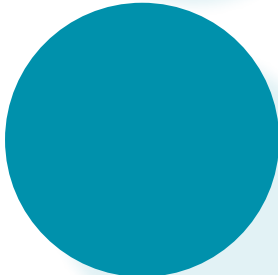


# LINES FROM THE LEAGUE

STUDENT AND ALUMNI NEWSLETTER  
SPRING 2012



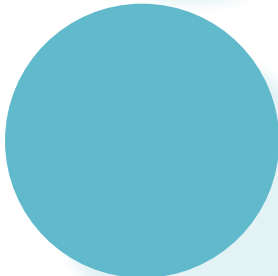
EXHIBITION  
OUTREACH



SEEDS  
of the  
LEAGUE



International



# Letter from the Executive Director

*In my annual appeal letter, I shared some of the many stories of individuals who pass through the League. This issue of Lines from the League continues the dialogue with students, artists, and their families. They are participants in Exhibition Outreach, Seeds of the League, and the International Student Program. We have also learned about former students' activities through Google Alerts, and your e-mails.*

*After 33 years at the League, I still marvel at the distinctive stories and backgrounds of our students and what motivated them to come here. The League is truly a community; an ever-changing mosaic of artistic voices, each finding an individual sense of harmony and rhythm through the language of art. In this issue, the stories recounted reveal experiences ranging from revelations about art from high school students, to living through the horrors of World War II before coming to America and a new life, to a story by someone who after nearly 20 years of studying at the League—during which time he became a cancer survivor—recently made a sudden leap in progress and found that artistic voice which (as a postscript to his story) resulted in his work being chosen to be represented by the League in the Affordable Art Fair this year.*

*Throughout their lives and ours, art has provided a means to connect with the world, enhancing their ability to perceive and understand ourselves and others. The League has been, and continues to be, the place for artists to take the time to explore process, to enjoy a life through art and come to see art as essential to life itself.*



Ira Goldberg  
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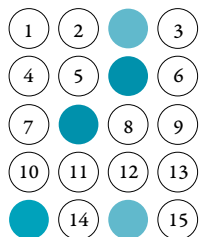
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## League Gallery Events

<b>Red Dot Exhibition from the 2012 Concours</b> June 4–15, Reception: June 5, 6–8 PM	<b>Instructors' Show</b> September 4–26, Reception: Sept. 6, 6–8 PM
<b>2011 Merit Scholarship Winners Exhibition</b> June 25–July 13, Reception: June 26, 6–8 PM	<b>Celebrating the Line: Illustrators, Designers &amp; Cartoonists of The League</b> October 10 – November 7
<b>The Final Project: Celebrating students who earned the League's 4-year certificate</b> July 23–31, Reception: July 24, 6–8 PM	<b>Special Event</b> <b>League Hall of Fame Gala</b> October 4 at The Metropolitan Club
<b>Technical Instructors Exhibition</b> August 6–17, Reception: August 7, 6–8 PM	



**Cover images:**

1. Kenichi Hiratsuka sculpting in Finland
2. Casandra Grulon, *Friends Forever*
3. Victor Honigsfeld, untitled assemblage
4. Ashton Agbomenou, *Urbanization*
5. Tonyalee Bernard, *Bikes Under Water*
6. Richard Weinstein, *Cambodian Monk*
7. Kenichi Hiratsuka's sculpture
8. Amilcar Garcia, untitled
9. Walter Mosely, *Apples and Pears*
10. Brenda Berkman, *Empire State 2100*
11. Yorgis Vrachnos, untitled
12. Amy Digi, untitled
13. Hoyi Leung, *Monopoly Rivalry*
14. Vivian O'Shaughnessy's book art
15. Sassoon Kosian, *Honeymoon*





## EXHIBITION OUTREACH PROGRAM

The stories below highlight some of the sacrifices that an artist may make—wealth, comfort, time—at one point or another to pursue a dream. They also each share that pivotal moment, which is as unique as the artists themselves, when one decides to fully commit to art making.

Several of the artists below dealt with challenges—including severe health issues, abusive relationships, and major career changes—that might have caused others to forget about art altogether. Instead, these experiences only seemed to fuel the work ethic of these artists and strengthen their appreciation for the chance to pursue what they love.

The Art Students League’s Exhibition Outreach Program (EOP) recognizes this drive and commitment, providing emerging artists with opportunities to share their work with hundreds of thousands of New Yorkers each year. Artists are given the valuable experience of entering their work in competition, preparing their work for public display, and finally marketing their work for sale. The stories presented here provide a diverse sampling of some of the 500 artists who have shown work in more than 50 exhibitions since EOP was created in 2006.

This program is made possible in part through the generosity of the Arlene B. Coffey Trust, The Marilyn and Bob Laurie Foundation, The Ruth Katzman Fund in loving memory of her parents, and the New York City Department of Cultural Affairs.



Exhibition  
Outreach

The Art Students League of New York

### Perspective

Walter Mosley

I remember my mother plastering the walls of my room with drawings I had done when I was as young as three. Since then it has always been my desire to be an artist. Throughout grade school I was always singled out as “the class artist.” In high school I took a course on “Commercial Art,” and I decided that I should become an illustrator or commercial artist. I learned from Norman Rockwell’s autobiography that he had studied at the Art Students League and I determined that it would be the ideal place for me. However, I enrolled instead in a university in Texas, where my family lived. I signed up for art classes but was disappointed to find that a modernist, abstract point of view was promoted over the classical, figurative training I was looking for.

I dropped out after one year and began doing odd jobs to support myself while I pursued art on my own. I was still looking to do “commercial art,” but when an art director posed the idea that perhaps I was a fine artist, I realized that I was. At 22 I began my first serious art instruction, studying privately for two years with Bob Gerbracht in San Jose, California. He remains a wonderful portrait artist and instructor and I value that experience immensely.

Eventually I decided to grit my teeth and return to college and again I was met with a prevailing abstract, modernist philosophy. However, I found valuable instruction in perspective and I met a great teacher who did espouse classical, figurative training—Maynard Stewart. He had studied at the



League under Frank Vincent DuMond. Then Charles Muench, a fellow student in Mr. Stewart's class (now an award-winning artist living in Nevada), expressed a desire to move to New York to study at the League and I eagerly agreed to join Charles. After graduating from San Jose State University in 1988 (at age 27), I was very happy to finally make it to The Big Apple.

The first year at the League I studied with George Passantino, whose book, *Figures in Oil*, I owned and who brought his students out to paint in Central Park for half of the school year. The following summer was a pivotal point in my life as I was able to take Frank Mason's private class in Vermont. After that, I continued studying with Frank Mason at the League for almost ten years.

Along the way, I began doing freelance computer graphic work, and became successful at it. Consequently, I had less time for painting, my true passion. At the end of 2000, I was diagnosed with cancer, which led me to re-examine my life. I concluded that I wanted to devote my time to painting. I had come to New York to be a painter, not a graphic artist; I committed myself fully to painting.

After recovering, I began painting landscapes and still lifes on my own. I found a gallery on Long Island to represent me and was off and running as a painter. But in 2008



the recession hit, sales slowed down, and I began thinking of returning to figurative painting and the League. I thought I should study once more with the man who had been most influential in my life: Frank Mason.

After I had been back for two months, Mr. Mason announced that he was retiring. It came as a surprise to me because he had

taught at the League for over fifty years and I suppose I thought he would just keep going for many years to come. As Thomas Torak began teaching in Frank Mason's place, I was asked to be monitor. I gladly accepted and I have been continuing under Tom's tutelage for these past four years.

This past year I have also been blessed with the opportunity to study with Gregg Kreutz. That opportunity came about after I won a merit scholarship and was asked if I would like to be monitor in Gregg's class. Being the monitor for two classes can be tough, but it's also an opportunity to practice self-sacrificing love. It reminds me that there are things that are important besides simply pursuing my art, such as helping others and making an effort to create an atmosphere of camaraderie. So at this time in my life I feel exceptionally blessed to be pursuing what I love all day and to be improving in my painting like never before. 🙏



Oil paintings by Walter Mosley  
*Opposite page: Leticia; Above: Chinese Vase*  
*Left: Lilies and Pears*



## Ersilia Crawford: My Interior Reality

Written with Denise L. Greene

My childhood experiences during WWII in heavily bombed Naples, Italy, were beyond my understanding and are lasting. Yet even then I had gained some experience in painting, from a neighbor and from a distant relative, a Neopolitan painter. If I recall, Neopolitan painters were called “macchiaioli” or blotch painters—mainly painting landscapes filled with color. They were not impressionists.

In 1939 Italy entered the war on the side of Germany and my father, a sea captain working with a shipping company found himself in California. He was interned as an enemy officer even though not combatant. Later he was released on the condition that he work for the US war effort. He did and decided he had to bring his family here. My mother, my sisters and I were able to reunite with him in 1949. I hadn't seen him for 10 years by the time I arrived in the United States at age 15. We, the young daughters, hardly knew him, and I took badly the separation from my country. It was the root of my rebelliousness here.

At Roosevelt High School in Westchester, the white students sat together and the black students sat together. I sat with the black students. I became friends with Sylvia Ardyn Boone, who was to become the author of *Radiance from the Waters: Ideals of Feminine Beauty in Mende Art* (Yale Publications in the History of Art). Sylvia was also the first African American woman to become a tenured professor at Yale in 1988. Her work bridged the fields of art history, anthropology, history, Africana studies, and gender studies. Nineteen forty-nine

was also the time of the Peekskill Riot. Paul Robeson was scheduled to give a concert to benefit the Civil Rights Congress on August 27 in Lakeland Acres, just north of Peekskill. Before Robeson arrived, a mob of locals attacked concert-goers with baseball bats and rocks. People were seriously injured before the police intervened. These were my first experiences in the United States.



In 1952 at Oberlin College, I discovered, in a drawing class, a new way of seeing reality. Oberlin was the first college to grant bachelor's degrees to women in a coeducational environment and, historically, was a leader in the education of African Americans. I joined the NAACP and observed life around me by walking. The difference of a mile or

two from campus put me in the middle of a farm, a poor black farm.

