

PRINCE
STREET
GALLERY

1970-2020

**PRINCE STREET GALLERY
FIFTIETH ANNIVERSARY
1970 — 2020**



PRINCE STREET GALLERY AT 50

Approaching its 50th anniversary in 2020, Prince Street Gallery is well-established in its Chelsea location. The move from Soho in 2001 was celebrated with a Gala Benefit shared with Bowery and Blue Mountain Galleries in March of that year. Many well-known artists contributed work to the benefit exhibit. Their generosity and accompanying publicity drew new visitors who continue to frequent the gallery today.

A sense of camaraderie among artists is an essential feature of Prince Street Gallery. The mechanics of setting up and running the gallery are firmly in place with nine solo exhibits by member artists each year and the occasional group exhibit. Artist lectures, juried shows, and guest exhibits also enrich our gallery. The current location, well-situated among numerous other galleries in the Chelsea neighborhood, exposes us to a wide audience of art lovers. Similarly, the juried shows continue to bring the gallery to the attention of emerging and established artists around the country.

For this commemorative occasion, the gallery has invited previous member artists to share in our celebration by exhibiting in our 50th Anniversary show, and, for those who wish, to be included in the catalog accompanying this exhibit. In addition, we have invited a former member and good friend of the gallery, Bill Scott, to write an introductory essay. Scott's personal reminiscences reflect the spirit of Prince Street Gallery from its earlier days in Soho. Following Scott's essay are individual artworks by participating artists and accompanying statements.

Prince Street artists share in common a desire to exhibit their work and at the same time support the creative endeavors of one another. Each has his or her individual esthetic but there is a common belief in the importance of art in our lives and its impact on others. We gather to share ideas and continue to grow as artists. After 50 years we are still in business, and flourishing. This is no small feat. It is a milestone to celebrate and be proud of.

Flavia Bacarella

PRINCE STREET GALLERY: A COMMUNITY OF ARTISTS

For fifteen years or so after leaving school, I worked in commercial art galleries. My responsibilities included helping to organize, install, sell, and publicize exhibitions, as well as promoting artists and their careers. I would offer shows to both emerging and established painters whose work I admired. If, like all of us from time to time, an artist was at an especially low moment, it was my hope that the attention that came with the exhibition would make it impossible for them to think of quitting. Being able to do this made my job feel purposeful, and I was grateful for the opportunity to support my fellow painters. Of course, I did occasionally become discouraged when an artist revealed themselves to be so self-involved that any chance for collaboration was lost. “Why the hell am I doing this?” I asked myself more than once. But happily, those moments were the exception—what I remember most are the high points. I still love being in the company of many painters I know from that time. There are a few friends who I meet with regularly for a studio visit or just coffee. We don’t always talk about art, but being part of the community is creative fuel for me when I paint.

Prince Street Gallery is and has always been run by the artists who show there, which makes it particularly special to me. The gallery opened in June 1970 in New York City, at the corner of Prince and Greene Streets. When I joined as a dues-paying member in 1991, the gallery had already been open for more than twenty years. At that time, Norma Shatan was the only remaining founding member, out of the original group of fifteen. Other active veterans were Marion Lerner-Levine, Peter Martinez, and Frances Siegel. They and Norma were the unofficial bearers of the gallery’s history.

In 1980, the gallery moved a few blocks from its first location to 121 Wooster Street, where it shared the second floor with two other artist-run galleries, Blue Mountain and Bowery. One door opened to a shared vestibule from which visitors entered the individual gallery spaces. Each season commenced in September with a group show followed by solo exhibitions. The year closed with additional solo shows featuring works by non-member guest artists who did not live in New York.

There was a wonderful energy as the three galleries coordinated their schedules to align all exhibition opening and closing dates. If there were a particular artist you were hoping to run into, chances were you'd see them at the opening receptions. When our own solo shows were hanging, each of us was responsible for being at the gallery or hiring someone else to be there in our place. We also worked single days during group and guest exhibitions. Largely through this process, I learned about and met many of the artists involved with each gallery. I often worked the same times as Rita Baragona when she was at Bowery. She and I painted differently from each other, yet we were drawn to similar subjects. Ken Kewley never showed his own work at the galleries, but in the early and mid-1990s he was often hired to gallery sit. He always arrived with sketchbooks, pencils, crayons, and markers, and, if it wasn't busy, he sat at the desk making the most exquisite little drawings. I was always glad when my schedule overlapped with theirs.

Opening receptions were usually crowded, but on most days visitor traffic through the gallery was light. People didn't accidentally walk up to the second floor; those who came in did so with intent. They were there either to see the exhibitions or to support a friend or colleague whose work was hanging. While I knew very few of the gallery's founding members, some artists I do recall coming in fairly regularly: Paul Cadmus, Charles Cajori, Louis Finkelstein, Janet Fish, Andrew Forge, Jane Freilicher, Wolf Kahn, Louisa Matthiasdottir, Ruth Miller, Deborah Remington, Nora Speyer, and Anne Tabachnick.

I spoke with them and was moved by their kindness, as many of them invited me to visit their studios.

The Prince Street founders had come together at the Alliance of Figurative Artists, which had long limited its membership to representational painters living in New York City. I was in Philadelphia and was not a realist painter, but my good friends Iona Fromboluti and Douglas Wirls suggested I apply for one of the guest artist exhibition slots. I did and was accepted for a May 1989 show. Iona and Doug offered to help hang the show, but I assured them I would be fine doing it by myself, given my prior experience working in commercial galleries.

By mid-morning on the day when I was told to install my show, I arrived with my framed pastels, picture hooks, nails, a hammer, a level, and a guest book for gallery goers to sign. I was anxious but excited to hang my show. I loved the gallery's almost square proportion and had prepared a tentative plan for arranging my works within it. The walls were fairly tall, but didn't reach the ceiling.

As I began, the artist next door was already hanging his own show with help from a group of admirers. They all were speaking enthusiastically and I couldn't help but eavesdrop. Unfortunately, I began to feel all my preparation and work to organize my exhibition would end in failure. Thinking in those terms further led me to recalculate the cost of doing this and I chided myself for having wasted so much money on frames. What was I thinking? The pastels were drawn on paper. Why hadn't I simply pinned them to the wall unframed? Did they really need to be glazed? I knew someday this would all seem funny, but that morning I mainly remember muttering to myself, "You shouldn't be here alone."

I was naïve enough to believe everyone in the world would want to come see my pastels.

The day of the opening reception called for hot and very humid weather, and I was worried because the gallery lacked air conditioning or even a ceiling fan. I bought more seltzer than wine to serve as refreshments. My hope was that the limited amount of alcohol would make people leave if they were only there for a free drink. The Bowery and Blue Mountain openings were crowded. In the first hour, almost everyone who walked into my show did so only to get a drink before heading right back to the other galleries, where the lines for refreshments were obviously long. Again I wondered, “Why am I doing this?”

I was probably resigning myself to never again exhibit my work publicly at the precise moment that people began filtering into the gallery. I was surprised and touched when an older painter arrived and, in a show of support, bought one of my pastels. As more guests crowded into the room, it became hotter and hotter. At first I was alarmed, then amused, when I saw five or six guys huddled together around the card table with the refreshments. One of them picked up a bottle of cold seltzer and started shaking it. The others raised their arms and moved in closer as the man holding the bottle slowly twisted the cap to open it. Cold seltzer sprayed out all over them. It looked refreshing and soon more people were doing it—at that moment, in the sweltering heat, it seemed like the only sensible thing to do. I laughed and realized that had I not framed my pastels behind glass, the ones hanging by the refreshment table would certainly now all be ruined. A large ceiling fan was installed the following year, but the space was still so hot that the gallery was subsequently closed for part of each summer. It wasn't until the move to its present location on West 25th Street in Chelsea, in March of 2001, that the gallery finally had air conditioning and was able to stay open throughout the summer.

The three galleries—Prince Street, Blue Mountain, and Bowery—had moved to the new building together, again to the same floor. But each now had its own entrance, which allowed them to operate more independently. Prince Street took the opportunity to open

its space to outside groups to host poetry readings, lectures, and other events. Luckily, the galleries were still able to coordinate their exhibitions and opening receptions.

In 2008, Prince Street began hosting its Annual National Juried Exhibition. Shows have been juried by William Bailey, Robert Berlind, Robert Birmelin, Lori Bookstein, Susanna Coffey, Lois Dodd, Yvonne Jacquette, Graham Nickson, Philip Pearlstein, Irving Sandler, and Stuart Shils. Their name recognition, and the good reputation that the exhibition has established, have prompted more than three hundred artists from around the country to submit their work for consideration each year. The gallery also initiated an annual lecture series, named in memory of Norma Shatan (who showed with the gallery from its founding until her death in 2005), in which the juror talks about their work and may also reflect on the process of organizing that year's show. Susan Lichtman will be the juror for the 2020 exhibition.

Not long after my guest exhibition in 1989, I stopped painting because my parents were ill. Within a year, both of them had died. As I came to grips with their loss, part of me wanted to continue to paint, but another part of me wanted to quit everything having to do with art. Knowing this, Iona and Doug offered the most creative of lifelines by suggesting I apply to join Prince Street, which I did in 1991. My membership helped return my focus to painting and allowed me to feel purposeful within a larger community of people with similar interests. The gallery was changing in that it no longer only exhibited representational artists. Fred McCarthy, then new to the gallery, was the first abstract painter to join. I think I may have been the second. However, when I mentioned joining the co-op to a non-painter friend, the response was, "Why would you do that? Don't you know trying to get artists to work together is impossible? It's like trying to herd a bunch of feral cats." Despite my friend's reservations—and the amusing visual—I enjoyed working with my new colleagues.

