



**Emma Amos** (Atlanta, GA, 1938–2020 Bedford, NH)

***Giza and Faith*** 1991

Acrylic on kanga cloth and African fabric

NA diploma presentation, March 19, 2008

In the recent past, many artists have folded their diploma portrait requirement into their diploma work submission. This mixed-media painting, part of Amos's *Falling* series, portrays the artist in a blue-black expanse. A red-collared dog hovers on a white-and-black mosaic bearing the partial Latin inscription *CAVE CANEM*, or "beware of dog," which the artist appropriated from the foyer of the House of the Tragic Poet in Pompeii. A portrait of Amos's peer Faith Ringgold appears at the far right, and in the upper register, another tumbling body mirrors Amos's own. It is the artist Giza Daniels-Endesha, Amos's then recently departed former student and friend, whose life was cut short when he was just shy of thirty years old.



**Ann Gale** (Baltimore, MD, 1966)

***Babs with Ribbons*** 2007

Oil on canvas

NA diploma presentation, February 12, 2014



**Jaune Quick-To-See Smith** (Saint Ignatius, Flathead Reservation, MT, 1940)

***Snake Dance*** 2011

Oil, collage, and mixed media on canvas

NA diploma presentation, November 7, 2012

The artist's varied treatments of the individual parts of this image evoke bark or flesh, water or fire. I love deciphering the layers embedded in Smith's art. People expect the Native American symbolism, but do they also recognize her European references, I wonder? Who would have imagined [Albrecht] Dürer's rabbit in this context, peering out at us quizzically? Smith may have begun with the Hopi snake dance, but it led her to roam across time and space. This painting cannot be easily categorized. Neither abstract nor figurative, Eastern nor Western, ancient nor modern, it retains its mystery while incorporating the many languages of art making.

—Joyce Kozloff, NA



Albrecht Dürer, *Young Hare*, 1502. Watercolor and gouache, heightened with white gouache, on paper. Albertina, Vienna



**Albert Kresch** (Scranton, PA, 1922)

***North of Taos, N.M.*** 2005

Oil on canvas

NA diploma presentation, September 19, 2007



**James McGarrell** (Indianapolis, IN, 1930–2020 Woodsville, NH)

***Bison Self-Portrait*** 1987

Oil on canvas

ANA diploma presentation, September 22, 1993

In 1959 at the age of twenty-nine, McGarrell was the youngest artist included in Peter Selz's *New Images of Man*, an influential and controversial exhibition held at New York's Museum of Modern Art, alongside such famous artists as Francis Bacon, Alberto Giacometti, Willem de Kooning, and Jackson Pollock. In 1968, McGarrell's paintings were included in the American exhibition at the 34th Venice Biennale. Since his early career, the artist has consistently produced work that challenges the conventions of representational painting, ignoring any supposed one-to-one correlation between the world outside the canvas and the one pictured within its borders.



**Rosemarie Beck** (Westchester, NY, 1923–2003 New York City)

***Self-Portrait*** 1975

Oil on linen

ANA diploma presentation, January 12, 1981

“I always do self-portraits; it’s one of those punishing things you have to do, like looking in the mirror.” In nearly all her self-portraits—a genre the artist investigated consistently throughout her life—Beck gazes directly out from the canvas. Was it the viewer she was facing, or the self that gazed back at her from her studio mirror? Was she presenting herself as confrontational or deeply introspective? Brush in hand and surrounded by the trappings of biography and the weighty symbols of art history, the artist managed to find the means of creative freedom in the act of painting itself.



**W. Lee Savage** (Charleston, WV, 1928–1998 Tarrytown, NY)

***Endangered Bobby*** 1992

Acrylic and mixed media on canvas

NA diploma presentation, May 26, 1993

*Endangered Bobby* depicts the artist's cousin, Bobby Kelly, clad in blue stripes alongside his grandfather. Collaged onto the canvas is a faded photograph depicting, from left to right, the artist, known as Lee; his older brother, John; and Lon, his twin brother. In his self-portrait, Savage emerges from behind a still life of cup and saucer, knife, beer bottle, and a pair of glasses reminiscent of those worn by James Joyce, a frequent inspiration for the artist. Any criticism of Savage's idiosyncratic paintings, which typically employ personal symbols and lack discernible narratives, may be answered in his own words: "I paint for the same reason I splash in the bathtub."



**Paul Resika** (New York City, 1928)

***The End of the Hurricane*** 1979

Oil on canvas

NA diploma presentation, February 4, 1980



**W. Lee Savage** (Charleston, WV, 1928–1998 Tarrytown, NY)

***Self-Portrait with Cup and Narragansett Beer*** 1988

Acrylic on board

ANA diploma presentation, May 6, 1992





**Walter Hatke** (Topeka, KS, 1948)

***Provider*** 2001

Oil on linen

Gift of the artist, May 9, 2012



**David Kapp** (New York City, 1953)

***Coming out of the Subway*** 1998

Oil on linen

Gift of anonymous donor, accepted as NA diploma presentation, May 18, 2005



**Louisa Matthíasdóttir** (Reykjavík, Iceland, 1917–2000 Delhi, NY)

***Self-Portrait in Overalls*** about 1985

Oil on canvas

ANA diploma presentation, October 7, 1987



**David Diao** (Chengdu, China, 1943)

***Bruce and Me*** 2000

Acrylic and silkscreen on canvas

NA diploma presentation, February 6, 2013

*Bruce and Me* incorporates a screen print of a detail of a photograph taken in Diao's studio. In the photograph, the seated artist is partially veiled by a large transparency of an iconic image of Bruce Lee that hung in the studio; in the painting, the figures of Lee and Diao seem to merge, or one seems to grow out of the other. They are set into a field of hot pink—the color that has been, in the twentieth and twenty-first centuries, the overdetermined code of hyperfemininity. With traces of palette-knife marks visible up close, marking a surface that is nevertheless characteristically smooth and radiant, the pink field embodies the duality of critique and visual pleasure that makes Diao's work so distinctive.