At an Oberlin international dance, a man from Liberia asked me to dance. We began dating. The dorm mother informed my parents and they came to get me. I transferred to New York University where William Baziotis, whose own work was influenced by Surrealism, opened further my view of my world by adding a mythological component. He recommended that I transfer to Hunter College and there I studied with the greats of that time. I made collaged designs in Richard Lippold's class and took the history of Asian Art with Ad Reinhardt. He didn't say much but would show slides. Most of the images were from Cambodia and Thailand. Raymond Parker was a wonderful teacher because he looked at your art experience and made it more understandable so that you could continue to grow. I also took painting with Robert Motherwell. He was so shy that he would turn red in the face when speaking with me, but he was an encouraging teacher. He said you must paint with the whole body. He would line up the paintings for critique, and on one occasion I was told by my classmate that he pointed to my work and said it was what painting should be. He recommended me for a summer institute at Yale, but I turned it down to go with my husband (the young man I danced with at Oberlin) to his home country of Liberia.

After eight years of an abusive marriage during which I painted when I could, my husband bought me a plane ticket home when I let him know I had fallen in love with Charlie Crawford. When I met Charlie I felt as



## Dreamer, Mathematician, Artist

Sassoon Kosian

I grew up in Armenia, where there is a rich tradition of art and cultural heritage. From a very young age I was fascinated by art—modern art, classical art, any kind of art. When I was 18 or 19 I started making some mixed media art with tree roots and other materials; drawing and wood carving on the side while studying physics at university. During this time, I came across an abstract painter who was selling his art in an underground passageway. He fit the “tortured, starving artist” profile perfectly and that resonated with me; I liked his paintings and bought some of them. He was committed to making art even though he was poor and had health issues.

Inspired, I was seriously considering dropping everything and becoming an artist myself, but the prospect of being poor and unrecognized was intimidating and I decided to wait until I could materially support myself. I studied abroad and began a professional career and it took me eighteen years to start making art. That was a long time lost, but I am glad my dream didn’t die.

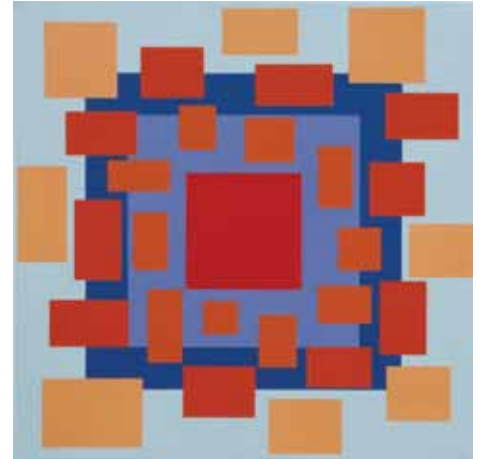
I have been taking night and weekend classes at the League for about three years now—with a full time job I don’t have the luxury of more. I work as a methodology director in predictive modeling, a field where you use statistics and mathematics to make predictions for your client’s business. It is an entirely different world from art, but both require creativity. I often encounter challenges in my professional work that cannot be solved unless I am creative.

Art is my biggest passion. I can’t imagine myself not making art: no matter how busy I am with work I will use whatever spare time I have. There is no other alternative. To me it is a spiritual activity and something that deeply enriches my life. The spiritual dimension of art is my constant source of inspiration. I think there is a connection between color and spirituality, especially in abstract art, when you are removed from material objects and the sense of materialness.

I mainly paint in acrylic, as it is the easiest to use in the hard edge geometric style, but before I get to painting I make my designs digitally. I revise a lot before I am ready to paint, and going through a cycle of revisions digitally is a lot easier than any other way. The digital versions are art in their own right, but the best is when I paint them on canvas.

I also do charcoal drawings from life, and I do mixed media art with metal, wood, plastic and other materials.

Being an artist has taught me that art is not as easy as it may seem. You need hard work, passion, perseverance and dedication. Time is limited and you need to make choices and some sacrifices if you want to succeed. 🌟



Acrylic Paintings by Sassoon Kosian; From top: *Expansion, Dynamic Vitality No. 7, Honeymoon-Part I*

if clouds lifted. Though I did not know how it would happen, and I knew it would be more than difficult, I was confident to begin a loving life with Charlie and our daughter. Eventually, Charlie followed and we have been together for more than 50 years. During the civil war in Liberia, Charlie’s village was burned down. Five years ago at a family celebration he proposed to all to rebuild Goyazu. Everyone was supportive, and since then he has traveled there every fall and has led in the work. This year he and the villagers completed building the school.

I’m retired from teaching art in New York City junior high schools. I discovered the League through a printmaking friend and started on Saturdays. For a few years I worked on the figure in Philip Sherrod’s class. Though I did not fully get into the figure I began to collage and paint. Soon collage became more important and I left the figure entirely. In Larry Poons’s class I continued searching for my reality.

I am always moved by the responses to my work by my colleagues. My abstract collage paintings put me in closer touch with “my interior reality,” and help me to slowly understand my undefinable truth of life, which enfolds all that is in our universe. There is unity in everything on earth. We are all made from the same thing. It goes beyond that we are all brothers and sisters. 🌟

Mixed-media by Ersilia Crawford  
Opposite page, clockwise from top left: *Is All Paradise, Casentino, A Little Rightness, How Came Beauty; This page top: J’aime Le Chien*

# Nadege Morey: Solving Multimedia Puzzles

Written with Helen Dwork

I grew up in Evreux, a small town in Normandy, France and my family background is blue-collar. My exposure to art was very limited, but I was exposed to crafts and building construction. I was fortunate to grow up in a family with an appreciation and knowledge of antiques and old buildings. Our Sunday afternoon car rides would often end in a visit to some mansion or castle around the area and I think I acquired a sense of design and beauty from those trips. Much later when I was an adult, someone asked me where I saw myself five years down the line and I blurted out, "I'll be an artist." This was unexpected since I was heading for a career in forensic psychology studying the criminal mind!

I see collage and assemblage as puzzles to be solved: One gets to the end result by combining the numerous elements. This feeds my investigative nature and attraction to systems. Most of my work evolves from a grid. I usually start with a general mental vision of the finished piece I want to create, which I then sketch on grid paper. Grid paper is particularly significant to me: I learned to write on it and I used it for my notes throughout high school, college and grad school. I doodle on grid paper. Once my design is drawn, I choose the paper and color of the paint I want to use. Then it's just a matter of realizing the piece.

I have been studying at the League since 2005 and have been concentrating on collages for a while. My collages are made of yellowed pages of books and acrylic paint, and involve geometry, symmetry and patterns. Lately I have been working on assembling my collages and making one piece out of several. For the past year I have also been very interested in coming off the wall and creating 3D objects.

*Inside/Out Quilt* (2011) was a very significant piece for me. To make it I used clear plastic bags containing one-inch wooden cubes (some partially covered with my usual yellowed pages, some plain), gold painted one-inch wooden balls, and crumpled paper. It is conceptual, unlike my earlier works: The initial thought behind the plastic bags and the cubes was encapsulation, as in bubble wrap. As I became more personally involved in the piece its story became one of my own transparency; being true and honest with the viewer. I think it is the starting point of my telling my own story.

I have been influenced by the mosaics of the ancient world, and I am visually attracted to the line and to geometric shapes, designs, and symbols. I am energized by the fact that art-making is limitless and has endless possibilities; this feeds my curious nature and fertile imagination. It is also a challenge as choices have to be made at every step and selecting which idea to pursue or which one to drop is not always easy.

I support myself by caring for children; I have been a nanny since I emigrated to the United States from France. My first dream would be to have my own studio space where I could work larger and experiment with more materials and tools. My second dream would be to show my work in Europe, particularly in France. The cost of shipping artwork overseas is so high that the possibility of this happening seems right now very remote but eh, you never know. 🌍

Mixed-media by Nadege Morey

Left: *Paper Note*

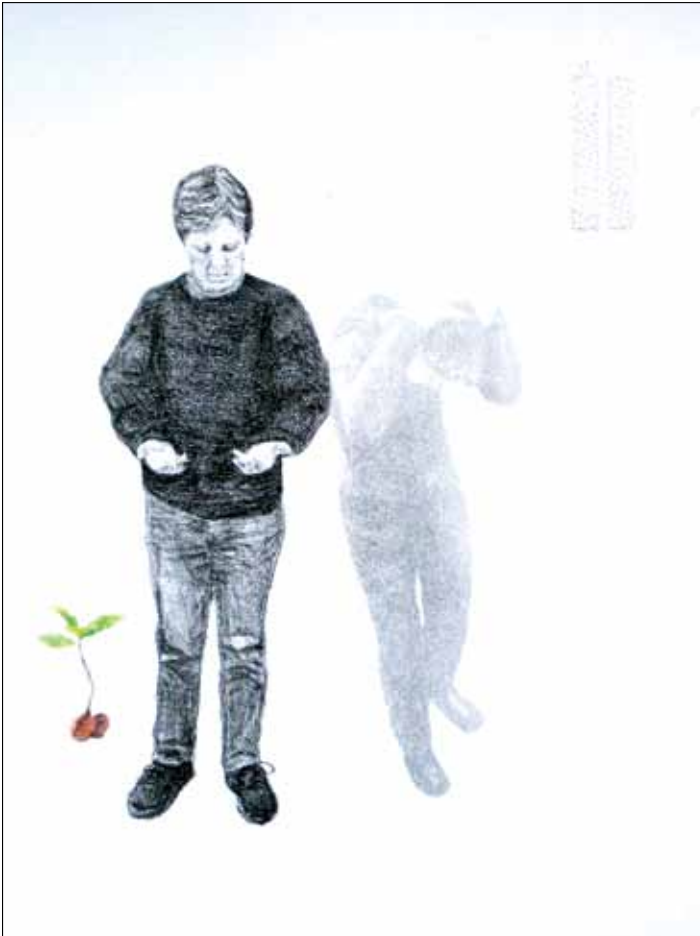
Right: *Inside/Out Quilt*





# From Firefighting Tools to Printmaking Tools

Brenda Berkman



Prints by Brenda Berkman  
*Left: Redactions; Above: Cleft Ridge*

I really had no formal training in art prior to coming to the Art Students League in January 2008. I had been interested in art as a child but had put it aside to pursue other passions (law, firefighting, social justice causes).