Luckily, the brunt of the responsibility for running the gallery fell to those who served as gallery director, secretary, and treasurer. The rest of us were on the maintenance committee, exhibition committee (to oversee group shows held in the gallery and at other venues), or the publicity committee (to write press releases and keep the mailing list updated). Flavia Bacarella had invented her own contribution some years earlier when, in 1985, she proposed the creation of an autumn newsletter in which we would publish a detailed list of upcoming exhibitions along with news of members' career accomplishments. It was a very good idea and soon the other galleries were doing the same.

We also looked for exhibition opportunities, both individually and for the group. Soon after I joined, the Trenton Art Association hosted a show featuring the members of the three galleries. A similar exhibition, with fewer artists, was presented at a gallery in San Francisco. The owner of the Philadelphia gallery where I then exhibited my work told me he needed a last-minute show to fill an open slot in his schedule and agreed to let me invite the Prince Street artists.

A clause in the Prince Street membership agreement stated if an artist were scheduled for a solo show, but cancelled, it was then their responsibility to organize and present a group exhibition in its place. I only remember this happening once: Robert Braczyk cancelled his show and instead proposed a group presentation of two- and three-dimensional work relating to the moon and moonlight. I was never good when being told what to do, yet I loved the idea. I spent the next few months trying hard to paint, but in the end, I did not participate. While I had succeeded in painting a few moons, I couldn't stop myself and continued to work on them, eventually turning them all into hydrangeas.

When I was still a student in art school, I had a teacher who bragged that he never invited other artists to attend the opening receptions for his own exhibitions. I understood his

comments to be a reflection of his own insecurity and, probably, his way to be the center of attention. I felt he wanted to be the only artist invited to a dinner party where all the other guests, in loud booming voices, would praise him. I couldn't imagine a worse evening. At the gallery, too, each of us certainly also had our own hopes and reasons for being there, and egos would occasionally collide. But there were also kind and generous people who were able to smooth things out. Those who had experience in the art world made it pretty easy for the rest of us. Photocopied pages of useful information, stapled together and titled Exhibition Tips, were given to all new members. Among other things, the packet contained the names of companies that could design and print an exhibition announcement, mailing list information, recommendations for when to send your announcements, and the name and address of the best place in the neighborhood to buy wine and seltzer to serve at your opening reception. Another gallery member, Mary Salstrom, compiled contact and deadline information for all the magazines and newspapers that published free listings of art exhibitions. The Exhibition Tips covered everything and was presented in an understandable, step-by-step way. I'm surprised it hasn't yet been turned into a book, maybe *Everything You Need to Know About Having an Art Exhibition*. It could be a valuable companion to Ralph Mayer's *The Artist's Handbook of Materials and Techniques*. Surely it would be a helpful and easy-to-follow reference for artists if picked up by the company known for publishing books like *Auto Repair for Dummies* and *Classical Music for Dummies*.

The passage of time has given me greater insight into my experience at Prince Street. I think I knew what I was doing as much as I didn't know. Altogether, I had four solo exhibitions with the gallery: the first guest artist show in 1989, followed by three others after I became a member. (I resigned from Prince Street in 1998.) What impressed me most was how different people were so willing to work for the gallery and for each other even when it was apparent that they might not benefit personally from the outcome of their efforts.

Looking again at the Exhibition Tips packet, I'm drawn to the section with a suggested timeline of when an artist could, after it ended, deinstall their solo exhibition. This is accompanied by suggested timing for when the next artist should plan to deliver their work and begin to hang it. It was a quick turnaround and required cooperation to be successful. I don't know who came up with Exhibition Tips, but in an understated way they offered an empathetic and touching suggestion for all of us in the arts. One item sums up how I best remember the Prince Street Gallery and all the artists I met there: Please remember, the person whose show is coming down is usually rather sensitive, so please be diplomatic.

Bill Scott

I am grateful to Flavia Bacarella, Iona Fromboluti, Ken Kewley, Mary Salstrom, Stewart Siskind, Gina Werfel, and Douglas Wirls for sharing their memories of the gallery with me.

FEATURED ARTISTS

Flavia Bacarella*
Laura Barr*
Don Beal
Janice Becker
Patricia Bouley*
Katharine Butler*
Paul Carrellas
Rani Carson*
Kathy Coe*
Grant Drumheller*
Jennifer M. Dunn*
Arthur Elias
Robyn Fairclough*
Roslyn Fassett
Shelley Feinerman*
Barbara Feldberg*
Barbara Tipping Fitzpatrick
Sara Fletcher*
Mary Flinn
Diana Freedman-Shea*
Pearl Rosen Golden
Susan Gabel
Nancy Grilikhes*
Larry Groff*

Leslie Hertzog
Elizabeth Higgins*
Arthur Hughes*
Linda Ippolito
Sally Jacobs
Charles Kaiman
Lynn Katsafouros*
Renee Khatami*
Don Kimes
Arthur Kvarnstrom*
Cate M. Leach
Elena Lehman Hilfer
Ora Lerman
Ginger Levant
Arthur Levine*
Clayton Lewis
Gerald Marcus*
Maria Pia Marrella
Katharine L. McKenna
Julie Bowers Murphy*
Frederick Ortner
Ellen Piccolo*
Leah Raab

Stephanie Rauschenbusch
Robin Reynolds
Mary Salstrom*
Janet Schneider
Bill Scott
Chris Semergieff
Wendy Shalen*
Norma Shatan
Stewart Siskind*
Paula Stark
Susan Sussman*
Elaine Tannenbaum
Michel Tombelaine
Preston Trombly*
Margaret Tsirantonakis*
Nandu Vadakkath
Teresa Vadala
Alexander Luke Wallace
Paul Warren
Katie Weiss*
Gina Werfel*
Yookan Westfield*
Ellie Wyeth

* Current Prince Street Gallery Artist

FLAVIA BACARELLA

flviabacarella.net

The natural world – the landscape and the myriad creatures that inhabit it – offers me both inspiration and motif. Through the mediums of both painting and relief printing (woodcuts), I strive to reveal essential and sometimes intimate aspects of my subjects.

African Jacana, aka the Jesus Bird

Okavango Delta, Botswana

3- Color Woodcut, Ink on Japanese Mulberry Paper

13 x 14 inches

2018



LAURA BARR

laurabarrart.com

My work explores color, transparency and the material qualities of light. The pieces in my *Ocean Elegy* series are visual poems that speak to our declining marine environment. I aim to bring attention to climate change and its effect on the world's endangered waters through the beauty of the underwater world.

Ocean Elegy 18

Oil on canvas

38 x 48 inches

2019



DON BEAL

donaldbeal.com

As I've grown older, I increasingly depend on instinct and accident to guide my paintings toward what they eventually become. Most begin as nothing more than a fog from which images emerge. Landscapes can turn into figures, figures into flowers, flowers into landscapes, over and over again until the painting finds itself in its most meaningful and fullest form.

Great American Landscape

Oil paint on panel

48 x 58.5 inches

2019



JANICE BECKER

I have always believed that the human head holds the truth of who we are. Not by what is within – but what we perceive is reflected in our face. As I search the paintings and drawings of heads throughout history – it becomes clear that despite all the changes that humanity has experienced – we have not changed. It is the exact same head looking back at us when we look in the mirror as it was for Rembrandt, Velasquez, Van Gogh or Picasso. And with each new drawing, I feel one step closer to understanding who we are.

Head of Mathew # 24

Graphite on Strathmore 500 Bristol

14 x 20 inches

2019



PATRICIA BOULEY

patriciabouley.com

My paintings and drawings have evolved over time but what has been consistent is my exploration of human emotions and the relationships that bind us. I like to think of my work as more than a depiction of the moment; rather it is a filter – a universal lens – through which I absorb impressions to create an expression. What I seek is a confrontation with the things that stir me – feelings, connections, and unresolved conflict. I am a visual storyteller.

Tell Them About Her

Acrylic and lace on canvas

20 x 20 inches

2019



KATHARINE BUTLER

katharinebutler.com

The environment – land, sea, and air has been my inspiration for all of my artistic life. It is our greatest gift and what sustains us. My concern for the peril it is now facing has made me turn to the basic practices of regenerative farming as a solution to cleaning up the mess created by corporate agriculture. I celebrate the innocent, the farm animals, who cannot speak for themselves, but who in their muteness call out to us to come to our senses.

Red Rooster

Etching, watercolor, collage

30 x 24 inches

2018



PAUL CARRELLAS

Paul Carrellas received his BFA from the Swain School of Design in New Bedford, MA. In 1981, he moved to New York City, where he attended Queens College and earned his MFA. In 1990 he joined Prince Street Gallery and over the next ten years had four one-person shows. In addition, he has exhibited at galleries in New Jersey, Massachusetts, Pennsylvania and Rhode Island. His work has been widely exhibited in group shows including several exhibitions at the National Academy of Design. He is currently a lecturer of painting and drawing at Lehman College of the City University of New York.

