

Tom Kundig

Tom Kundig is a principal and owner of the Seattle-based design practice Olson Kundig. Over the past three decades, Kundig has received some of the world's highest design honors, from a National Design Award from the Smithsonian Cooper-Hewitt National Design Museum to an Academy Award in Architecture from the American Academy of Arts and Letters. In 2014, Kundig was included in *Architectural Digest's* AD100, and in 2012, he was inducted into *Interior Design* magazine's Hall of Fame.

In addition to receiving scores of design awards—including ten National Design Awards from the American Institute of Architects—his work has appeared in hundreds of publications worldwide including *The New York Times*, *Architectural Record*, *Financial Times*, *Architectural Digest* and *The Wall Street Journal*, as well as countless books, and was named to The Wallpaper* 150 as a key individual who influences and inspires the way we live, work and travel. Kundig's work can be found on five continents, including a World Heritage site in Dachstein, Austria.

Kundig is a frequent guest speaker at universities and conferences throughout the US and abroad. He has held numerous distinguished chairs and critic positions at the University of Southern California, Syracuse University, and Harvard University, among others, and served as the John G. Williams distinguished Professor at the Fay Jones School of Architecture at the University of Arkansas.

Yoko Ono

Yoko Ono, born in 1933 in Tokyo, Japan, is an artist whose work spans a range of media from music, film and writing to performance, painting, installation, and sculpture. A key figure in the New York conceptual art movement of the 1960s, she has continued to explore idea-based work dealing with issues of participation, communication, philosophy, and sexual politics. In the '60s and '70s,

Ono was involved in establishing the Fluxus movement—a loose group of international writers, musicians, and artists that were anti-elitist, anti-commercial and experimented across artistic disciplines—during which she staged performances, and made films and object-pieces.

Of several iconic conceptual and performance pieces that Ono produced, perhaps the most famous is “Cut Piece” (1964) when members of the audience were invited to cut off pieces of her clothing until she was naked. In her work, Ono constantly uses ephemeral or intangible materials to draw the viewer back to a conceptual or philosophical state. She works with glass and perspex, plays with noise and silence, and creates temporary pieces out of touch or shadows.

Ono’s artistic legacy is both extensive and profound. Her performances and instructional paintings of the early 1960s forever changed the relationship between artist and audience. She influenced an entire generation in the 60s and early 70s when she worked in partnership with husband John Lennon. Their peaceful political protests and music could be seen as an extension of her previous performances, writings, and scores. Her innovative and iconoclastic work of these decades helped further the dialogue on materialism and cultural consumerism in a way that has inspired Rirkrit Tiravanija, Suzanne Lacy, and other artists involved in social practice. Furthermore, in calling attention to the vulnerability and resilience of the female body, Ono gave female performance artists like Hannah Wilke and Marina Abramović permission to take even greater risks in their own work.

Dedicated to keeping the legacy of her late husband alive, Ono created the LennonOno Grant for Peace in 2002, in addition to several other projects including “Strawberry Fields” in Central Park, NYC and the “IMAGINE PEACE TOWER” in Iceland. She has continued her career as a composer and has released numerous solo and collaborative albums since the late 1960s, most recently *Take Me to the Land of Hell* in 2013. In 2009, Ono received the Golden Lion for Lifetime Achievement from the Venice Biennale. Recent major exhibitions include, *War is Over (if you want it): Yoko Ono* at the Museum of Contemporary Art, Australia, 2014, *Yoko Ono: One Woman Show* at The Museum of Modern Art, New York, 2015, and *Yoko Ono: From My Window* at the Museum of Contemporary Art, Tokyo, 2015-2016. Most recently Ono’s first retrospective in France, *LUMIÈRE DE L'AUBE*, opened at Musée d'Art Contemporain, Lyon in March 2016.

Catherine Opie

Catherine Opie was born in Sandusky, OH, and received her MFA from CalArts in 1988. Opie’s work has been exhibited extensively throughout the United States, Europe, and Japan. In 2008, a mid-career survey of her work, entitled *Catherine Opie: American Photographer*, was on view at the Solomon R. Guggenheim Museum in New York. Her photographs include series of portraits and American urban landscapes, ranging in format from large-scale color works to smaller black and white prints. Moving from the territory of the body to the framework of the city, Opie's various photographic series are linked together by a conceptual framework of cultural portraiture.