When I retired from the New York City Fire Department in 2006 I decided to pursue becoming an artist. I approached my friend Herb Folwell, a painter, and asked him if he would give me private lessons in painting and drawing. Herb gave me pointers and then we took a monotype class together at the Brooklyn Botanic Garden. That class got me interested in printmaking and I made a few relief prints. I looked online for a place to learn more and that's how I found the League. When I first signed up for printmaking, I thought I could learn all the different types of printmaking in a month. Ha! I soon learned otherwise and I am still here.

Of many "turning points" in life, two notable ones are winning my lawsuit that opened the doors to women firefighters for the first time (and subsequently quitting the practice of law to join the FDNY), and walking in the door of the Art Students League. I learned a lot of "life lessons" before I became an artist that are applicable to the creative process. I try to do something new all the time—trying out techniques, improving my drawing and composition, expressing different ideas and learning as much as I can about other artists' work.

My "taste" in art is very eclectic: I take inspiration from practically everything I see. I particularly like the German Expressionists like Käthe Kollwitz, the contemporary South African William Kentridge,

Australian aboriginal women painters and all Japanese printmakers. At the League, I first registered for Michael Pellettieri's class and he has been my main teacher. I have also learned a lot from Tomomi Ono, the master printer, and Daniel Jasa, a class monitor, was a great encouragement to me in the beginning. I learn every day from the other printmaking students and I am inspired by the work I see coming out of all the other classes. I have made many friends at the League who have been extremely generous in helping me with my art.

My main medium is lithography although I also occasionally do intaglio, relief and monoprints. The image really determines the method of creation. My favorite so far is stone lithography. I love drawing/painting on the stone surface and the somewhat complicated printing process really appeals to me as someone who liked working with tools in the Fire Department. I print my own images, so the work is all done by my hands. I have no "consistent" style: I do both realistic/expressionist images and more abstract work. Most of my work is in black and white. I have more ideas about what I would like to make than I have time. I think I had bottled up all my creative impulses and that creativity was just waiting to break out and be expressed in art. For my first 18 months or so at the League, I think I was making a new print every week and I still tend to work very fast.

I recently accomplished an important goal: I initiated and curated a collaborative art project commemorating the tenth anniversary of 9-11. It was a monster—it took way more time than I had imagined. I got a lot of help from other ASL artists and staff and from the folks at Westbeth, and the pieces that resulted are now in the League's Permanent Collection. If you look at my art, you will see my love for New York City expressed in some of the work. You will also see my concern with many social issues that vex our world—war, economic inequality, discrimination. When I am not making art, I am generally involved in some kind of volunteer work. I feel so privileged to have discovered and been able to pursue my passion. 🌱  
[www.brendaberkmantworks.com](http://www.brendaberkmantworks.com)



## INTERNATIONAL STUDENTS TAKE 'PRESCRIBED COURSE OF STUDY'

As a non-accredited school, the Art Students League does not award degrees; but students who wish to impose additional structure on their training may apply for a four-year Prescribed Course of Study leading to a Certificate of Completion. These courses, which require an interview and the presentation of a portfolio, are designed to enable development in a planned sequence of classes in painting, sculpture or printmaking. The courses consist of one full- and one part-time class—25 hours of studio time a week—in which students are periodically evaluated to assess their progress. The League is authorized under federal law to enroll nonimmigrant alien students and the Prescribed Course of Study is required for these students. This summer the League will recognize those students who earned their four-year certificates at the Phyllis H. Mason Gallery exhibition, *The Final Project*. The three international students profiled here have participated in prescribed courses of study. In the early 1980s, Kenichi Hiratsuka came from Japan to study sculpture here; Aya Ogasawara is currently pursuing a certificate in painting; Yorgis Vrachnos has already completed a four-year course in painting and is now midway through his second course in printmaking.

## Reminiscences of Girlhood

Aya Ogasawara



Painting by Aya Ogasawara: *Shigan* ("Shigan" is a Buddhist term for "this bank of river between life and death.")

The theme of my work is "a woman and the girls inside of her." I think that any woman possesses parts of a little girl, and I want to paint pictures which remind women of their young girlhood. Many people say that my paintings are narrative and I agree. Paint-

ing them is a means to figuring out the story in a scene and, as I paint the image on a canvas, I gradually come to understand why I saw it behind my eyelids. For example, the piece which I was painting yesterday is about a circle, but could also be an escape from womanhood.

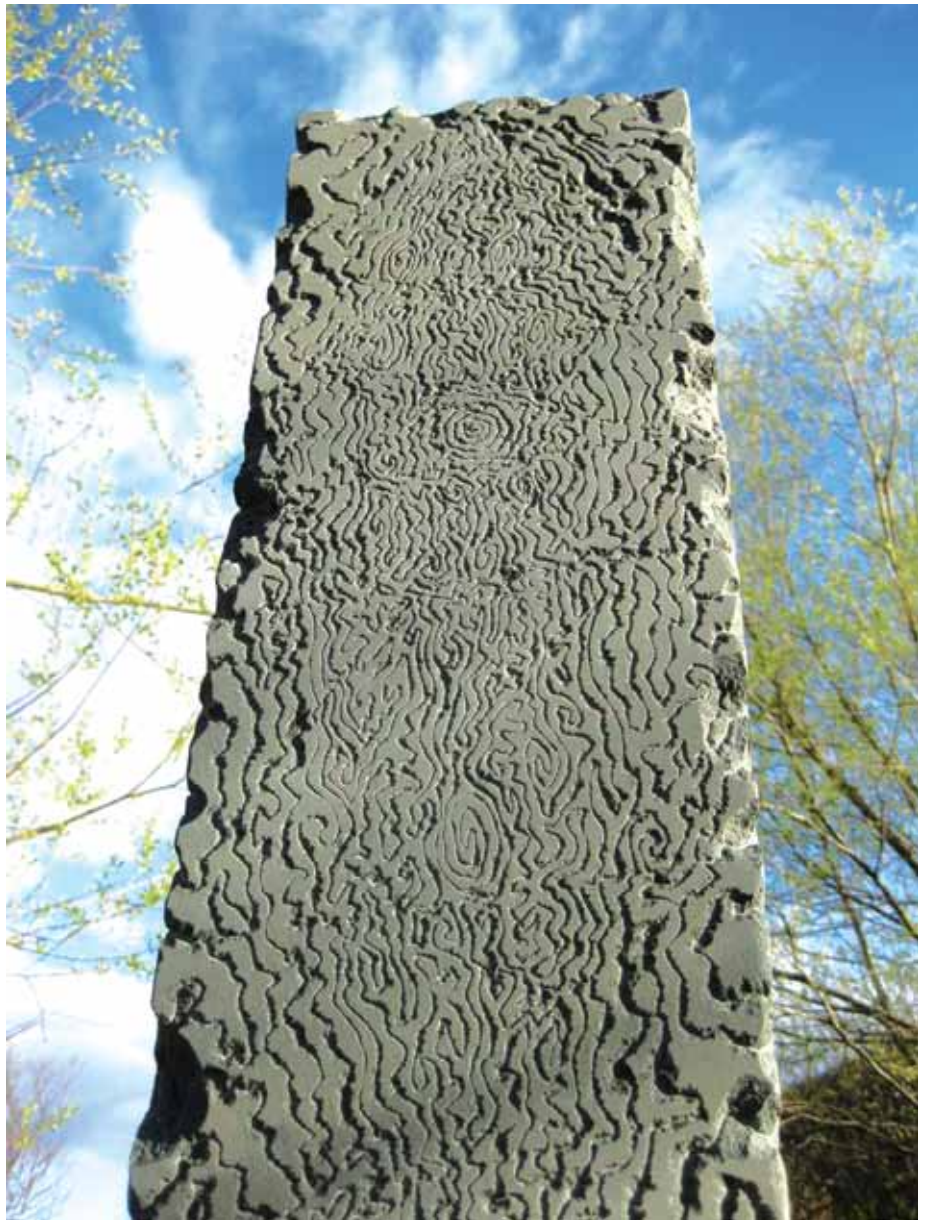
The woman is making the girl in her lap smoke a pipe which makes her dream (because the woman doesn't want to show the girl the real world). Smoke from the pipe rises into the sky and becomes like a cloud; threads are falling down from the cloud like rain. The standing girl is trying to fish another girl with the thread (she thinks if she can catch one of those girls on the ground then she can keep on dreaming like they are). The threads she is holding behind her are falling to the ground, making a stream toward the woman. The threads transform to pieces of paper, which the woman folds like origami and puts into the pipe. This cycle lasts forever. 🌀

## Kenichi Hiratsuka: Carving the Biggest Stone

by Helen Dwork



Kenichi Hiratsuka stone carving in Finland, 1990



Monument of German limestone in NYC, Private collection

"I started carving the sidewalk a month after my arrival in New York," explains Ken Hiratsuka. He is relating the origins of his One Line project, an "ongoing work of carving one continuous line in stone around the world." Based on the supposition that the world is a single stone waiting to be carved, the project, which began as guerilla street art, has expanded into a number of commissioned public monuments and permanent structures in the United States, Japan, Spain, Turkey, China, Sweden, Indonesia, Kenya and Australia, among other places. Additionally, Ken's work is included in the permanent collections of museums in Finland, Brazil, and Tokyo and has been widely exhibited both locally and internationally.

Born in Shimodate City in Japan's Ibaraki Prefecture, Ken became interested in being an artist when he was a high school student: "Before, I wanted to be an architect, but architecture required too much interaction with laws and occupants," he explains. "I preferred to become a monument sculptor, big scale; I don't have to worry about people living there." Ken achieved a BA in Sculpture from Musashino University in Tokyo before coming to New York in 1982 to study sculpture at the Art Students League with Lorrie Goulet and Nathaniel Kaz.

Ken explained the converging influence of New York City graffiti and Nazca landscape drawing on his work: "When I came to New York [I was inspired by] seeing all the graffiti around town, and all of the mysteries that come from ancient art and primitive art. The art that people can't explain... I got it that earth is one huge rock, so if I start carving a spiral on the surface of the earth it will gradually cover the whole earth as one carved sculpture. That was the beginning of my One Line Concept."