Natural Selection

Oil on canvas panel

24 x 18 inches

2019



RANI CARSON

rastafari-inspiration.com

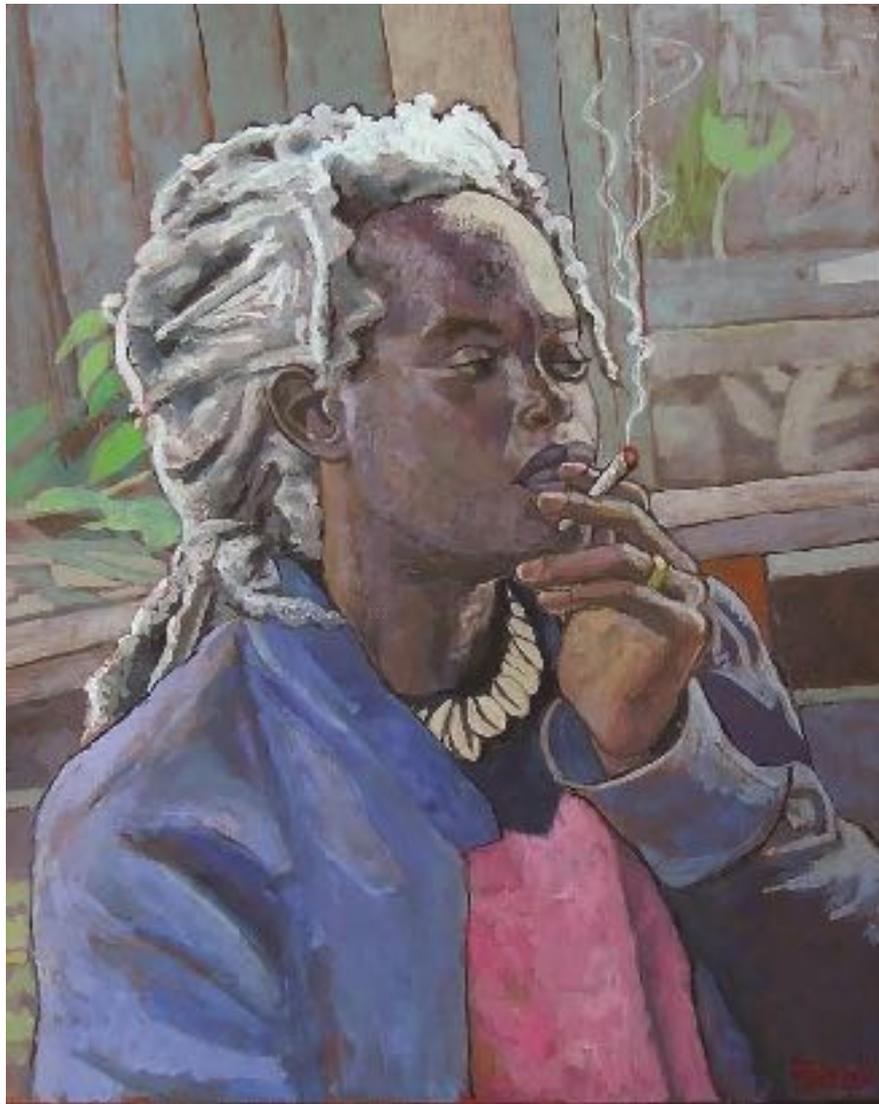
Since her involvement with the Jamaican Rastafari community, Rani Carson has been painting portraits of people who take a stand for peace and love, truth and justice. “What I have always felt in Jamaica, and particularly with Rasta, is closeness to spirit, respect and love for nature, and for a natural way of life.” Her most recent series dealing with war and peace, matter and spirit, was recently shown at the Summer Exhibition at the National Gallery of Jamaica in Kingston.

Hera with Cowrie Shells

Casein on board

14 x 11 inches

2018



KATHY COE

kathycoe.com

Just as people hold their own unique past, purpose, emotion, and expression, so do objects. In this series, I aim to capture that essence. It's my hope that when a viewer looks at a familiar everyday object, whether it's a bowl or a sugar shaker or a cookie tin, they will connect with it. I'm not trying to tell anyone a specific story, but rather to spark or evoke a memory.

Cookie Tin

Oil on Panel

16 x 20 inches

2014



GRANT DRUMHELLER

grantdrumheller.com

Grant Drumheller is a figurative painter. He has been the recipient of many awards and prizes including a Fulbright, a Pollock-Krasner, and Visiting Artist at the American Academy in Rome. He is currently represented by Greenhut Galleries, Portland, Maine, Elder Gallery of Contemporary Art, North Carolina and George Marshall Gallery Store in York Harbor, Maine.

Beach and Town

Acrylic on Linen

40 x 40 inches

2019



JENNIFER DUNN

princestreetgallery.com

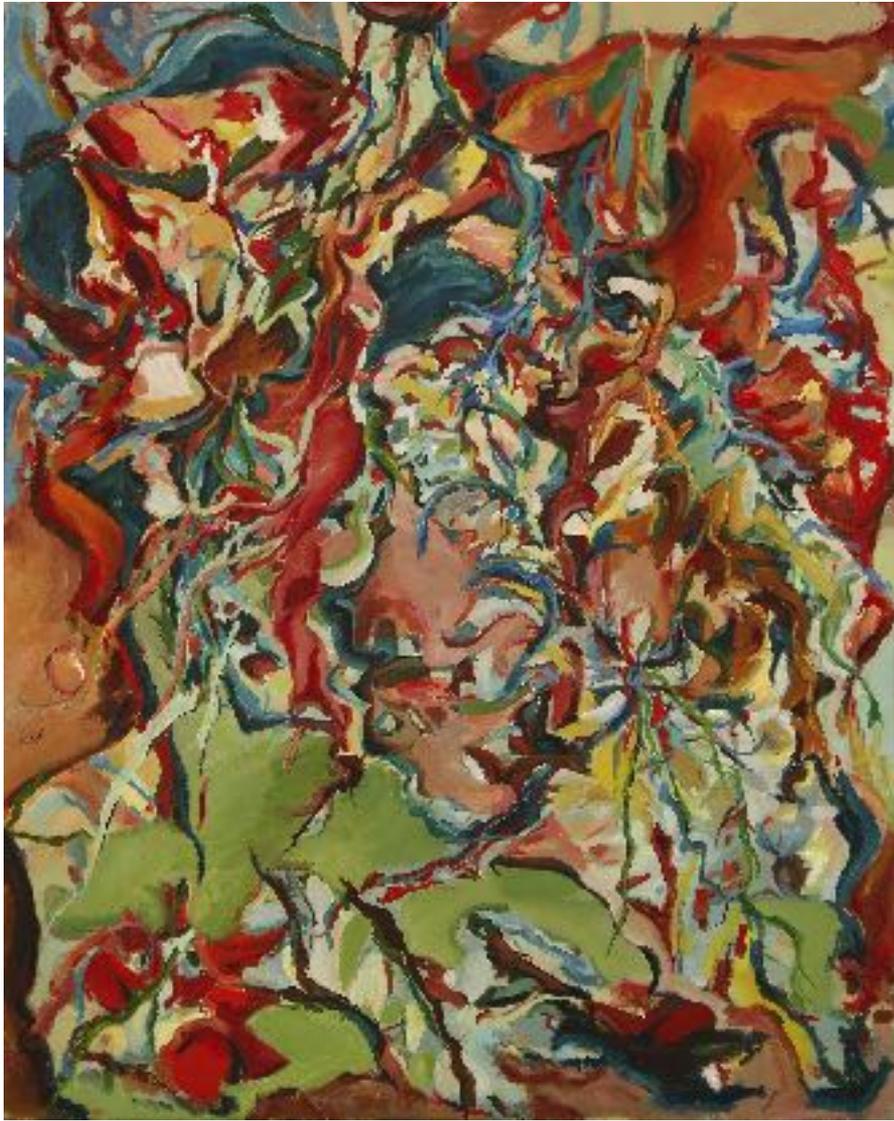
When I look at my work I remember making it. The creation allows for the meditation and dictation of feelings, stories, and ideas. Words require a beginning and end – a structure and logic. Art remains open to mystery and contradiction. The body provides inspiration for most of my work. It is beautiful. We also find it grotesque – blood, guts, fluids. Its inner-workings – giving us nothing less than life – are extraordinary, but its failure creates great pain and fear. Our bodies also hold a physical history as individuals – with scars, aches, appearances, movement. A vessel for our self.

Deep Layers I (layers of chest cavity and thoracic outlet)

Oil on canvas

30 x 24 inches

2017



ARTHUR ELIAS 1925-2018

arthureliaspaintings.com

My preoccupation in painting is still life. The props used are puppets, bottles, children's toys, objects from my life or passing whim. The items are recycled from painting to painting as actions in changing roles. The play is silent, still, metaphorical.

–Arthur Elias

Elias' work has been shown in many venues including Galerie Craven's American Artists in Paris, the Forum Gallery and Peridot Gallery in addition to Prince Street Gallery. Three of his paintings were included in *22 Realists* at the Whitney Museum.

Still Life with Shell and Bottles

Oil on canvas

18 x 14 inches

2010



ROBYN FAIRCLOUGH

robynwfairclough.com

My work is as much about painting as it is the subjects I paint. It is the process of painting that brings the final resolution; it is the process and journey that allows me to explore not just the figure but what is happening outside the figure as well.

Gazing With You

Oil on canvas

52 x 56 inches

2005 - 2015



ROSLYN FASSETT

roslynfassetartist.com

Women and nature are interwoven in my work. They are discovered together in gardens, woods, sea, and sky. Their images move and flow and settle or are captured in collages and paintings.

Nude in Garden

Watercolor & collage on paper

20.5 x 30 inches

2019



SHELLEY FEINERMAN

princestreetgallery.com

My paintings are characterized by bold colors, simplified shapes, and a shallow depth of field. I paint in acrylic on linen and paper and sometimes incorporate spray paint, fabric, pastel, and stenciling. The essence of the work is gleaned from years of keen observation and the imagination and the mystery of creating light and dimensionality on canvas. My hope is that those viewing these paintings will embrace my fantasy and be moved, observing work that is true and believable – not only beautiful, but also intelligent. I have painted for many years and my paintings are the sum of all that I am.