Recent solo exhibitions have been organized by the Museum of Contemporary Art in Los Angeles, The Hammer Museum in Los Angeles, the Wexner Center for the Arts in Columbus, OH, and the Los Angeles County Museum of Art. Also notable are exhibitions at the Aldrich Museum in Ridgefield, CT, the Museum of Contemporary Art in Chicago, the Walker Art Center in Minneapolis, The Saint

Louis Art Museum, the Photographers' Gallery in London, the Institute of Contemporary Art, Boston, and the Long Beach Museum of Art.

Opie was a recipient of the Julius Shulman Institute Excellence in Photography Award in 2013 and a United States Artists Fellowship in 2006. Her book, *700 Nimes Road*, a portrait of Elizabeth Taylor, was recently published by Prestel. Opie lives and works in Los Angeles and is a Professor of Photography at UCLA.

Mónica Ponce de León

Mónica Ponce de León was born in Venezuela and earned a Bachelor of Architecture from the University of Miami in 1989 and a Master of Architecture in Urban Design from Harvard University's Graduate School of Design in 1991. She is the co-founder of Office dA and since 2011, founder and principal of MPDL Studio, with offices in New York, Boston and Ann Arbor, MI. Her work in these prolific architectural practices is internationally renowned, and has been recognized with significant honors, including an Academy Award in Architecture from the American Academy of Arts and Letters, an Emerging Voices Award from the Architectural League of New York, the National Design Award in Architecture from the Smithsonian Institution's Cooper-Hewitt National Design Museum, twelve Progressive Architecture Awards, two ID awards and the American Institute of Architects/Committee on the Environment (AIA/COTE) Top Ten Green Project Award.

Among the first to begin researching the potentials of computer fabrication in architectural design, Ponce de León was prominent among this first wave of digital practitioners. Her projects were distinctive among her peers' for their attention to the integration of design and construction through the use of computer-driven manufacturing and fabrication, more so than to the extravagant formal languages that digital design made possible. This fascination with new technology was always tempered by a sensitivity to detail, materiality, and space; in her work, digital fabrication never became an end in itself.

Ponce de León's academic career is both exemplary and extensive. In 2015, she was appointed Dean of Princeton University's School of Architecture. Previously, she had served as Dean of the Taubman College of Architecture and Urban Planning at the University of Michigan, Ann Arbor, where she also taught as the Eliel Saarinen Collegiate Professor of Architecture and Urban Planning. Immediately prior to holding these positions, Ponce de León was a professor at the Harvard Graduate School of Design, where she served on the faculty for twelve years.

Dread Scott

Dread Scott makes revolutionary art to propel history forward. He first received national attention in 1989 when his art became the center of controversy over its use of the American flag while he was a student at the School of the Art Institute of Chicago. President G.H.W. Bush called his art "disgraceful" and the entire US Senate denounced this work and outlawed it when they passed legislation to "protect the flag."

His work has been included in recent exhibitions at MoMA PS1, the Walker Art Center, the Brooklyn Museum and the Pori Art Museum in Finland, as well as on view in *America is Hard to See*, the

Whitney Museum's inaugural exhibition in their new building. In 2012, the Brooklyn Academy of Music presented his performance “Dread Scott: Decision” as part of their 30th Anniversary Next Wave Festival.

Jack Shainman and Cristin Tierney in New York have exhibited recent work and his public sculptures have been installed at Logan Square in Philadelphia and Franconia Sculpture Park in Minnesota. His work is in the collection of the Whitney Museum, the New Museum of Contemporary Art (NY) and the Akron Art Museum.

Scott is a recipient of grants from the Creative Capital Foundation, the MAP Fund, the Pollock-Krasner Foundation, and has been awarded a Socially Engaged Artists Fellowship from A Blade of Grass Foundation. Residencies include Smack Mellon, the Lower Manhattan Cultural Council, and the McColl Center for Art + Innovation. He works in a range of media including performance, photography, installation, screen-printing and video. His works can be hard-edged and poignant. Dread Scott plays with fire—metaphorically and sometimes literally—as when he burned \$171 on Wall Street and encouraged those with money to burn to add theirs to the pyre.

Arlene Shechet

Arlene Shechet is a sculptor living and working in New York City and the Hudson Valley. *All at Once*, a major, critically-acclaimed 20-year survey of Shechet’s work was on view at the Institute of Contemporary Art, Boston in 2015. Sebastian Smee of *The Boston Globe* wrote: “It’s in the harmonies and tensions between these colors and textures, between suggestions of both order and anarchy, decay and blooming freshness, that these works cough, sputter, and sing. If they really are the great analogs to interior life that I feel them to be, it’s because Shechet knows that this life, expertly attended to, has its own folds and wrinkles, its own hollows and protuberances; that it is at once fugitive and monumental ... and ultimately unknowable.” *All at Once* was also hailed by *The New York Times* as “some of the most imaginative American sculpture of the past 20 years, and some of the most radically personal.”