He is motivated to make art by "new space and untouched nature, including the surface of the raw stone," and his dream project is the one he is currently working on: to "carve every country in the world, and create one sculpture out of the earth." The biggest lesson being an artist has taught him, he says, is "to be a human being with a borderless country. To be a human being, not just a member of a country." The oneness of Ken Hiratsuka's line and the terrestrial quality of his work seem to merge into a philosophy of life and the world: "My art started when I was born," he says. "Maybe it never ends, even after human beings become extinct." [www.kenrock.com](http://www.kenrock.com)



New paintings by Yorgis Vrachnos

## There's No Parthenogenesis in Art

Yorgis Vrachnos

I was born in the beautiful town of Kalamata, in the southwest edge of the Greek mainland. Being an especially energetic child I always searched for creative ways to channel my curiosity and excessive vitality, and often participated in workshops organized by the municipality of my hometown. At the age of fourteen I had my first serious, pivotal encounter with Art. I felt as if I had entered a different state of self-awareness. That realization simultaneously shocked and relieved me. I was still a teenager and yet I knew clearly that I belonged.

After finishing with school and my army service, I studied Sculpture at the University of East London, in England. There I mostly explored my interest in three-dimensional materials, working from life and from the model, even when my creative appetite wandered in non-traditional directions. After London, I spent a year in Melbourne, but the art scene in Australia couldn't offer me the opportunities and excitement that I needed. I decided that New York would be the next chapter in my life. I applied to CUNY. My lack of experience in applying to US institutions resulted in being rejected. This development was hard to digest but, to my good fortune, a friend of mine put me in contact with a person who had spent most of his life as an artist in New York City. He had a close look at my work and with a big smile on his face told me that failing to be admitted to CUNY might have been one of the most advantageous accidents of my life. He told me what a special place the League was and how certain he was that it would change my life for the better. My desperation turned to excitement. I collected myself, regrouped and sent my portfolio to the League. It all worked out perfectly. In November of 2005 I began a four-year course of study that earned me a Certificate in Painting.

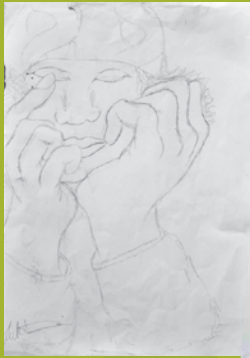
In my 6 years at the League thus far, I have studied with George Cannata, Charles

Hinman and more extensively, Knox Martin, whose teaching considerably influenced my outlook on Art. I am currently two years into my second Certificate course, in Printmaking with Richard Pantell. Since there is no parthenogenesis (virgin birth) in the world of art, I see myself simply as a particle of a tradition that contains me. Like De Kooning, I belong to the category of artists who like to be influenced; those who can admire fellow artists' work and love to share their sources of inspiration generously. I feel relieved that my ego stays out of the way, both before and during the creative process.

The desire of man to transcend Nature inspires one to venture for the Unknown, the Impossible or the Artificial. I have never been interested in mirroring or duplicating what is already extant. By utilizing what I perceive, I want to give birth to something that has never existed or is seen before. I react creatively to my awe for life by inventing poetic parallels, visual analogies, metaphors and symbols.

The fact that I come from Greece, a country with an extremely rich cultural heritage and an open and welcoming attitude towards foreign influence, has benefitted me immensely as a person. My love for Greek Art has developed and expanded into a passion for all the great Art of the world, serving as a sort of "aesthetic springboard." By studying the arts of the Near and Far East, Africa, America and Oceania I come to understand how all great cultures connect. Art has no time; there is no segregation between the old and the new, the traditional and the modern. Shapes and colors are infinite and their combinations and contrasts, inexhaustible. This endless visual variability and creative curiosity will always favor new explorations and revelations. One need not resort to extremes: a fresh look at any high art of the past can open up an infinity of possibilities. 🌐 [www.yorgisvrachnos.com](http://www.yorgisvrachnos.com)

Portfolio Submission



Lakisha Davis,  
CHERVENAK-NUNNALLÉ SCHOLARSHIP  
Above: Work from Oldrich Teply's Class

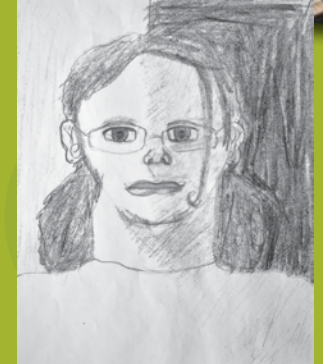


Cooper Johnson,  
JACK KAMEN  
SCHOLARSHIP

Savannah Rodriguez,  
CHERVENAK-NUNNALLÉ  
SCHOLARSHIP



Portfolio Submission



Portfolio Submission

## SEEDS OF THE LEAGUE NYC Department of Parks & Recreation

Launched in 2010, Seeds is an arts education program for youth—a means of reaching beyond walls, into the broader community. Seeds funds scholarships for youth study at the League and employs League artists to teach in New York City Parks & Recreation facilities and schools.

The partnership with the Parks Department provides structured afterschool arts programming where little or no art instruction has previously been available. The program aims to instill a sense of teamwork and creativity, and to help driven art students hone their talents and take advantage of the City's resources.

In one Seeds program, at the Asser Levy Recreation Center near the FDR Drive and 23rd Street, teacher Roberto Reynoso showed the students pictures of Lascaux aboriginal caves in France. Students discussed the collaborative efforts used in creating the art and how young French teens were the first to discover the caves. The next step was to ask the students what they would draw on caves to be found for future generations. Using kraft paper, pastels and other materials they created their own imagery, simultaneously engaging with art history, the philosophy of art, and the process of art-making.

Five students from the Parks program were recommended to study at the League, joining 29 other students, recommended by teachers at New York City Public High Schools, as well as by the Brooklyn Council on the Arts and the Society of Illustrators. These young people received scholarships for full- and part-time classes. Lakisha Davis garnered two recommendations to study at the League: one from Abby Merrill, a board member of the Society of Illustrators and one from Mary Polemeharkis, Director of Program Development at Parks. She began her studies during the summer and is developing an impressive portfolio for college admission. Lakisha has said she wants to become a professional artist. Alina Robles, the first recipient of the Akiko Hoshino Scholarship and an honor roll student at M.S. 101 in the Bronx appreciates the opportunity to draw from live models and has been working on "drawing realistic figures and drawing from light to dark." She has already had the opportunity to use her experience to help others, assisting children's drawing classes at the Hunts Point Recreation Center in the Bronx. Alina's sister Maleni, a student at the Bronx High School for the Visual Arts, has also taken part in the Parks & Recreation program. The girls' mother, Kelly, is thrilled with her daughters' progress as artists.

"I am so grateful that my children were part of this program because it made Alina and Maleni have a better self-image and gave them more confidence to become better artists," she writes. "During the art exhibition at the Society of Illustrators, tears came to my eyes when I saw my children's artwork hung on the gallery wall...I was so impressed."



Portfolio Submission

Alina Robles,  
AKIKO HOSHINO  
SCHOLARSHIP



Portfolio Submission

Valentina Rios,  
CHERVENAK-NUNNALLÉ  
SCHOLARSHIP



## SEEDS OF THE LEAGUE INTRODUCING OUR TEACHING ARTISTS

Teaching Artists are selected based on their education, experience with teaching youth and artistic skills. Artistic skills are determined by a portfolio review, an assessment of awards won (such as merits or grants), and length of study (a minimum of three years at the League is required). All of the current teaching artists have volunteered to teach art to youth and/or seniors. Assistant teaching artists are selected by the same criteria, but may need development in the area of teaching experience. They are paired with teaching artists in order to be mentored into the Seeds program.

Roberto Reynoso, Amy DiGi and Richard Weinstein make up the core Seeds of the League teaching artist team. Victor Honigfeld will join the group as a teaching artist this summer.

**ROBERTO REYNOSO** is a fine arts graduate with over 15 years of work experience in collaboration with foundations and local school art projects through New York Cares. Roberto completed undergraduate studies at Pratt Institute (AAS) and the School of Visual Arts (BFA), and graduate studies at Academy of Arts College, San Francisco (MFA). He came to the League in 1993, after serving in the United States Army for four years as a behavioral science specialist. A painter, illustrator and graphic artist, Roberto is dedicated to art education for youth, having worked for more than five years with local high school art programs and most recently in New York City Parks & Recreation centers and Manhattan Comprehensive Day and Night High School through the Seeds program.



Above: Artwork by Roberto Reynoso



**AMY DiGi** is a United States Coast Guard Artist and is included in their 2011 Permanent Collection. She is also an artist in the prestigious Art in Embassies Program and is currently exhibiting her *Central Park Boathouse* painting in the U.S. Embassy in Freetown, Sierra Leone through December 2013. Amy studied at the League with Mary Beth McKenzie and Joseph Peller, and was awarded the Stella Stember

Goldsmith Memorial merit scholarship. She received her MFA in Painting from Lehman College and BFA in Drawing and Art/Design Education from Pratt Institute. Amy is a former New York City and Portland, Oregon public school educator and Peace Corps Volunteer (Philippines). She exhibits prolifically in the New York area.



Above: Oil paintings by Amy DiGi

**VICTOR HONIGSFELD** attended the Art Students League and L'Ecole Albert DeFois (Vihiers, France) before receiving a BA in art education from Queens College. His varied teaching and volunteering activities include: Art For Change Children's Art Studio, a community center for underprivileged children; Usdan Center for the Creative and Performing Arts; Claremont Preparatory School; Jackson Heights Art Club; Bronx River Art Center; and the Creative Center for Women with Cancer.



Right: Artwork by Victor Honigsfeld



**RICHARD WEINSTEIN** is a painter of portraits, genre scenes, private and public murals, as well as an illustrator. After completing his BFA at the School of Visual Arts, Richard came to the League where he received a merit scholarship in 2000, and a Phyllis Harriman Mason Grant (2005). He used his award to travel throughout South-east Asia, an experience which continues to inspire his work. Recently, Richard spent two months in India as a visiting art teacher for the prestigious Doon School. As a muralist, he has designed, coordinated, and conducted adult and teen education workshops on large-scale, collaborative projects including working with New York Cares, the YMCA, CITYarts, Disney (*Celebrating the Heroes of Our City*, Lower East Side, 9-11 tribute mural), and PricewaterhouseCooper's "Helping Hands" group (restoration of Warren Easton High School in post-Katrina New Orleans).