One of Many Songs

Acrylic and paper on linen

30 x 40 inches

2019



BARBARA FELDBERG

barbarafeldberg.com

Ah, the delights and pleasures of the pool. Memories of the old-fashioned pools of my English childhood. Glittering tiles, moist chlorine-scented air, the hermetically sealed pleasure dome. Small children, a braggadocio diver tumble in the shimmering water.

Blue Pool

Oil on canvas

40 x 48 inches

2005



BARBARA TIPPING FITZPATRICK

barbarafitzpatrick.com

Whether painting a person or a drill rig or Chicago's Museum of Science and Industry, I am motivated by the motion – or energy – of color, light and form. In *Zhong Kui*, I was attracted to something new: a kind of psychological energy passing between the Chinese mythological ghost catcher and the contemporary man in mid-text.

Zhong Kui

Oil on canvas

28 x 35 inches

2013



SARA FLETCHER

sarafletcherpaintings.com

My recent works depict people helping to prepare one another for life changes. I connect moments in time with different kinds of light weaving together memories and observed surroundings.

My paintings embrace mystery. I aim to create a naturalistic appearance of space and light while at the same time I hope to touch on the heart and mind, and explore how imagination colors the way the world looks.

Dress

Oil on linen

28 x 30 inches

2019



MARY FLINN

maryflinn.com

My early education as a landscape painter has informed my more recent work. I often include animals in an invented landscape space to bring a mystical quality to the world which I create. I use oil paint to make an atmospheric dreamy space and try to incorporate a creative use of touch, texture, and marks.

Eagles

Oil on canvas

30 x 32 inches

2019



DIANA FREEDMAN-SHEA

dianafreedmanshea.com

This painting was begun from my studio on the 84th floor of the World Trade Center, and was completed off-site in 2002. Like many of my current cityscapes and landscapes, it reflects a bird's-eye view of an environment, a painterly approach and a concern with the changing effects of weather and light.

Going Places

Mixed media on canvas

36 x 36 inches

2002



PEARL ROSEN GOLDEN

pearlrosengolden.com

View with Tree is a small painting of a favorite spot in Seattle. This landscape is the first of a new series of work combining watercolor and acrylic. The two different mediums were tried together in an attempt to push the tonal limit of the work. In *View with Tree*, watercolor was used in the first layer then acrylic was applied preserving the lightest colors. This painting process created an airy spacious feeling and a sense of sunlight in the space. Paintings like this can give the feeling that all is right with the world. At a time filled with problems, *View with Tree* provides a moment of calm.

View with Tree

Watercolor and acrylic on Stonehenge paper mounted on birchwood cradle

6 x 6 inches

2017



SUSAN GRABEL

susangrabel.com

This work, *Confluence*, expresses my vision that the only way for civilization to survive is for people to embrace their shared humanity and move forward together. I have been working with new technology at the Staten Island Makerspace for the last few years which has enabled me to transform my cast paper sculptures and collagraph prints into large-scale pieces in wood and steel, increasing the power of the work and amplifying the message. *Confluence: A Path to a better World.*

Confluence

Wood

87 x 67 x 12 inches

2017



NANCY GRILIKHES

nancygrilikhes.com

I have always been intrigued with the realities and illusions between space and geometry. The solidity of forms and their atmospheric enclosure unite my love of the ancient classical world with my somewhat romantic sense of mystery.

Egyptian Vase with Pear

Oil on canvas

15 x 15 inches

2015



LARRY GROFF

larrygroff.com

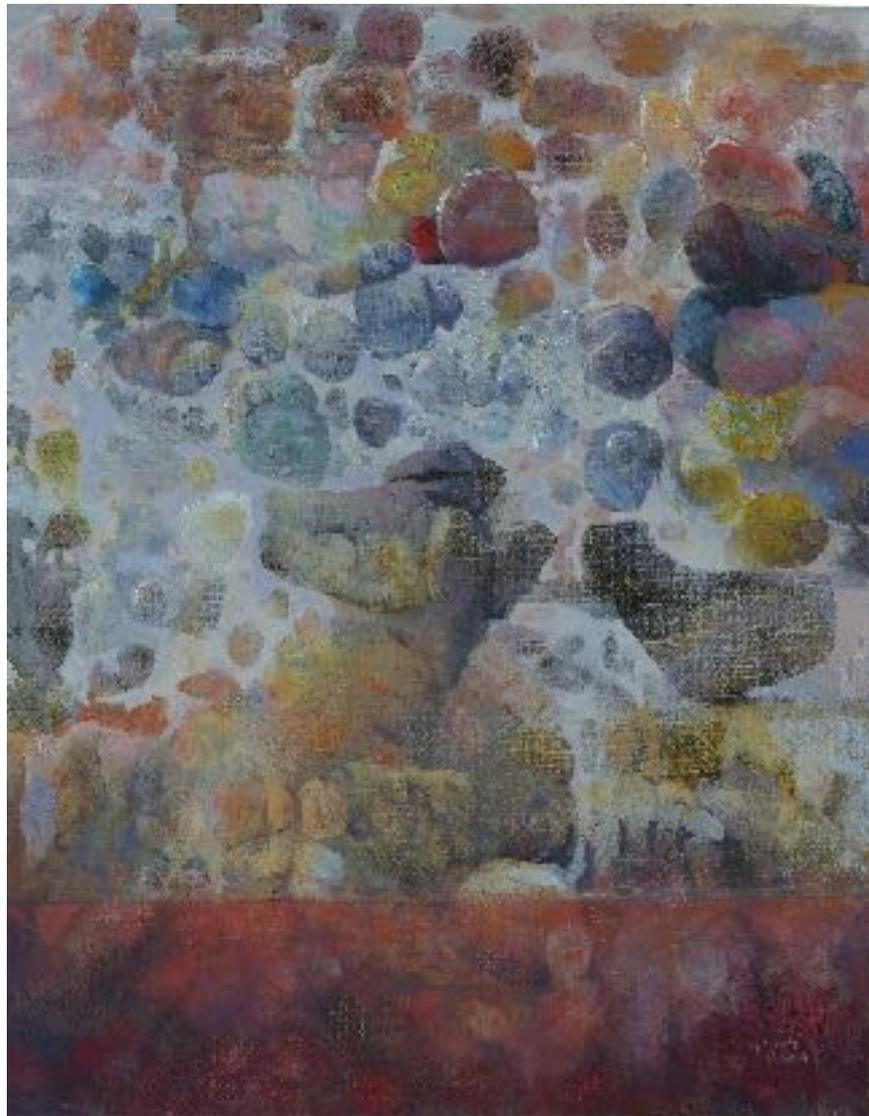
Groff's recent paintings depict invented views of grains of sand, inspired from the line in the William Blake poem, *Auguries of Innocence*: "looking at the world through a grain of sand." Groff celebrates the dialectical forces in our lives such as abstraction with realism, poetry with science, the mundane with the magical and the visible with the invisible. His years of observation-based painting lends authenticity to these imagination-based works.

Holding for a Moment

Oil on linen

20 x 16 inches

2019



LESLIE HERTZOG

Landscape and architecture in rural and urban settings are the subject matter of my paintings. I am interested in the intersection of man-made forms with the wild terrain of nature. I start by painting plein air and complete the work in the studio. Memory and imagination heighten my original observations and influence my choice of color and scale. Light defines territories of color and reveals my experience of time, place and mood.