In recent years, Shechet’s work has included historical museum installations. *Porcelain, No Simple Matter: Arlene Shechet and the Arnhold Collection*, on view at The Frick Collection from May 2016 to April 2017, is described in the *New Yorker* as “a balancing act of respectful and radical” with “whimsical beauty and deep smarts.” *From Here on Now*, Shechet’s upcoming solo museum exhibition at the Phillips Collection in Washington, D.C. opens in October 2016.

Monographs of Shechet’s work include *Meissen Recast*, a book that focuses on her porcelain work at the Meissen manufactory in Germany, published by Gregory Miller in 2015, and an exhibition catalogue for *All at Once*, published by Delmonico/Prestel in 2015.

Shechet was featured in season 7 of PBS’s *Art 21* in 2014, as well as season 4 of the Metropolitan Museum of Art’s *Artists Project* in 2016. She is the recipient of numerous awards including the 2016 CAA Artist Award for Distinguished Body of Work, a John S. Guggenheim Foundation Fellowship Award in 2004, the Anonymous Was a Woman Artist Award, and the Joan Mitchell Painters and Sculptors Grant in 2010, as well as several New York Foundation for the Arts awards.

Shechet's work is in many distinguished public and private collections including The Metropolitan Museum of Art, the Los Angeles County Museum of Art, the Whitney Museum of American Art, the Walker Art Center, the National Gallery, the Brooklyn Museum, and the CCS Bard Hessel Museum.

Peter Shelton

Peter Shelton has been a working sculptor based in Los Angeles for over forty years. From Ohio originally, Shelton grew up in Arizona. After graduating from Pomona College where he was initially a pre-med student, he followed with studies in anthropology, theater and fine art. He then attended the Hobart School of Welding Technology after which he worked as an industrial welder in Ohio and Michigan. Shelton received his MFA in sculpture at UCLA.

Shelton has been preoccupied with making a kind of sculpture that is physical and thoughtful at the same time. He induces a movement that attempts to bring our minds into the center of our bodies, to bring mass to the ineffable, or lightness to the deadly. He builds quasi-architectural environments where a viewer may literally enter and complete a sculpture bodily. Alternately, he makes discreet works that he calls "tight-fitting architecture," where entry, passage, and embodiment are virtual and projected through a sculptural skin via various holes, orifices and penetrations. He is engaged regularly and variously in such polarities as heavy and light, solid and hollow, inside and outside, object and field. His work can be very graphic and specific, or broad where detail is stripped away to reveal the simple bones of our existential condition.

Shelton has shown his work internationally in museums and galleries in over fifty-five solo exhibitions and over one hundred and twenty group shows. He has received four NEA grants, a Louis Comfort Tiffany Foundation Grant, John Simon Guggenheim Memorial Foundation Fellowship, Flintridge Foundation Visual Artists Award, and the St. Gaudens Memorial Fellowship.

Shelton is in many public and private collections including the Museums of Modern Art, New York and San Francisco, the Museums of Contemporary Art, Los Angeles and San Diego, The Los Angeles County Museum of Art, The Walker Art Center, The Getty Museum, The Hammer Museum, The Museum of Fine Arts, Houston, The Panza Foundation, The Museo Cantonale d'Arte, Lugano, Switzerland, and The Museo di Arte Moderna e Contemporanea di Trento e Rovereto, Italy.

Ed Smith

Ed Smith's work is primarily concerned with mythic and heroic aspects of Artist and Man and is represented in public and private collections in the United States and abroad. These include The British Museum, The Royal Museum of Fine Arts in Antwerp, Belgium, Ministry of the Flemish Community, The Hood Museum, the Davis Museum, Yale University Art Gallery, and more. Smith has had over 70 solo exhibitions and been a part of many group exhibitions including those at the Queens Museum, Brooklyn Museum, Royal Scottish Academy, Hillwood Art Museum, Caversham Press in South Africa, Fleming Museum, Schenectady Museum, Albright-Knox Museum, Albrecht-Kemper Museum, Arkell Museum and others. His work has been written about and reviewed in *The New York Times*, *Sculpture Magazine*, *Baltimore Evening Sun*, *Art News*, *Miami Herald*, *Albany Times Union*, *Giornale Dell'Arte*, *San Francisco Examiner*, *Art New England*, and others.