Artwork by Richard Weinstein  
From top: *Cambodian Monk*;  
*Shanti the poet, Varanasi*

Left: Richard Weinstein in Thailand

## SEEDS OF THE LEAGUE

# THE JACK KAMEN SCHOLARS

The Art Students League and the High School of Art & Design (HSAD) have a symbiotic relationship that has evolved over many years. Some students from HSAD come to the League as children before entering high school and return as adults en route toward professions in fine arts. And so it happens that former students of both institutions have gone on to become professional artists and instructors at the League and at HSAD. These individuals are dedicated to cultivating future generations of artists. In the first year of the Seeds of the League program, 23 HSAD students received Jack Kamen scholarships for League study after submission and review of portfolios.

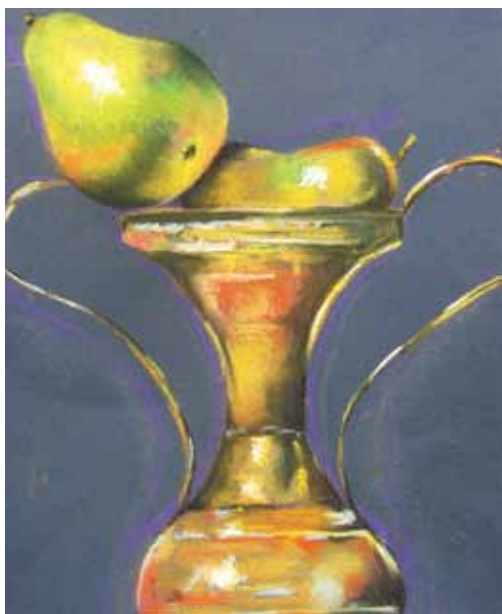
Some former students of HSAD who have gone on to establish noted careers as fine artists and respected teachers include Anthony Antonios, Jamal Yaseem Igle, Ronnie Landfield, and Costa Vavagiakis. Currently, League alumnus James Harrington teaches drawing and painting at HSAD and acts as liaison with the Art Students League, identifying those high school students who

might best benefit from further, intensive studio art instruction. Mr. Harrington follows in the footsteps of venerable HSAD and League instructors Irwin Greenberg and Max Ginsburg.

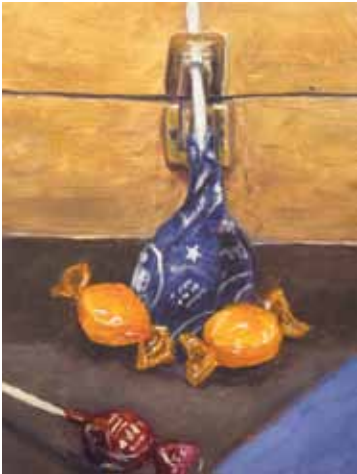
Our high school years make up a transforming period in life—a before and after. Often, some significant experience or individual sets us on a course for decades to come. The study of art can be such an experience, and the personalities one encounters along the way can be such individuals.

The Seeds of the League program provides opportunities for high school students to enlarge their experience of art in a studio environment. What follows are the words and images of just a few scholarship recipients, not just from HSAD but from the other institutions whose students have benefitted from League scholarships: Manhattan Comprehensive Day and Night High School, Newcomers High School, Brooklyn Council on the Arts, and Rhode Island School of Design.

HSAD  
JUNIOR AND SENIOR  
PORTFOLIO  
SUBMISSIONS







**SEEDS  
OF THE LEAGUE  
JACK KAMEN  
SCHOLARS**

*Opposite page, from left to right*

*First Row:*

- Tonyalee Bernard
- Sejung Nam
- Valentina Restrepo

*Second Row:*

- Shannon Sims
- Cheyenne Julien
- Kalisha Montoyo

*This page, from left to right*

*First Row:*

- Denisse Rivera
- Patty Grullon
- Elisha Lopez

*Second Row:*

- Rosa Loveszy
- Casandra Grullon
- Yaris Ynfante

*Third Row:*

- Szymon Pozniewski
- Manuel Pulla
- Richard Cabral

*Fourth Row:*

- Alejandro Bonilla
- Taylor Pineiro
- Elizabeth Pagan



## Thanks to the League, A New Family

Ashton Agbomenou, Rhode Island School of Design  
PRESCOTT AND CHERVENAK-NUNNALLÉ SCHOLAR

Oil paintings by Ashton Agbomenou  
*Right: Urbanization; Below: Lunch Break*



When I arrived at the High School of Art and Design I'd already made up my mind that I was to become an artist. It was a decision that even up until today my parents haven't taken kindly to.

In school, I no longer just created art to compete with my classmates—now my art was about satisfying the elements and principles of design to the fullest of my capabilities. Art has always been far too complex a subject for me to get a hold on. But I've come to understand that art is something that can't be taught. Although one can learn its techniques, there is no set way of explaining its expressive aspect. I learned this from my illustration teacher, James Harrington. I was able to put what I had learned into practice in his class. Learning about past artists who used the techniques for their own unique form of expression, I was able to build my own concept for doing the same. Even more to my advantage, Mr. Harrington would introduce me to the Art Students League by presenting me with the opportunity to apply for and receive a Prescott scholarship in 2007 and 2009, and in 2011, a Chervenak-Nunnallé scholarship. Over the course of three summers I was able to study with artists Gary L. Sussman, Anthony Palumbo, and Max Ginsburg.

My education at the League and at the High School of Art and Design helped me to strengthen my understanding of the academic arts. Through Mr. Sussman's classes I was able to "draw in three dimensions," something that definitely presented new challenges that would further develop my understanding of recreating an existing



figure. After taking Mr. Sussman's sculpture class I needed to develop my sense of anatomy before I returned to sculpting, so I took a course in anatomy drawing with Anthony Palumbo.

In Max Ginsburg's class I learned much of what I know about painting today. His class not only helped me to better my skills, it also allowed me to become part of a family of painters who helped one another out and shared knowledge fully and willingly. I'd be eager to get to Max's class every evening and begin what almost felt like dinner with the family. Yet instead of having dinner we were sharing our love for the arts. Max was also a great help to me in my process of applying to college. Aside from my high school

accomplishments, Max's recommendation, along with that of Mr. Harrington, helped me to be accepted to the Rhode Island School of Design.

Once I arrived at RISD, I was able to apply all that I learned in high school and at the League. Studying at both the High School of Art and Design and the League gave me an upper hand that allows me to understand the process of making art and its history. Being at RISD also allows me to experiment with concepts and has forced me to break out of my comfort zone, especially with mediums. Whether it was working in the woodshop or working in gouache, almost every project I partook in presented me with a new manner of expressing my thoughts and ideas. Although I felt that RISD presented me with a great opportunity to experiment, I still felt that the League was the best place for me to sustain my academic foundation. All the experimenting and abstracting at RISD left me feeling confused about where my artistic priorities were. It wasn't until the summer of 2011, when I met film composer Scott Minter at The Gallery Small in Red Hook, New York, where I am a gallery associate, that I was convinced to pursue film at RISD. That would allow me to continue experimenting in the form of making films as well as building a sturdier foundation with Max Ginsburg's courses at the League.

I find that most of what I've accomplished at RISD has been due to being immersed in the intense hands-on learning environment at the League, where not only the instructors but colleagues were eager to assist someone as untrained as myself in becoming a better artist. I hope to continue being part of my family at the Art Students League for as long as I can. 🎨

## Never Without A Sketchbook

Melissa Mejia

Manhattan Comprehensive Day and Night High School

CHERVENAK-NUNNALLÉ SCHOLAR



Portfolio submission by Melissa Mejia

Since I was a little child, I have had great artistic influence from my family. From both sides of my family I grew up seeing my uncles sculpting and painting, and my grandmother doing all kinds of crafts—especially weaving and painting ceramics. When one of my uncles passed away and I took over all of his paint and art supplies, that really helped get me going as an artist. I started to imitate what I had seen from him so that I could one day be like him. As I was growing up, I always wanted to be in all the painting or crafting classes. My grandmother was always very supportive and taught me how to crochet and how to use a sewing machine. At that time I started to make my own accessories—earrings, necklaces, and bracelets. I feel very lucky growing up around these inspiring family members. I can show them what a good job they have done by supporting me in the arts. My aspirations for the future have always

been the same: being an artist. I just love that whenever I'm making art, I'm filled with a sense of passion, love, and inner peace. However, I could also say that in moments of loneliness, despair, or sadness, painting has become my ally.

When painting I've never had a hard time thinking about what I'm going to do. Most of my artwork is very personal. It's based on my feelings, what's happening to me, and things that I see every day from my closest friends. I'm never without a sketchbook at hand, so I am constantly drawing. Sometimes the drawings are left in the sketchbook and other times they develop into more in-depth ideas and detailed images. Oil painting, acrylics, wood, pictures, watercolor, and oil pastels are some of the materials I use the most in my artwork. Although there may not always be material similarities between the different projects, they are linked by recurring formal concerns and through the

subject matter. The subject matter of each body of work determines the materials I use and the forms of the work. I also use unconventional materials, like make-up or 99-cent store supplies.

Currently, I've been attending art club and photography club at school. I've learned a lot about painting techniques, taking pictures and developing them. I'm exploring art as I have never done, challenging myself by using new materials and letting my imagination fly and get into my paintings.

I really liked having the opportunity to participate in the Art Students League because I'm so eager to learn more about fine arts. I loved honing my skills and getting training from the great artists, including Bob Cenedella and Mary Beth McKenzie. I met people who I can talk with about art, and made friends with people who are as passionate about art as I am. 🎨

## Forging His Style

Kenneth Fitzpatrick  
High School of Art and Design

IRWIN GREENBERG SCHOLAR

**Artist:** I've always felt alone, so I wrapped myself in a bubble and focused on my work. My companion was my sketchbook. I have always loved art, a common thing to hear from an art student. My teacher has played many important roles in my life. Since freshman year I have respected him, watching over his shoulder as he painted.

In my painting, *Night Fright*, it was challenging to achieve the detailed finish I desired and to capture the illusion of light shining into the darkness. Since the whole piece is dark, achieving luminosity was hard. The door in the back was added later to give a cool area as contrast to the dominant warmth of the colors and to expand the architectural space. I would say the difficulties are always fun. I enjoy the study phase so much; it's when I do all the learning.