Construction and Bridge

Oil on linen

16 x 21 inches

2018



ELIZABETH HIGGINS

elizabethhigginsartist.com

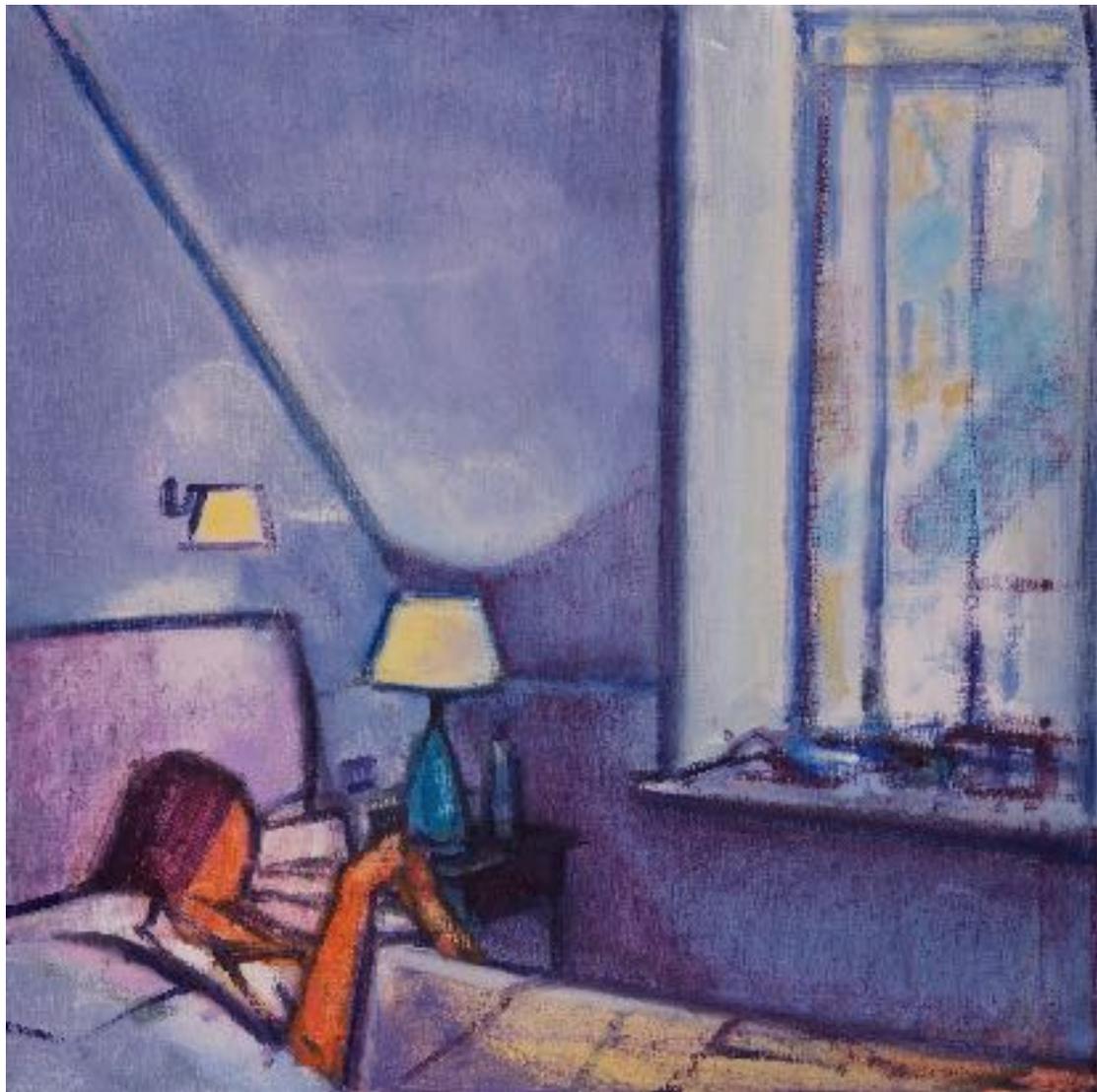
I would describe myself as an abstract figurative and landscape painter. Everything around me serves as a potential subject, an inspiration for me to begin a painting. Fidelity to the landscape, the figure or the still life is relative to me. It is the “in-between,” the hovering between representation and abstraction that interests me.

Girl Reading

Oil on canvas

24 x 24 inches

2018



ARTHUR HUGHES

arthurhughes.net

Born in Vancouver in 1943, Arthur grew up in the Ojai Valley of California, where he was influenced by its landscape, enjoying classes in plein air painting. He attended high school in the Rocky Mountains studying art, geology, and photography. At Bard College he received a BA in art, followed by a master's degree in art and art history at the City University of New York, in 1970. In this period he was active in the Art Workers Coalition and MUSEUM: A Project of Living Artists. In 2007 he joined Prince Street Gallery and has had three solo shows.

Nonamesset B-2

Pen, ink, and pigment on paper

22 x 32 inches

2004



LINDA IPPOLITO

lindaippolito.com

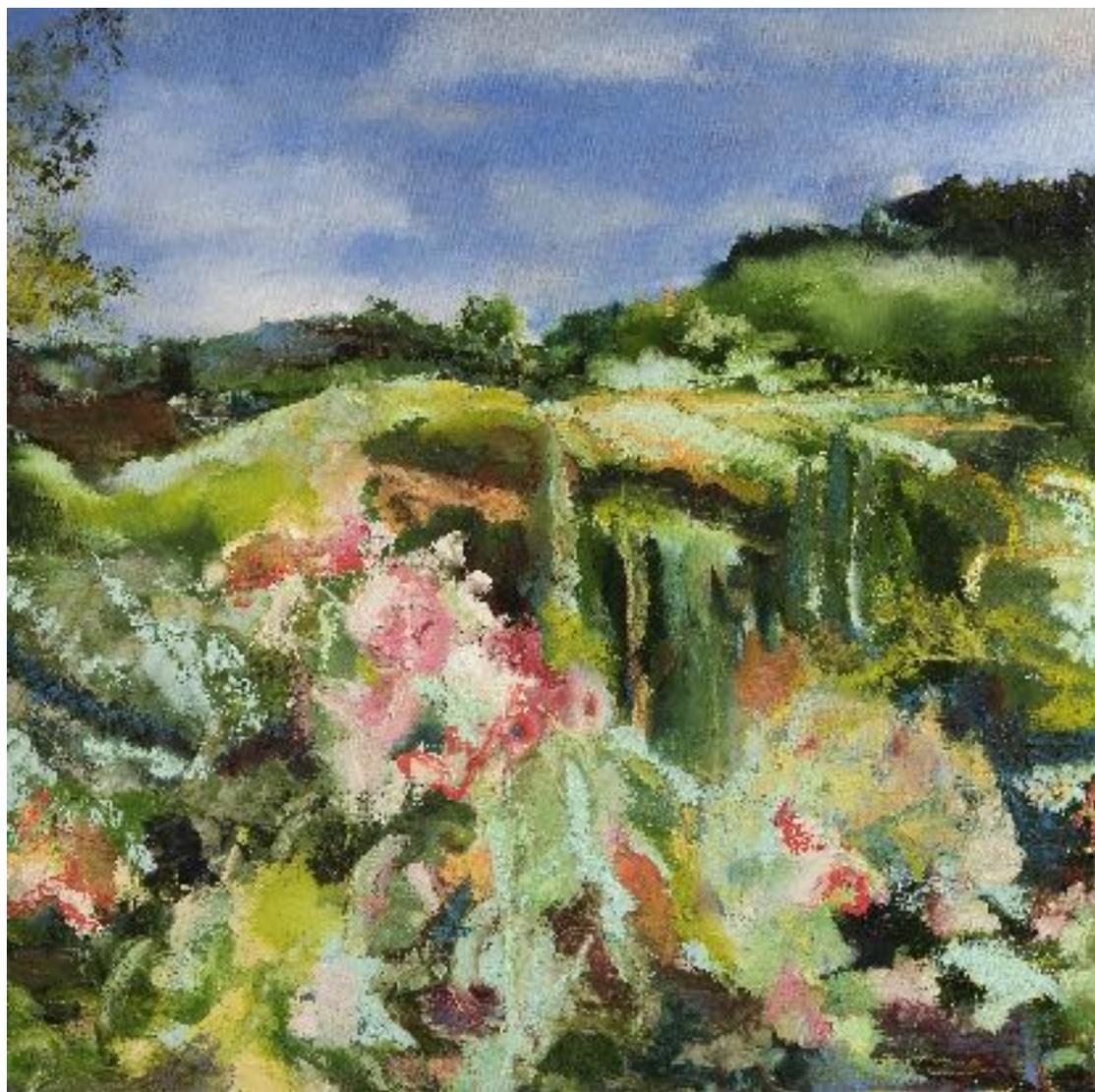
Reverence for nature is a central theme of my art. My work in oil, pastel, collage and fiber art investigate the interplay of light, color, form, and texture in the landscape.

Work from the Fields

Oil & collage on canvas

30 x 30

2019



SALLY JACOBS

sallyjacobs.net

My paintings explore fundamental questions surrounding the role of motherhood. My son is often my muse. Boisterous and quiet colors reflect the emotional push and pull between chaos and order. The figures are in constant movement yet simultaneously frozen within the painting: a fleeting existence in paint. The paint for me becomes a record of time, secrets of past and present moments.

Boy with the Blue Hat

Oil on panel

14 x 11 inches

2011



CHARLES KAIMAN

charleskaimanpainter.com

Charles Kaiman was born in New York in 1947, and studied at the Art Students League between 1960-66 with Jean Liberte and Edwin Dickinson. He uses modulation of color-value, eschewing visual preconceptions, and has lately focused on still life. Charles joined Prince Street in the early 80's, and is now a member of Blue Mountain Gallery. He has a one-person show about every 3 years. He has lived in New Mexico since 2003.