—Mira Schor, NA



**Altoon Sultan** (New York City, 1948)

***Tractor and Disc Harrow, Pawlett, Vermont*** 1987

Oil on canvas

NA diploma presentation, September 20, 1995

At the end of the 1970s, Altoon Sultan gained critical acclaim for her landscape views devoted to New England's farmlands and vast open spaces. For many critics, Sultan's art forms a tangible link in the great American tradition of landscape painting. Exploring the unexpected beauty of both machines and work, her paintings merge expectation and reality, idea and ideal, to broach broader questions of land use and abuse.



**Jacqueline Gourevitch** (Paris, France, 1933)

***Night: WTC Looking East*** 2000–2001

Oil on canvas

NA diploma presentation, March 7, 2012



**William Clutz** (Gettysburg, PA, 1933)

***Self-Portrait (Walking)*** 1980

Oil on canvas

Gift of the artist, September 23, 2009



**William Clutz** (Gettysburg, PA, 1933)

***Autumn Street*** 1999

Oil on canvas

NA diploma presentation, May 17, 2006

For more than half a century, Clutz has painted figures. Seen in doorways, windows, or street crossings, often faceless, they appear to glimmer and glint as if caught in a quick glance. “When I moved to NYC, it was the people in the street, a stage set with people moving back and forth. I rode my bicycle around so I could catch lighting effects and return the next day, same time, to continue collecting facts and then develop them at home. ... People always want to read a face, but, in the street, personalities shine through posture, clothes, hands, a tilt of the head. ... You think, ‘I know someone like that.’”



**Reuben Tam** (Kapa'a, Kaua'i, HI, 1916–1991)

***Monhegan Landform*** 1974

Oil on canvas

ANA diploma presentation, October 1, 1986

“Hawaii to Monhegan—birthplace + home,” penned Tam in his journal for 1948. Like Robert Henri and George Bellows before him, Tam felt the pull of Maine’s Monhegan Island, visiting and living there for decades. The artist, who believed that landscape was not only a subject for representational painting but also a medium to convey ideas and concerns related to memory, identity, and subjectivity, submitted this work in lieu of a diploma portrait. Departing from convention, the Academy’s governing council accepted it without reservation.



**Benny Andrews** (Plainview, GA, 1930–2006 New York City)

***Collagist, Self-Portrait*** 1994

Oil and collage on canvas

NA diploma presentation, September 15, 1999

In his paintings, Andrews paired texture and meaning in ways that leapt from the canvas. *Collagist, Self-Portrait* depicts the artist with scissors in hand, cutting fabric. Behind him is a blank canvas, which could be the intended destination of the fabric he is cutting—he is, after all, identified in the title as a collagist. In my opinion, the red-striped fabric slyly represents the American flag. Andrews shows himself metaphorically refashioning it (and, by extension, America) into something representative, useful, and relevant to all. The intensity of his gaze indicates the importance of his project—a redesigning of what it means to be American. Now that I am as gray as Benny was when I knew him, I admire this work more than ever. Making and remaking oneself and revealing to the world all that you see that is unspoken or unjust is the greatest contribution an artist can make.

—Fred Wilson, NA





**Gretna Campbell** (New York City, 1922–1987)

***Garden in Brazil*** 1983

Oil on canvas

Posthumous ANA diploma presentation, December 2, 1987

Gretna Campbell—a woman who painted, taught masterfully, and raised a family—was a mentor of mine, although I never told her that. I believe that landscape was the apex of painting for her. In the fall, winter, and spring, Gretna worked in the Delaware Water Gap region in New Jersey, so *Garden in Brazil* is a bit of an exception, as she painted it while on a trip abroad with her husband. It is still Gretna’s voice that is seen and felt in this vibrant and expressive picture. Back at home, to prepare for painting outdoors in the winter months, Gretna would bake a couple of potatoes which she then put in her pockets to use as hand warmers. After several hours, when the potatoes began to lose their heat, she ate them for lunch!

—Barbara Grossman, NA



**Peter Saul** (San Francisco, 1934)

***Self-Portrait*** 2013

Acrylic on canvas

NA diploma presentation, August 7, 2013

Peter Saul's paintings have always had a savage and funny anger against all sacred cows, but this hasn't led him to spare himself. What on earth would lead anyone to depict himself like this, glasses askew, like he just ran into a wall? Eyeballs drift independently of each other, and potato teeth push past slobbering gums. He holds a bloody paintbrush aloft like some lame torch of liberty, just utterly pathetic. There are never any heroes in Peter's paintings, and so we are all one with original sin, meat-bags, blobs of stipple. Although on first impression it might seem like he is awash in judgment, a painting like this refutes that impression and reveals him to be a low-expectation humanist.

—Tom Burckhardt, NA