## Teacher:

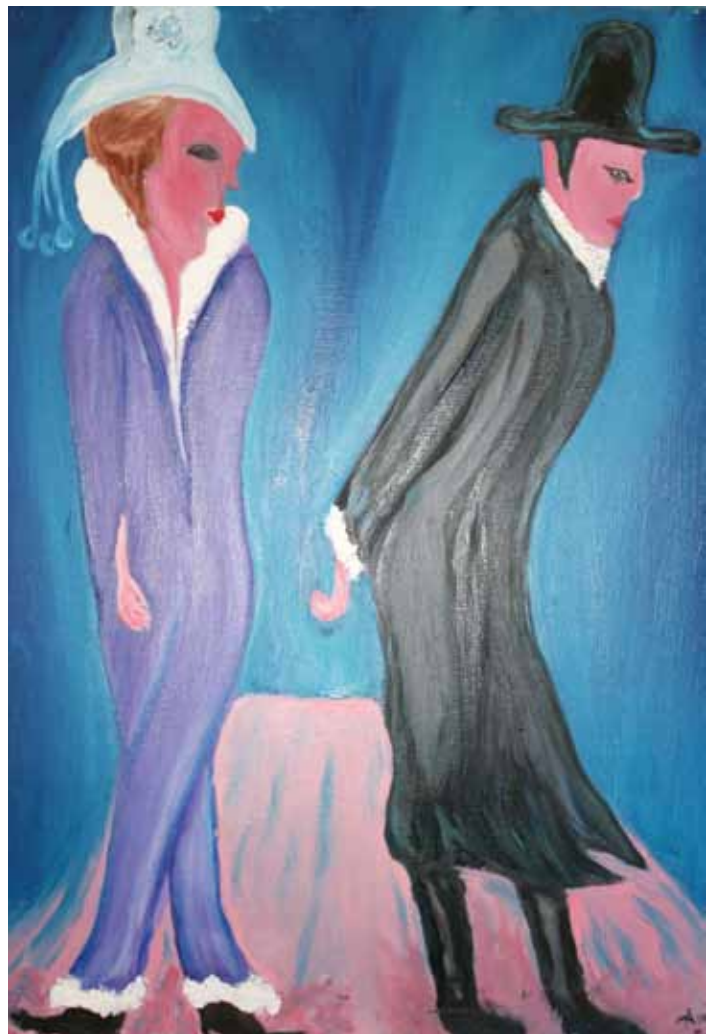
James Harrington

Kenneth is part of my Advanced Placement Studio Art class. The AP portfolio requires that students develop a series of images united by a common theme. Ken has chosen to work with multi-figured compositions. He is forging his personal style as he investigates compositional design. He enjoys complexity and the challenge to make it visually palatable. Ken was inspired by Caravaggio's tenebrism, which we discussed at length during his junior year. He wondered how to deal with the candlelight in the dark so I had him research the paintings of Georges de La Tour. Despite these Baroque influences, Ken has managed to create a very modern look: a sort of gothic Edward Hopper. His sketchbook is a marvel. Ken produces more art in a month in his sketchbooks than most students produce in a year.



Portfolio submission by Kenneth Fitzpatrick: *Night Fright*, oil on canvas

Art isn't simply Ken's passion; it balances him and is the foundation for his self-confidence. He sketches throughout all of his classes. It helps him focus. This piece represents a real success for Ken. He was able to create a distinct mood within an environment completely constructed with multiple reference sources. He was able to carry through a large painting, sustaining his focus to the end. He had a concept and was able to bring it to life. 🎨



## Painting Towards Strength

Amilcar Garcia, Manhattan Comprehensive  
Day and Night High School  
CHERVENAK-NUNNALLÉ SCHOLAR

**M**y name is Amilcar Garcia. I am from Guatemala and I have lived in the United States since I was 15 years old. Now I am 18 years old and I am studying to finish high school so that I can go to college. I plan to pursue a profession in art because, since my childhood, I have discovered that with art I am able to express my feelings.

Through painting I was able to escape a profound depression that I have had since my childhood. Painting was a way for me to talk with my psychologist so that I could express all my pent-up hurts. The colors in my drawings reflect situations in my life. I used pastel colors to express the lack of confidence I had in myself. I used strong colors to express the strong depression I had. The colors were like a fountain of my life because in them I was able to give my life a sense of worth. In the beginning I painted abstracts that only I was able to understand. I combined human bodies with nature to vent and find directions that I needed. After a short time of painting I was able to lift my depression and later I figured out the worth that my life had in humanity. Ever since then, after my accomplishment, I started painting critical things about my own past because I realized that in life there are many things that we can conquer but sometimes we permit our own negative thoughts to dominate our lives and even our bodies. In my critical paintings I have found the strength to fight against my bad dreams. Now I focus on reflecting in my paintings the problems that we face every day as human beings, but first and foremost reflecting the life of people and adolescents because in adolescence we find many difficulties.

I wanted to take classes at the Art Students League because I think it is a place where I can learn new things about art. I wanted to improve the way I paint and to learn more new techniques. Another reason is because I think that taking classes at the League would help me so that one day I could study at a university. But what motivates me most is that I can enroll in classes with people who have worked for many years in art since I have never had that opportunity. For these same reasons I believe that the League is a good start for me. 🌟

Artwork by Amilcar Garcia

# Letters of Thanks for Freedom, Technique & Challenges

Hoyi Leung and Xuan Zhang

Hoyi Leung and Xuan Zhang, two young women from Queens who earned Seeds of the League Jack Kamen Scholarships, addressed letters to the donor family describing their experiences attending the League during summer session 2011.

Dear Kamen Family,

I would like to take this opportunity to thank you for the experiences and teachings that I received this summer. My instructors were great and I got a taste of the freedom of the college environment. I also got to know other artists that are more experienced than myself and received helpful tips from them!

The structure of the classes at the League is very free, and although that is very intimidating at first, I know I'll have to get used to it for the future. The duration of class is very long and with beneficial short breaks for the model. I find that it helps me as well, since I get very stiff and tend to daze out after a long period of time. Stretching during the breaks helps me look at my piece from a distance and retain concentration. I also loved the quiet atmosphere of the room, since music usually distracts me.

I learned a lot in Ellen Eagle's class! She is friendly and calm and explains things in great detail. I had a great time and learned more about crosshatching techniques and began to use it to achieve unity throughout the painting. I do not feel any before and after difference in myself because of the class, but there is certainly more of a balance in color and texture within my paintings. It is a precious lesson and I will reuse these ideas in every pastel painting from now on!

League classes are just so great! Every instructor is different, but I'm sure that future students participating in this program will find the teacher they like and appreciate, as I did.

Hoyi Leung



Left: Xuan Zhan, Lady Bugs, linocut

Thank you for the Jack Kamen scholarship through the Seeds of the League program.

It was so wonderful for me to receive the scholarship this summer. It was a challenge for me to attend the class at the League. That was my first printmaking class, and I had never done a printmaking work before. I started to learn about the processes of printmaking and I had to make my own work individually. I was so happy to attend this class and learn about some new things, and finish my works. It was also a good way for me to be in a class which trained my independent ability. The class is so helpful and I really like it.

In the future, I want to be an illustrator. Before that I want to attend a great college. I will try my best to reach my goal. By the way, the class during this summer is also an experiment for me, and it helps my portfolio. I saw a lot of beautiful works there that changed my taste of art in a great way.

I had lots of fun in the class. Thank you so much, and have a great summer.

Xuan Zhang



Above: Hoyi Leung, Monopoly Rivalry

## FRIENDS OF THE LEAGUE COMMUNITY FOR ARTISTS



As you've read so far, the artists in these stories have had much to overcome. They have had to delay their studies and find ways to sustain themselves to enroll at the League. The League is a supportive community for artists and their work. It is a place where art education is based on the tradition of a master artist teaching students the process and the language of art in a studio setting. Open to all who wish to attend, the League strives to help the most talented students to succeed as professionals.

The gift of art is made possible by the generosity of our current students, alumni, friends, and bequests. Walter Mosely's mentorship is funded through the work-study scholarship program. Ersilia Crawford, Sassoon Kosian, Nadege Morey, and Brenda Berkman are just a few of the 500 artists who have participated in more than 90 exhibitions since the launch of Exhibition Outreach in 2006. Exhibition Outreach is supported in part through the generosity of the Arlene B. Coffey Trust, the Marilyn and Bob Laurie Foundation, the Ruth Katzman Fund in loving memory of Lilian and Max Katzman, the New York City Department of Cultural Affairs, and the Art Circle Patrons.

The Seeds program is ongoing and to date has introduced more than 150 children to an art studio experience through New York City Parks and Recreation and at the League. Seeds could not have been implemented without major funding from the Jack Kamen Scholarship Fund and the Chervenak-Nunnallé Foundation. We are also most grateful for additional funding from the Irwin Greenberg Scholarship Fund, the Akiko Hoshino Scholarship Fund, the Susan Mitnick Fund, the Art Circle Patrons and the many individuals who contribute to Seeds of the League. With your help we would like to **support three New York City Parks & Recreation Centers** with staff and supplies year round and to **welcome 40 high school students** to study at the League this summer. Study at the League helps teens win acceptance into specialized high schools and art colleges based on their portfolios. As Alina says, it gives young people **"the opportunity to become stronger artists."**

For Friends of the League who join at the Sponsor level (\$1,000), we've scheduled an evening with Rick Brosen in his studio, an afternoon with Grace Knowlton at her home, and a visit with Sharon Sprung in her studio.

**Every gift is valuable.** Even if you cannot contribute at the Sponsor level or higher, alumni generosity, in any amount, supports scholarships for exceptional students in need, exhibitions, and critical 57th Street facility upgrades. All current and former students of the League are alumni. As alumni, we have the opportunity to make a meaningful impact on the life of the School by influencing the transformation of even more possibilities into realities. I hope you will support the League by making a gift.

*Denise*  
Denise L. Greene

(212) 247-4510, ext. 130  
denise@artstudentsleague.org

### Sponsors, Save the Date!

#### FREDERICK BROSEN

My architectural views are all done on Arches cold-pressed paper with transparent washes of watercolor built up in layers over a hard graphite pencil drawing. It is a technique that allows for great subtlety of light and texture and richness and delicacy of color. This approach goes all the way back to Dürer and was perfected by the great 19th century generation of painters that included Turner, Girtin and Bonington.