Horse and Mug

Oil on wood

12 x 12 inches

2018



LYNN KATSAFOUROS

princestreetgallery.com

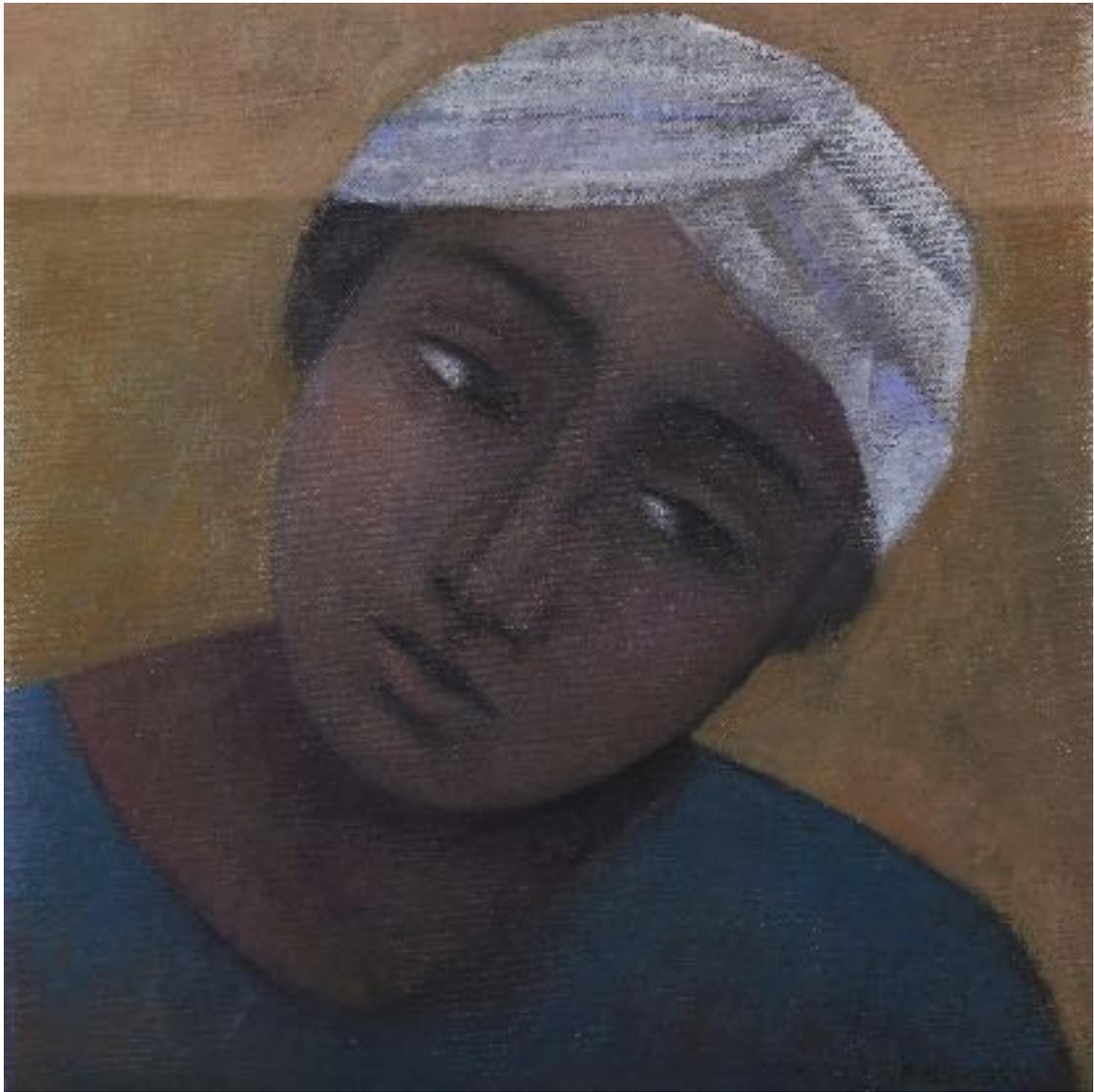
I believe that the female figure is most alluring when presented through an unconventional, almost surreal perspective. Whether in expansive landscapes or intimate interiors, the figures display a provocative stillness that seduces the viewer to voyeuristically peer into the beauty of the commonplace. The subdued sense of balance with a palette of muted earth tones interwoven with refined gilded hues, gives the otherwise quiet paintings a remarkable strength.

Woman with Scarf

Oil on linen

12 x 12 inches

2016



RENÉE KHATAMI

reneekhatami.com

Using defined shapes, transparent color, texture, line, and juxtaposition—materials matter, and awareness of their relation to each other is essential to the work. Decisions are made, but the result is always unexpected. However, the art is a progression that is unique and strong in its subtlety.

Almost There (detail)

Combined media on wood

16 x 30 inches

2019



DON KIMES

donkimes.com

Represented by Denise Bibro Gallery in Chelsea (NYC) Don Kimes' work has been included in more than 150 exhibitions in galleries and museums internationally since his first solo exhibition at Prince Street in 1979.

Critic/Art Historian Barbara Rose writes of his work: "Through a long process of working through and living through images lost and regained, he has arrived at a personal style retrieving the fundamental elements of painting, light and color, in a new convincingly contemporary form.

Kimes has found a new way to express the qualities that have been intrinsic to painting throughout history."

Down to the Water

Mixed media on canvas

60 x 48 inches

2018



ARTHUR KVARNSTROM

arthurkvarnstrom.com

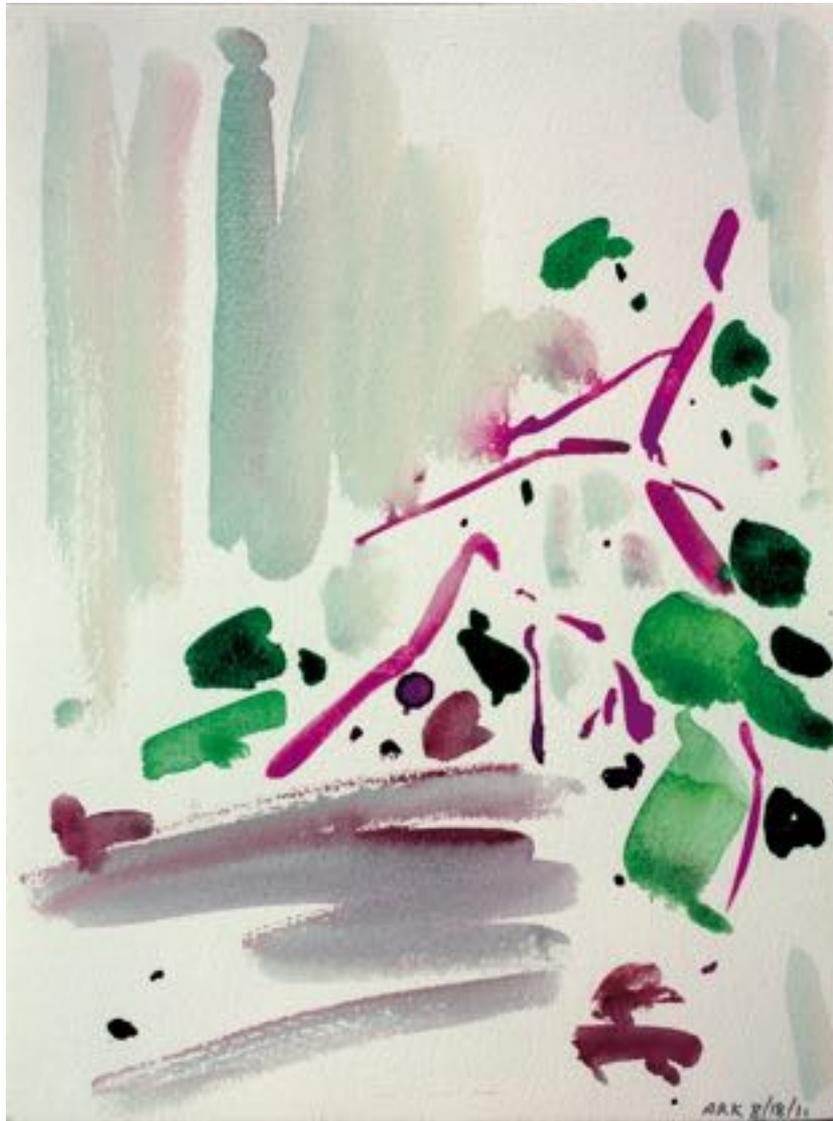
My watercolor paintings rely on relationships of simplified form and space, employing color as a means of expression and communication. *The Dunnfield Creek Series*, painted over a period of several years, represents my abstract reinterpretation of the shapes and forms in this particular landscape.

Dunnfield Creek

Watercolor on paper

12 x 9 inches

2015



CATE M. LEACH

cateleach.com

When making art, I continue to find inspiration from my years dancing with The New York City Ballet under the direction of Balanchine. Whether creating a painting, printing a monotype, or constructing an assemblage, the visual excitement and energy of the dance comes through my work. In this series of prints I express my concern and love for the environment. The circle represents the world. It also suggests enclosure and protection. The circle is powerful and feminine. With the circle I embrace the earth and at the same time echo its form.

World View #1

Archival inkjet print

12 x 12 inches

2019



ELENA LEHMAN HILFER

elenahilfer.com

Elena Lehman Hilfer is a Venezuelan-born artist. Her subject matter ranges from everyday objects in her still lifes to the vistas of rural landscapes in upstate New York and Pennsylvania. Her work has its roots in Realism and Impressionism. She observes and paints the quality of light on the countryside transforming familiar settings through color, form, line and light into a heightened reality of visual excitement. Ms. Lehman Hilfer studied painting with Pilar Aranda and Francisco San Jose in Caracas, Venezuela and Madrid, Spain. She received a BFA from Pratt Institute.

Water Tower

Oil on canvas

16 x 20 inches

2011



ORA LERMAN 1938-1998

lermantrust.org

To develop a repertory of images, I have needed to visit, work, and explore symbols in key places on the globe. I have both borrowed and invented in order to create an iconography. My method is to paint from figures that I collect. In the process, I invent architectural structures in Fome-Cor to create a context. The chosen and constructed objects often look fantastic. By building them, their illogic takes on a tangibility. Afterwards, I render them realistically so as to substantiate their existence.

—Ora Lerman, 1990

The Tree Goddess Returns to New York

Hand-ground oil on canvas

48 x 64 inches

1990-1994



GINGER LEVANT

gingerlevant.com

I paint vivid and arresting images of flowers. Rich reds, yellows, greens and oranges explore the formation of flowers adjusted in saturations, creating luminosity. The work is thickly painted and embodies a sense of touch, as each stroke is defined. The power and emotion of each work is embodied by color, paint and the experience of seeing.

Last Bouquet

Oil on canvas

12 x 12 inches

2019



ARTHUR LEVINE

princestreetgallery.com

As a painter of the natural world my subjects are structures animated by inherent and potential movement. I paint with acrylics, wet into wet. All of the many colors on my palette are meant to drive the swirl of space and light.