Smith currently holds the positions of Gallery Director, Director of Marist Venice Biennale Program, and Professor of Art at Marist College, and held previous positions as a Visiting Artist, Lecturer, Artist-in-Residence, Professor and Distinguished Visiting Artist at American University, Bennington College, Bard College, Brandeis University, Boston University, Clark University, Dartmouth College, Dia Art Center, Kansas State University, Lacoste School of the Arts in France, New York Studio School, Parsons School of Art, Pratt Institute, Swarthmore College, School of Visual Arts, Trumbull College, University of New Hampshire, University of Pennsylvania, Vermont Studio Center, University of Tel Aviv, Israel and many others. Among his numerous awards and honors are awards for Teaching Excellence, National Foundation for the Advancement in the Arts, Teaching Excellence Marist College, Ford Foundation Grant, First Alternate Prix de Rome, Fulbright Award, Associate Fellow Trumbull College, Yale University, and the New York State Council on the Arts. Smith is a Guggenheim Fellow in Sculpture and Drawing and a former associate member of the Royal British Society of Sculptors.

Ned Smyth

Ned Smyth has been showing his work since 1974. He has had international exhibitions in both museums and galleries, including MOMA, The Venice Biennale, PS1, Museum of Modern Art in Oxford, England, the Contemporary Art Center in Cincinnati, The Holy Solomon Gallery, and Gallery Bischofberge in Zurich. In 1977, Smyth was awarded his first Public Art Project – a fountain for the GSA. Since then, he has completed over thirty-eight large scale Public Art Projects. Smyth’s “Upper Room” was the first art project commissioned for Battery Park City, NY. His pieces can be found from Anchorage, Alaska to Saint Thomas in the Virgin Islands, and in cities like Philadelphia, Pittsburgh, Fort Lauderdale, Savannah, Wilmington, Brooklyn, and Dublin.

Smyth’s early work was in the minimal tradition while including architectural references and the creation of architectural spaces. Before the development of the Postmodern architectural style, Smyth was quoting or eluding to historical architectural periods and detail. His environmental gallery exhibitions quickly led to commissions for public spaces for cities and corporations. Smyth was one of the forerunners of the development of Public Art and Artistic Public Spaces in the United States. In his work, he uses many mediums including cement, fabric, metal, mosaic, water, language, and landscape. Since 2004, Smyth’s work has evolved from using Judeo-Christian, and historical references, to working with natural organic forms and images. He has been using his collection of found glacial till stones as sources for monumental photographs, carved monumental objects, and bronzes.

Gary Stephan

Gary Stephan was born in Brooklyn in 1942 and moved at the age of 8 to Long Island. He first studied industrial design at Parsons School of Design and Pratt Institute, and in 1965, Stephan moved to San Francisco and received an MFA from the San Francisco Art Institute in 1967. Upon returning to New York, he became the studio assistant for Jasper Johns. He began showing with David Whitney Gallery in 1970 and exhibited in the Whitney Biennials of ’71 and ’73.

Stephan has always been interested in the struggle between picture and painting: the relationship of the image to the object. The years 1980 to 1986 saw a fascination with geometric forms, cones,

discs, planes. Then, in 1986 Stephan designed three templates, or shapes, that became a new artistic language for him. These forms were abstract but referenced the compositional spaces of late Renaissance and German Romantic art. Throughout all of this work, Stephan attempted to expand the definition of picture space by using the tools of formalism to build a space rooted in surrealism.

Stephan showed with Mary Boone Gallery from its inception in 1978 until 1993. Recent solo shows include Susan Inglett Gallery, T-Space in Rhinebeck, NY, Woodstock Artist Association, George Lawson Gallery in San Francisco, Philip Slein Gallery in St. Louis, the Kienzle Fdn in Berlin, Devening Projects in Chicago, and Galerie Grölle in Wuppertal, Germany.

Stephan's work is in the collections of The Metropolitan Museum of Art, Museum of Modern Art, Guggenheim, Brooklyn Museum, Museum of Contemporary Art in LA, Los Angeles County Museum of Art, Museum of Contemporary Art in San Diego, San Francisco Museum of Modern Art, Smithsonian American Art Museum, Art Institute of Chicago, Peabody Essex Museum, Kiasma Contemporary in Helsinki, and Kunstmuseum Winterthur in Switzerland.

He has received awards from the Guggenheim, National Endowment for the Arts, New York Foundation for the Arts, Joan Mitchell Foundation and the American Academy of Arts and Letters. Stephan is a member of the MFA faculty of the School of Visual Arts in New York. He lives and works in New York City and Stone Ridge, NY.