Frederick Brosen, *La Friterie*

I have always felt that creating art was about discovering connectedness: of the viewer to work, of the work to the subject, and of the subject to the technique. I envision my watercolors as stage sets of memory and associations, of the fluidity of past and present. In the older architecture of New York and Paris I feel an emotional fusion both compelling and transcendent. My influences have been an eclectic range of periods and artists; C.D. Friedrich, the Early English watercolorists, Eugene Atget, and 17th century Dutch cityscape. I have tried through the prism of my own sensibility to develop a separate and unique voice. **On Wednesday, May 9:** Please join me at my UWS studio/apartment, where I will be happy to explain my process and share thoughts over appetizers and wine.

#### GRACE KNOWLTON

My new work combines drawing, painting, and photography, as well as printmaking. My subject matter has gone from seeds to bones; from elegant white corners to aged and broken wooden chairs—perhaps a metaphor for life.



Grace Knowlton, *Blue Sawhorses*, 2010

**On Wednesday, May 23** have afternoon tea with Grace at her home in Rockland County. Transportation will be provided.

#### SHARON SPRUNG

**Look forward to an evening with Sharon in September (date to be announced).** "My paintings are a carefully observed negotiation, manipulated layer upon layer in order to create a work of art as equivalent to the complexity of real life as possible. They are an attempt to control the uncontrollable substance that is oil paint, and the equally untamable expression of the human condition."



Sharon Sprung, *Zeli*, 2009



## GRANT WINNERS EXHIBITION RECEPTION for FRIENDS of the LEAGUE



# Doreta Kesson Masterton

By Elizabeth Doreta Masterton

Artwork by  
Doreta Kesson Masterton  
*Right: Dorset Mountain;*  
*Below, from left: Portrait of*  
*Miss Emily Thresher; Portrait*  
*of John MacLaren Kesson*

*Far right: Doreta Kesson*  
*Masterton painting a map of*  
*Africa*



**M**y mother, Doreta Kesson (née von Goehde) Masterton, arrived at the Art Students League in 1934, when she was 17 years old. She spent her youth in St. Augustine, Florida, and was recognized early on as an artistic prodigy. Her mother and step-father relentlessly encouraged her to pursue her talents. Childhood idols included Cecilia Beaux, Joaquin Sorolla, and above all John Singer Sargeant. Hard hit by the collapse of Florida real estate development during the Depression, the family moved north, and it was not long before my mother found her way to the League and Frank Vincent DuMond.

In the years ahead, she supplemented her scholarship at the League with a wide variety of jobs, from modeling (she was featured as a young professional in *Life* and *Charm* magazines) to colorizing black and white photos. Since she was a master of the Flexichrome process she routinely colorized the covers of *Look* magazine from black and white photography, and had numerous advertising clients

who wanted her to color their ads. For most of her years in New York, mother maintained a studio at 33 West 67th Street, and through her great friend Martha Bliven eventually became very involved with the Museum of Natural History, where she painted several dioramas in their African Hall. She had a wonderful story about being locked up accidentally in a taxidermy room with an enormous stuffed ape—truly a night at the museum!

Her way of looking at the world, and describing it, was painterly. Through DuMond, she saw her surroundings in terms of light and atmospheric effects, pitch, progressions, pigment values and finding the neutralization point where the colors of the foreground met those tones that carry the eye further into the distance. And through her vision of the world, I will always love late afternoon light, the electric greens of transmitted light coming through leaves on a tree and shadow patterns. She loved nothing more than working outdoors and regularly attended Mr. DuMond's summer sessions in Vermont.

However, I believe that her great and

natural talent was as a portrait painter. Two canvasses in particular are very dear to me: one of my step-grandfather and the other of Emily Thresher, who was a great champion of young women artists studying at the League at the time. During the period she was at the League, from the mid-1930s to the early 50s, my mother was surrounded by the richness of the giant talent there. Now, as I look at the *Life* magazine spread on the League from October 16, 1950, I recall all of its notable graduates and teachers, so many of whom mother knew personally—like Ogden Pleissner, who worked as a correspondent for *Life* magazine during World War Two. In fact, mother participated in the U.S.O.'s Artists' Sketching Program. Charcoal sketches of wounded soldiers at Walter Reed Army Medical Center on D-Day survive from that experience.

What is little known is that Mr. DuMond, whom students of the day fondly called "the Old Man," wanted my mother to take over his class. For all my mother's gifts, she was extremely modest and was too humbled by the honor, and, as she explained to me later,



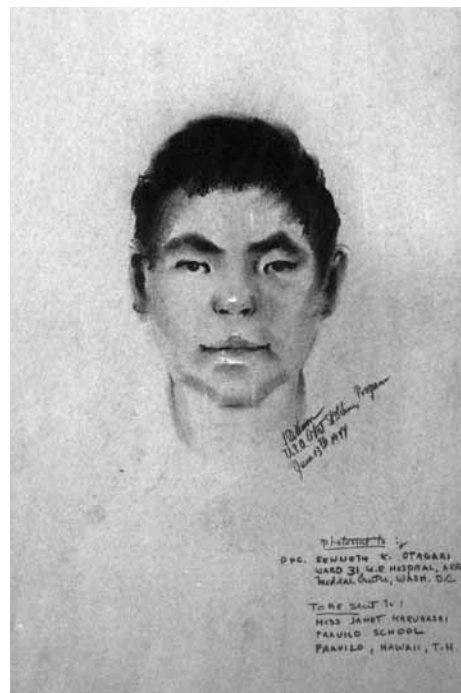


Life magazine, October 16, 1950

of the sheer responsibility of following in her beloved mentor's place. And so it was that her great pal Frank Mason took over the class in the early 1950s and my parents moved to Europe. Her energies from then on were concentrated on raising a family.

Mother passed away May 14, 2011, at age 94. I can say without reservation that it was a profound loss to the art world that she was not an active participant during the rest of her life, but I am forever grateful for everything she gave me instead, so much of which is directly attributable to her League experience. I live surrounded by her amazing paintings, those of her friends and Mr. DuMond, which will survive as an incredible tribute and treasure for me and my loved ones to look at with pride, honor and joy.

She never stopped following developments at the League, always looking forward to the next copy of *LINEA*, and she would be so happy to know that her memory and talents will be kept alive through the scholarship fund that I am establishing in her honor. 🙏



Left: Sketch of Mr. Otagaki; Right: Sketch of Martin Lydon

## OUT THERE!

The Art Students League takes great pride in the achievements of our former students. Recently the League has been reaching out to alumni we see in the news, and have been amazed to hear the diversity of projects former students have been up to!

Daniel Kerkhoff has been literally weaving connections between various South American countries and his hometown in Minneapolis; Vivian O'Shaughnessy is selling her one-of-a-kind handcrafted art books to booksellers in Paris; and Richard H. Bailey is still creating original stone carvings since studying with José de Creeft at the League over 50 years ago. Also of interest is a new book about *The New Yorker's* first art critic Murdock Pemberton, who reviewed many of the League's most well-known former students.



### Book Art

Vivian O'Shaughnessy

I started studying at the League in 2004 and took classes with Knox Martin and Nicki Orbach, among others.

Book art is the pairing of text with an artist's gestures—altering fabric or paper by folding, tearing, cutting; mark-making with dry or wet media; and securing the pages loose or bound. My own venture into this medium developed through explorations of writing in art, encounters with the work of Cy Twombly, my surreal poetry while drawing, and friends who wanted a special way to share their writings with family and acquaintances. In New York and Paris I also frequent-

ly visited galleries, museums, and print and book fairs. My creativity was “tweaked.” One day I opened my box of paper scraps—new and old—and I created about 10 pieces.

While in Paris, I presented my new works to the bookstore at Centre Pompidou and explored the possibility of presenting my blank books for sale. A salesperson took my information and the director asked if I could return with books sized about 7 x 8 inches—giving no other details. My books went on sale in December 2011: unique, hand-made, blank-page books (without binding, staples, glue, or mechanical cutting) wrapped in raw

torn silk. The paper is suitable for wet or dry media as described on the bellyband test strip below the ready-cut grosgrain ribbon tie. Each book is folded with natural edges parallel, may be opened recto/verso, and can be used for text, a graphic novel, or any artwork.

I continue creating these books and new editions will have, as inserts, my original drawings on calque wrapped in crystalline paper. I'm also pleased that my poetry book was recently accepted into the Southbank Centre collection. 📖



## Daniel Kerkhoff: Social Sculpture

By Helen Dwork

The German artist and art theorist Joseph Beuys promoted a philosophy that would “provoke thoughts about what sculpture can be and how the concept of sculpting can be extended to the invisible materials used by everyone.” “Social Sculpture,” as Beuys dubbed it, is the process of “how we mould and shape the world in which we live;” the application of the conceptual processes of sculpture to the general living of life.

Former League student Daniel Kerkhoff considers Beuys when he reflects upon his experiences as a travelling artist. A student of the League from 2001–2007, Daniel studied with Richard Barnett, Frederick Wong, Bruce Dorfman, William Scharf, Timothy Clark, Charles Hinman, Grace Knowlton, and Nicki Orbach. He has a BA in English Literature from the University of Minnesota, Minneapolis and has studied calligraphy and ink painting in Japan, as well as batik in Ghana.

From June 14, 2011, until February 25, 2012, Daniel served as Artist-in-Residence in the community of Sisid-Anajo, Cañar Province in the southern highlands of Ecuador. There he helped with farm work while creating a drop-in art center and library equipped with children’s books in both English and Spanish. “I see a large part of my work here is being a witness,” Daniel wrote last fall in a newsletter to friends. “A witness to this new environment, to the people and culture here, to my own cultural indoctrinations, and to all

the interactions that take place in-between.”

These connections are manifested in an art installation that Daniel has created, inspired in part by his captivation with the eucalyptus leaves abundant in the area. “I am creating an installation that reflects these interactions and my own attractions,” he wrote. “The installation is in honor of this community, Sisid, but hopefully it also honors the larger community we call Earth, in all of its diversity and complexity.”

For three days in February 2012, Daniel further honored the community with an international art exhibition: a community “weaving” project featuring his installation, local children’s and students’ art, photocopies and photos of children’s art from Adugyama, Ghana (where he pursued a similar endeavor), and other works by artists both local and global. Included in the project, through the help of current League student Mary Ryan, was art from Charles Hinman’s current class at the League. In 2011 Hinman’s students produced a joint portfolio of printed images of their work from the class. This winter they had their works reprinted as separate pieces, which they signed and sent to Ecuador for inclusion in the exhibition.

