Joyce Abrams: “When I got my M.F.A. in 1972, I wrote that my work, like my dog (who had been given a Columbia University I.D. so she could run through the library stacks when the snow got too icy and salty for her paws), spoke for itself. I no longer have a dog and I no longer have an artist’s statement.”

Emily Berger: “I moved to NY and entered Columbia in 1977. Learning my way around NY, finding the galleries and art stores and bars, going to museums, I never wanted to be anywhere else. We were thrilled to have the space and time to work and to meet each other.”

Hearne Pardee: “My years at Columbia were important to me in developing work from landscape that combined direct observation with an understanding of painting based in Abstract Expressionism.”

Charles Meyers: “My intent is to make a timeless statement. I want to make works that have meaning now and tomorrow.”

Emily Berger: “Iona Kleinhaut: ‘I remember eating Chinese at Tien Zen and debating the death of painting under the rumble of the 125th Street Station—also, late nights at Prentis, sometimes even with heat.’”

Joyce Kozloff: “I remember peace demonstrations, sit-ins, teach-ins, marches. I remember George Collins’ course on modern architecture, especially his Gaudi lecture, which changed my life. I remember discovering the art movements that were breaking in New York during those years—the excitement of going to the galleries and museums. It was a wonderful time in my life.”

Iona Kleinhaut: “Joyce Kozloff: ‘I remember peace demonstrations, sit-ins, teach-ins, marches. I remember George Collins’ course on modern architecture, especially his Gaudi lecture, which changed my life. I remember discovering the art movements that were breaking in New York during those years—the excitement of going to the galleries and museums. It was a wonderful time in my life.’”