Mickalene Thomas

Mickalene Thomas is a 2015 United States Artists Francie Bishop Good & David Horvitz Fellow, distinguished visual artist, filmmaker and curator who has exhibited extensively both nationally and internationally. She is known for paintings that combine art-historical, political and pop-cultural references. Her work introduces complex notions of femininity and challenges common definitions of beauty and aesthetic representations of women.

Thomas holds a MFA from Yale University and a BFA from Pratt Institute. She's held solo museum exhibitions at the Brooklyn Museum, Santa Monica Museum of Art, George Eastman House, New York and L'Ecole des Beaux Arts, Monaco. Recent solo exhibitions include *Mickalene Thomas: Mentors, Muses and Celebrities* at Aspen Art Museum and *Muse: Mickalene Thomas Photographs* at Aperture Foundation, New York, which is scheduled to travel to several venues across the United States through 2018, and features her notably curated exhibition *tẽte-à-tẽte*. She is currently working towards her forthcoming solo exhibition at the Museum of Contemporary Art, Los Angeles, which opens in October 2016. Her work has been a part of numerous group exhibitions including *30 Americans* at Rubell Family Collection, Miami, and those held at La Conservera Contemporary Art Center, Ceutí, Spain; Corcoran Gallery of Art, Washington, DC; Hara Museum, Tokyo; Greater New York, MoMA PS1, Long Island City, New York; National Portrait Gallery, Washington, DC; and Saatchi Gallery, London.

Thomas's work is in the permanent collections of New York's Museum of Modern Art, Brooklyn Museum, Solomon R. Guggenheim Museum, and Whitney Museum of American Art, as well as the Detroit Institute of Arts; Hammer Museum, Los Angeles; Nerman Museum of Contemporary Art,

Kansas; Saint Louis Art Museum; Seattle Art Museum; and Smithsonian American Art Museum, among many others.

Thomas is represented by Lehmann Maupin, New York, and Hong Kong; Kavi Gupta Gallery, Chicago; Susanne Vielmetter Los Angeles Projects; and Galerie Nathalie Obadia, Paris and Brussels. She lives and works in Brooklyn, New York.

Leslie Wayne

Leslie Wayne was born in 1950 in Landstül, Germany to American parents and grew up in Los Angeles, CA. Her signature work is known for its highly dimensional surfaces of oil paint with strong references to geology. She did her first two years of undergraduate work in Fine Arts at the College of Creative Studies at the University of California, Santa Barbara and graduated with a BFA in Sculpture with Honors from Parsons School of Design, NYC.

Wayne has received grants from the Pollock-Krasner Foundation, the Adolph and Esther Gottlieb Foundation, the Buhl Foundation, the New York State Council on the Arts, the New York Foundation for the Arts, and the Joan Mitchell Foundation. She has exhibited widely throughout the United States and Europe and her work is in the public collections of the Birmingham Museum of Art, the Corcoran Gallery of Art, Collezione Maramotti, le Fondation Cartier pour l'art contemporain, Colección Jumex, Cooper-Hewitt Design Museum Smithsonian Library, Harvard University Business School Schwartz Art Collection, the Miami Museum of Contemporary Art, the Portland Museum of Art, and the Neuberger Museum of Art, among others. Wayne has been represented by Jack Shainman Gallery in New York since 1992. She lives and works in New York City with her husband, sculptor Don Porcaro.

Jack Whitten

Jack Whitten is an American abstractionist celebrated for his innovative processes of applying and transfiguring paint in works equally alert to materiality, politics, and metaphysics. Over the course of a five-decade career, Whitten has constructed a bridge between gestural abstraction and process art, experimenting ceaselessly to arrive at a nuanced language of painting that hovers between mechanical automation and deeply personal expression.

Whitten's work has been the subject of numerous solo museum exhibitions, including the major traveling show *Jack Whitten. Five Decades of Painting*, organized by the Museum of Contemporary Art, San Diego, CA (2014); *Jack Whitten. Erasures* at Savannah College of Art and Design, Savannah, GA (2012); *Jack Whitten* at MoMA PS1, Long Island City, NY (2007); *Jack Whitten. Ten Years, 1970–1980* at The Studio Museum in Harlem, NY (1983); and *Jack Whitten. Paintings* at the Whitney Museum of American Art, New York, NY (1974).

Whitten's works are included in prestigious public and private collections around the globe, including the permanent collections of The Museum of Modern Art, The Metropolitan Museum of Art, and The Whitney Museum of American Art in New York, and Tate, London, England.

Jack Whitten was born in Bessemer, AL in 1939 and currently lives and works in New York City.

CONTACT

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