French Trawler

Acrylic on birch panel

28 x 14 inches

2019



CLAYTON A. LEWIS

lewisgallery.com

What I am trying to achieve is a sense of time and place expressed with the timeless elements of visual art – color, form, pattern, and pictorial space.

The joy comes from the process as much as the result.

Prince Street remains important to me as I have always identified with the various New York schools of American painting, from the Ashcans to the perceptual painters of the current scene.

Highline View (detail)

Oil on canvas

30.5 x 40.5 inches

2019



GERALD MARCUS

princestreetgallery.com

I am interested in capturing the moods and mystery of nature. I believe this is achieved through the abstraction and simplification of natural forms and the use of subtle modulations of color. I try to suggest, rather than instantly reveal, the images that I see.

Cliffs at Ein Gedi

Oil on canvas

10 x 12 inches

2015



MARIA PIA MARRELLA

mariapiamarrella.com

I discovered that my old glass and plexiglass palettes provide an interesting base to create new oil paint compositions. Reacting to the existing thick paint, random marks and textured surfaces, I am able to integrate color from both sides of the transparent ground, layering color planes to build spatial forms.

Jupiter, Antiope and Putti

Oil on glass

22 x 18 inches

2019



KATHARINE L. MCKENNA

klmckenna.com

My landscapes reveal a profound attachment to the natural geology and essence of place in my paintings of the West. My goal is to create indelible images that are uniquely individual, each with their own identity, personality and purpose while at the same time exhibiting a recognizable voice.

Dancing Grasses, WY

Oil on linen

36 x 40 inches

2017



JULIE BOWERS MURPHY

juliebowersmurphy.com

I have always had a connection to the sea. The smell of it, the feel of it, the calm and the fury. My recent work has explored man's connection to the sea driven by the palette of old Autochrome Lumiere photos and the tensions that arise from such palettes.

The Lonely Sailor

Acrylic on canvas

24 x 24 inches

2018



FREDERICK ORTNER

frederickortner.com

My paintings are made directly from nature. I study the visual experience to discover forms, tones, and colors that will set up equivalencies in paint to the perceived world.

The purpose of the pictures is not to record an impressionist's moment, but rather, the sum of the artist's experiences before nature. The goal of this method is the discovery of an underlying structure of nature, an order of balanced stresses, no matter how tenuous, that will yield an understandable whole, a whole that can be lived in and traveled through.

Valmiletta

Oil on canvas

30 x 36 inches

2009



ELLEN PICCOLO

ellenpiccolo.com

The waterfront has always been an integral part of my life. It represents a calmness and serenity that seems timeless. The lines and rigging of a ship or boat add an abstract quality to representational work. The rough water or the wake of a moving boat adds turbulence and movement.

As a painter, I find it very rewarding being part of an Artist-Run-Gallery. I am free to choose subjects that are meaningful to me rather than those with mere commercial value.

*Preparing for the Race, Kinsale,
Co. Cork, Ireland*

Oil on wood
36 x 36 inches
2019



LEAH RAAB

leahraab.com

My work explores themes of immigration, displacement, resettlement and belonging. I depict scenes and moments that hold deep significance to me.

Displaced

Acrylic on canvas

24 x 18 inches

2018



STEPHANIE RAUSCHENBUSCH

stephanierauschenbusch.com

I have always been interested in Dutch little breakfast paintings. My own series of little breakfasts included such objects as plates of fruit, a pewter coffee pot, some pastries, all on a table with a batik blue and white tablecloth and a catalogue of a still life painter such as Juan Gris, Georges Braque, and Marsden Hartley.

Breakfast with Villegle

Oil on linen

36 x 48 inches

2012



ROBIN REYNOLDS

robinlreynolds.com

Beauty, the waning environment and its cyclical nature are all at the forefront of my untraditional landscape paintings. I paint outside using my garden to focus on my sense of place and allow the viewer to stop and contemplate their sense of place within today's world.

Jill's Garden - Orange Interlude

Oil on panel

30 x 30 inches

2015



MARY SALSTROM

marysalstrom.com

Sea waves and flowery earth are the compelling, mystical subjects of recent landscapes of the northern Illinois prairie and the land and seascapes of southern Sweden. I observe with delight, hues and textures, clusters of prairie flowers and grasses. Compositions juxtapose natural elements of water, trees and flowers with buildings and other man-made structures. Contrasting colors of light and shadow reveal space; with the use of both brushes and knives, painterly forms find shapes and edges of colors that sing.

*Catalina's and Prairie with Bergamot and
Daisies, Grand Detour, Illinois*

Oil on canvas

12 x 16 inches

2017



JANET SCHNEIDER

janetschneider.art

Painting is like a hunt – a struggle to merge with the muse.
An attempt to draw closer to the form, light and mood,
To try to hold a thing so fleeting,
And at least to say: I was there!

Coming Around

Oil on canvas

24 x 24 inches

2018



BILL SCOTT

hollistaggart.com

Painting is a very slow process for me. I always have several paintings in progress at any one time. Sometimes it takes months or more than a year to complete a canvas, yet I like when they look as if they were made quickly. I enjoy when other people's paintings allow me to vicariously see the decisions and process by which they were made. I hope mine offer to other artists the same experience.

Stillness

Oil on canvas

48 x 45 inches

2017



CHRIS SEMERGIEFF

semergieff.com

The compositions of neighborhoods and skylines have comprised Chris Semergieff's main interests since the late '70s. To him, the urban site offers the viewer the opportunity to examine and consider the relationship between personal experiences and the larger formats created by our accumulated development. The exchange of the specific foreground, the neighborhood, with the general background, the urban skyline, generate a narrative which has stimulated this artist over the decades.

Blue Surround

Oil on canvas

14.5 x 21 inches

2018



WENDY SHALEN

wendyshalen.com

When I am working spontaneously with handmade paper pulp, drawing or painting from the landscape, a model or still life, I react intuitively, with care and sensitivity. I am seeking the air, light and vibrant color in a landscape, the living spirit of the model, the delicate textures and atmosphere in a still life. I look for magic and humor in my work, and I cherish the unexpected and accidental.

Seasons on the Lake

Handmade pigmented cotton paper pulp

35 x 44 inches

2010



NORMA SHATAN 1932-2005

princestreetgallery.com

Watching our mom build the Prince Street Gallery from scratch was a powerful example of the change a small group of people can make in the world. Finding that there wasn't a space for figurative painters in the NY scene, our mom could have cursed her fate and continued feeling like an outsider.

Instead she found a group of like minds who created that space for themselves. Were she here today she would certainly count the continuing success of the Prince Street Gallery as one of her proudest accomplishments. Congratulations on fifty years and on the decades to come!
-Jeremy Shatan

Still Life with Ceramic Tile and Bowl

Oil on canvas

12 x 14 inches

1986



STEWART SISKIND

stewartsiskind.com

I have been intrigued by printed matter since I worked as an art director. My love of the medium has inspired me to breathe new life and meaning into discarded material by creating collages that resonate with bold graphic structures and subtle psychological undercurrents. Inspired by design, fashion and architecture, each collage is hand-crafted with rich color and infinite precision. The materials are recycled into compositions, creating a lively exchange with new dimensions. Shapes and patterns that emerge are like puzzle pieces arranged to create encounters between figure and ground.

Blue / Red System

Paper on board

8.25 x 8.25 inches

2016



PAULA STARK

paulastark.com

My inspiration is the American landscape. I work both from direct observation and memory. In each painting, I try to capture a sense of place, a certain light or a particular time of day that has made an impression on me.

Rocky Shore

Oil stick on panel

8 x 10 inches

2018



SUSAN SUSSMAN

susansussmanart.com

Susan Sussman's western paintings reflect her experience on a working cattle ranch in Wyoming. In this setting, land and sky loom over livestock. Cattle and horses outsize people. Animals move in groups and hide in pairs.

Colors are intense, the space is vast, and the abstract shapes of sky and land and figures have mystery. She shares her feeling of awe – of reverence, even fear. Surely beauty.

Ditch Reflection

Oil on linen

36 x 24 inches

2019



ELAINE TANNENBAUM

Water as a reflector of sky, clouds and sun informs this composition.
Simplified planes and line unify all elements.
The soft, but bright palette creates a shimmering effect in the work.

Hudson River Crossing

Acrylic on cotton canvas

18 x 24 inches

2016



MICHEL TOMBELAINE 1924-2017

michelombelaine.com

In landscapes and still life I focus on planes and rhythm. In portraits I try to express in few lines the inner life of the bearer. Through my art, I am able to communicate my innermost thoughts and feelings. This conversation between the work and viewer, this discourse, is what is most important to me.

–Michel Tombelaine

Family Connection

Oil on canvas

60 x 50 inches

2015



PRESTON TROMBLY

prestontrombly.com

My recent works express power and action by combining bold rhythmic marks and textures. The physicality of each piece is intensified by pulsating brush strokes, drips, rubs, calligraphic elements and strong color washes. Dark tonal effects often contrast with brighter more saturated areas.

All of these elements work together to transform the fleeting temporal moments of the art-making experience and the energy of life itself into solid, concrete and comprehensible works of art.

In (and Across) The Pink

Acrylic on stretched canvas

64 x 46 inches

2018



MARGARET TSIRANTONAKIS

mtsiran-art.com

When I paint I'm interested in color relationships; the gesture/mark of the brushstroke on the canvas; the interaction of the layers of paint; negative space; the feeling of a place; light; movement; rhythm. I'm inspired by nature around me: flowers, plants, leaves. I'm inspired as well by my travels to Crete.

