

# Some Highlights of The ASCA's 96th Annual at High Line Loft

“Diverse Impressions,” The 96th Annual Exhibition of the American Society of Contemporary Artists, lives up to its name. Although the ASCA was originally called the Brooklyn Society of Artists and limited to artists from that borough when it was founded in 1917, in 1963 its members voted to change its name to the current one, extending its membership and, consequently, its stylistic variety. Now comprising close to a hundred members, its group exhibitions are huge affairs, next to impossible to do full justice in the space allotted her. Rather than turning this review into an exhaustive — as well as exhausting! — list of names, it is preferable to suggest the show’s quality and diversity by selecting a few works to describe and reproducing images of others, in the hope that the reader will be inspiring viewers to visit the exhibition and discover other worthy works and artists as well.

delicate, graceful female figure emerges from the center of a large flower with sinuous petals in nocturnal blues, greens and other hues that gleam like stained glass. With its central image surrounded by a lunar orb, lined by light, and set against a dark blue ground, this painting positions Millman as a latter-day Symbolist.

Georgiana Cray Bart is represented by a classical still-life composition in pastel, titled, “Arrangement with Napkins and Pears.” While Bart’s style is realistic, with surfaces modeled by light and shadow and the folds in classical draperies and shadows faithfully delineated, her heightened, near Fauvist, color sense, lends her pictures an almost metaphysical intensity. Here, the vibrant blue napkin and the red cloth that extends from the paler blue wall creates a perfect chromatic backdrop for the brown liquor bottle, the transparent wine glasses, and above all, the brilliant green and yellows of the pears.

All too often sculpture gets short shrift.



Previous exhibition, displayed brushwork akin to Mark Tobey’s “white writing,” has incorporated elements of Color Field painting into her work this time out. Telford’s imagistic sparseness evokes cosmic spaces in her composition of spattered ethereal forms set within a brilliant red expanse.

Then there is Carolyn Wayland, whose

palette apparently inspired by Impressionism. It makes for a happy marriage in this composition, where both the trunk of the tree and the leaves above writhe rhythmically, as the yellow grass below and the body of water glow like mirrors filled with sunlight.

Then there is Roberta Millman-Ide’s meticulous oil, “Ide Destiny,” in which a

the vibrant palette and flowing rhythms of Cubism’s more chromatically luminous distant cousin Orphism to a contemporary abstraction alluding to landscape, in a composition in color pencil and graphite called “Color Swells.”

Just as colorful in its own more figurative manner is Joseph Healy’s “Bird #1,” in