Flow

Oil on canvas
20 x 20 inches
2019



NANDU VADAKKATH

princestreetgallery.com

Through figurative painting, I communicate my vision, my feelings and my emotions with the outside world. I create in the moment but the process is a gradual development. I call this process “Crystallization.” I start with a small fragment of the vision for a painting, maybe even a still life. The blank canvas is the space where I very slowly draw and develop this fragile vision. Then gradually exploring the space on the canvas, the denouement of the “big composition” quietly begins.

Bathers Study

Oil on canvas

8 x 10 inches

2018



TERESA VADALA

My aim and struggle in painting is to convey the beauty that I initially observe in my subjects. I ask three questions before settling on a subject. First, is it beautiful? Does it want to be painted? And finally, does it break my heart a little? The paintings are a response to these three questions.

Under Water

Oil on canvas

18 x 14 inches

2009



ALEXANDER LUKE WALLACE

A glade with figures... Last year, painting from life, in the park, there appeared 18 figures and many dogs; most were painted out. They are starting to come back in other works.

Jumping Dog

Acrylic on paper

12 x 16 inches

2019



PAUL WARREN

princestreetgallery.com

I draw and paint from observation. My work is stimulated by love of color and light – the way in which illumination fills spaces and interacts with objects and atmosphere, evoking time of day, place and season.

November Afternoon Light, Astoria Park

Oil on canvas

11 x 14 inches

2012



KATIE WEISS

katieweissart.com

My paintings are based on something seen in the real world. Often that something is a particular place. The motif is a starting point from which I work with paint to develop an arrangement of color and form that is balanced, coherent, and reflects a particular point of view about the motif and about art.

Pulaski Skyway III

Oil on board

11 x 14 inches

2018



GINA WERFEL

ginawerfel.com

Werfel's abstract paintings are based on images – a childhood drawing by her son, something in the studio or a view outdoors – but they incorporate textures of multiple voices. Defined graphic lines and stencils float in a shallow space, in tension with an ambiguous environment of naturalistic gestures that fade in and out of focus like distant memories, obscured by paint like de Kooning's "slipping glimpse."

Werfel's work has been featured in numerous exhibitions in the U.S. and abroad. She recently completed a multi-panel public art commission for Burnett Miller Park in Sacramento CA.

Stencil

Acrylic and mixed media on canvas

36 x 36 inches

2019



YOOKAN WESTFIELD

yookanwestfieldartstudio.com

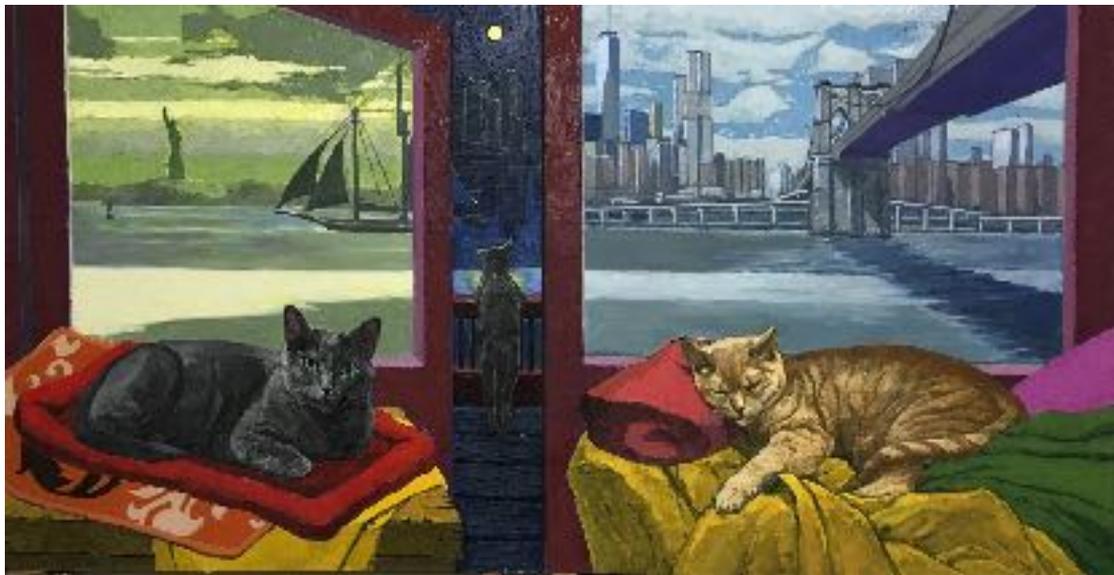
I love cats. I have two: Orange, a big tomcat, and Grey, a beautiful female, and both are six years of age. In my window paintings, the grey-toned landscapes outside give rise to stationary, unchanging images. Inside, warm colors create a peaceful feeling. In *Grey and Orange in Brooklyn*, I have painted Orange and Grey close to windows. They are indoor cats, living comfortably. As the sun rotates changing earth's colors with the time of day, I try to show the peaceful daily story of Grey and Orange, as they reflect the changing light.

Grey and Orange in Brooklyn

Oil on linen

50 x 96 inches

2018



ELLIE WYETH

elliewyeth.com

My inspiration for painting comes from my love of vibrant color, texture, and the whimsical and comforting presence of animals and birds in the everyday scenarios of life, wherever they may accompany us.

Dog Days of Summer

Acrylic on board

15 x 20 inches

2019



PRINCE STREET GALLERY ARTISTS

1970-2020

Abrams, Daniel
Acker, David
Alessi, Claudia
Amster, Sally
Anderson, Greta
Asher, Rikki
Bacarella, Flavia
Bailey, Patricia
Barr, Laura
Beal, Donald
Becker, Janice
Bernier, Monica
Biggins, Suzanne
Bouley, Patricia
Braczyk, ,Bob
Brown, Marie-Annick
Buszko, Irene
Butler, Katharine
Carrellas, Paul
Carson, Rani
Casey, Robert
Cato, Nicholas Evans
Chambers, John
Christine, William
Coe, Kathy

Coleman, Winston
Costello, Cynthia
Diamond, Carol
Dickison, Peter
Di Lascia, Marjorie
Drumheller, Grant
Duncan, Tom
Dunn, Jennifer
Eisenman, Michael
Elias, Arthur
Emlen, Kate
Ervin, Pamela
Fairclough, Robyn
Fassett, Roslyn
Feinberg, Norman
Feinerman, Shelley
Feldberg, Barbara
Finkelstein, Henry
Finnegan, Sharyn
Fintz, Jeannette
Fisher, Anthony
Fitch, Karen Frances
Fitzpatrick, Barbara Tipping
Fletcher, Sara
Flinn, Mary

Freedman-Shea, Diana
Friedman, Lynn
Fromboluti, Iona
Gagnier, Marianne
Geenen, Bill
Gilliard, Susan
Gillson, George
Golden, Pearl Rosen
Gordon, David K.
Gabel, Susan
Grilikhes, Nancy
Grillo, Stephen
Groff, Larry
Grubb, David
Grubic, Elizabeth
Hamilton, Rosemary
Hershberg, Israel
Hertzog, Leslie
Higgins, Elizabeth
Hollister, Barbara
Hughes, Arthur
Iannucci, Don
Ippolito, Linda
Jacobs, Sally
Jessel, Rob

Joint, Don
Kaiman, Charles
Katinas, Charlie
Katsafouros, Lynn
Khatami, Renee
Kimes, Don
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Kolman, Carmela
Konstantinides, Despina
Kotula, Lynn
Kruger, Ahni
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Lambertson, Judith
Lazansky, Ed
Leach, Cate M.
Lehman Hilfer, Elena
Lerman, Ora
Lerner-Levine, Marion
Levant, Ginger
Levine, Arthur
Levine, Tomar
Lewis, Clayton
Lowe, David
Marcus, Andrew
Marcus, Gerald
Marrella, Maria Pia
Martinez, Peter
McCarthy, Fred

McKenna, K.L.
McNeely, Juanita
Moore, Ben
Murphy, Julie Bowers
Olsen, Tina
Ortner, Frederick
Parkman, Mary
Paulson, David
Pellecchia, Karen
Piccolo, Ellen
Plotnick, Susanna
Plum, Pallin
Prusinowski, Nancy
Raab, Leah
Rauschenbusch, Stephanie
Reynolds, Robin
Rosenblat, Marcy
Rosenfeld, Claire
Rosenthal, Barry
Salstrom, Mary
Sanders, Rhea
Sawyer, Janet
Schmidtberger, John
Schneider, Janet
Scott, Bill
Semergieff, Chris
Severson, Sue
Shalen, Wendy
Shatan, Norma
Sher, Alvin

Siegel, Frances
Siskind, Stewart
Stark, Paula
Steig, Susanna
Stewart, William
Sussman, Susan
Tannenbaum, Elaine
Tombelaine, Michel
Townsend, Dianne
Trieff, Selina
Trombly, Preston
Tsirantonakis, Margaret
Twitchell, Evy
Vadakkath, Nandu
Vadala, Teresa
Wallace, Alexander (Sandy)
Warren, Paul
Webber, Mark
Weisbord, Mimi
Weiss, Katie
Werfel, Gina
Westfield, Yookan
White, Willard
Wilbar, Meghan
Wilson, Jim
Wirls, Douglas
Wong-Camac, Siu
Wyeth, Ellie

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A thank you also to all of the Prince Street artists present and past who participated in the catalog and/or corresponding exhibit.

PRINCE STREET GALLERY

princestreetgallery.com

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Photo of gallery interior by Stewart Siskind.

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