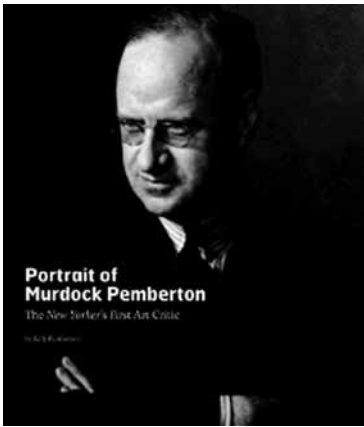
The “weaving” project emphasizes the broader artistic sense of Daniel’s mission: “I now consider most of my activities in terms of being a form of art: I see how much art everyone possesses in their activities, which are a part of their being,” he wrote. “I see art



in the incredible skill and work the farmers do here.” In May, Daniel’s web will continue to grow as he curates an exhibition at Home-wood Studios in Minneapolis of the Ecuadorean children’s art and photographs, while simultaneously exhibiting his own installation at The Warren: An Artist Habitat, also in Minneapolis.

Beuys saw the buildup of connections as inherent to the manifestation of Social Sculpture. “Every person continually performs material processes,” he said. “He continually creates interrelationships...The moment you become conscious of this, you are involved.” From Minnesota to the League, and from Ghana to Ecuador, Daniel’s involvement in his own Social Sculpture is paramount—and his sculpture is growing. 🌱





## Portrait of Murdock Pemberton: The New Yorker's First Art Critic

by Julia Montepagani

Sally Pemberton recently pieced together the rich history of her grandfather's career as *The New Yorker's* first art critic (1925–32). Sally says, "He wrote about the advent of early modernism in New York, as well as the political, social, economic events that shaped the period and the struggle of the artists." The book contains Murdock's writings, photos and other interesting mementos.

Although Murdock reviewed many artists from this period, Sally's book focuses on those with whom Murdock had the most contact or interest and who eventually ended up in his personal art collection. *Portrait of Murdock Pemberton* is also an interesting portrait of League history. A quick glance at the book's table of contents reveals a number of students and instructors: Thomas Hart Benton, Alexander Calder, Yasuo Kuniyoshi, Georgia O'Keeffe and Man Ray, to name a few. Other League artists that Murdock reviewed include: Billings, Brook, Mangravite, Marsh, Shahn,

Schnackenberg, Zorach and Speicher.

In an April 13, 1929 *New Yorker* column, Murdock writes about a League exhibition:

"We have made several attempts to get up to one of the shows held by the Art Students League. This time we set out for such an exhibit and landed in the middle of an array of watercolors by the League's masters—Mahonri Young, Richard Lahey, Gifford Beal. We liked the sketches of Marjorie Organ and Gladys Dick, and one or two by Kimon Nicolaides."

Sally says, "I doubt any art critic today is seeing as much (or as great) art as he was... Murdock had in his collection a work by George Bellows (who drew a portrait of his brother Brock, the Broadway producer who co-founded the Tony Awards). He *loved* Peggy Bacon (who did his caricature) and Yasuo Kuniyoshi, and wrote about the two frequently." 📖

## Snapshot of former League student Richard H. Bailey

by Julia Montepagani



Sculptures by Richard H. Bailey

Richard H. Bailey was born in 1940 in Kent County, Delaware, where he still lives and works as a professional sculptor.

Mr. Bailey studied sculpture and drawing at the League from 1965–69 with José de Creeft and Lorrie Goulet, Robert Beverly Hale, and John Hovannes. He credits José de Creeft (creator of the Alice in Wonderland sculpture in Central Park) and his wife Lorrie Goulet, for their having taught him the techniques of direct carving.

In 1966, on his first trip to Italy, Mr. Bailey embarked on a 16-day voyage on a coal freighter. "I was the only passenger, and I ate with the captain and crew." Mr. Bailey carved

a small marble bust during that voyage, which he left with the captain. In Carrara, Italy he worked in Carlo Nicoli's sculpture studios, and later purchased 3,000 lbs. of marble to ship back to the US.

Mr. Bailey's specialty is carving sculptures of fish, fowl and other animals—primarily out of blocks of marble, granite and semi-precious stones. Some are abstract and others are realistic. A few of his many awards for sculpture include: a Ford Foundation Scholarship from the Art Student's League of New York; the Silvermine Guild Award (1972–73); Delaware's Favorite Artist (2002–03), and Visual Artist of the Year (2004) (Cambridge, England). He has been

recognized in many articles and books, including *The New York Art Review* and in *Who's Who*. Mr. Bailey is writing a book that will be titled *A Sculptor's Miracles*.

Mr. Bailey currently has about 80 tons of various types of stone for sale at his Delaware studio, including marble, serpentine, limestone, soapstone, onyx and granite—in about 100 different colors.

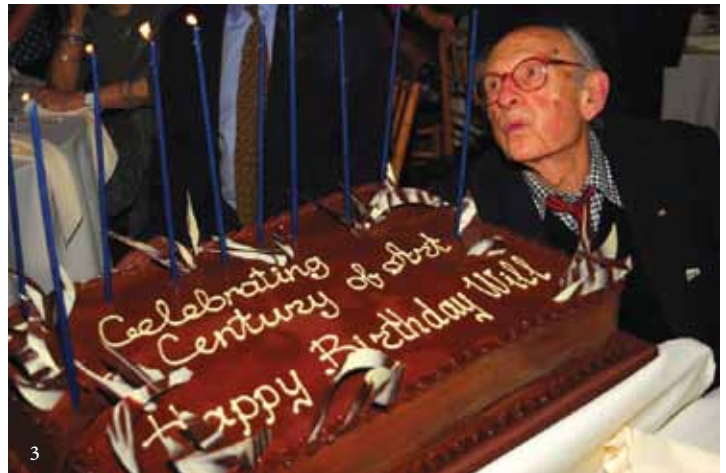
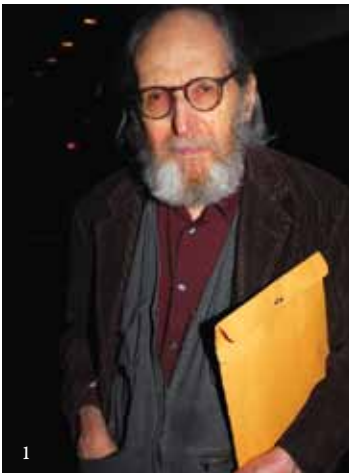
Should you be interested in visiting his studio and seeing his artwork, he will personally guide you on a tour. For more information, or to make an appointment, email him at [marbleartman@verizon.net](mailto:marbleartman@verizon.net). To view his sculptures online, please visit [www.richardhbailey.com](http://www.richardhbailey.com). 📖

# THE LEAGUE'S ANNUAL INSTRUCTORS' DINNER

The annual Instructors' Dinner brings together the League's faculty and special guests for an evening of dining, dancing, and celebration. The photographs that follow are from the 2011 event.

If you'd like to celebrate the League at next year's Instructors' Dinner, please join the Friends of the League program at the Art Patrons Circle level. Your \$1,500 contribution will support our programs and will also give you access to preview parties, studio visits, and guided museum tours. Your suggestions to make your Friends participation more special to you are welcome.

Call or e-mail Denise L. Greene: 212-247-2510, x. 130 or [denise@artstudentsleague.org](mailto:denise@artstudentsleague.org) for more information.



1. Harvey Dinnerstein
2. Barney Hodes
3. Will Barnet
4. Michael Grimaldi and family
5. Dorota and Rick Brosen
6. Bruce Dorfman and Deborah Winiarski
7. Anne Costello and Terence Coyle
8. Sylva Kiese
9. Sylvie Covey and guest
10. Nelson Shanks and guest
11. Mary Beth McKenzie and Zsuzsa Mysak
12. Jan and Charles Hinman





13. Anita Steckel and guest  
14. Frank and Cindy Porcu, Naomi Campbell  
15. Gaile Snow Gibbs and Warren Clark  
16. Jack Faragasso and guest  
17. Knox Martin and Rosemary Cove  
18. Jan Stenzel and Heris Stenzel  
19. Leonid Lerman and spouse  
20. Bob Laurie and guest  
21. Wendy and Stephen Shalen  
22. Dan Thompson  
23. Timothy and Marriott Clark  
24. Sally and William Scharf  
25. After dinner dancing  
26. Dick Barnett, John Ross, Lillian R. Engel, Ira Goldberg  
27. Seiji and Kuni Saito  
29. Ronnie and Jenny Landfield  
30. Harvey Dinnerstein, Burt Silverman, Sharon Sprung  
31. Jonathan and Jeb Shahn  
32. Winfield Jones and guest  
33. Paul Ching-Bor and guest

## Benefits

<p><b>\$75 Associate</b></p> <ul style="list-style-type: none"> <li>• Friends Card</li> <li>• Special Event</li> <li>• Catalog</li> </ul>	<p><b>\$150 Supporter</b></p> <p>All of the previous category's benefits <i>plus</i></p> <ul style="list-style-type: none"> <li>• 5 Sketch Classes</li> <li>• Preview Party</li> <li>• Name Listed in Catalog</li> </ul>	<p><b>\$250 Sustainer</b></p> <p>All of the previous category's benefits <i>plus</i></p> <ul style="list-style-type: none"> <li>• Exhibition Catalogs</li> <li>• Guided Tours</li> </ul>	<p><b>\$500 Patron</b></p> <p>All of the previous category's benefits <i>plus</i></p> <ul style="list-style-type: none"> <li>• VIP Events</li> <li>• In the Curator's Realm</li> <li>• Fall Exhibition Preview</li> </ul>	<p><b>\$1,000 Sponsor</b></p> <p>All of the previous category's benefits <i>plus</i></p> <ul style="list-style-type: none"> <li>• Studio Visits</li> </ul>	<p><b>\$1,500 / \$3,000 Art Circle Patron Individual/Corporate</b></p> <p>All of the previous category's benefits <i>plus</i></p> <ul style="list-style-type: none"> <li>• 10 Sketch Classes</li> <li>• Instructors' Dinner</li> </ul>
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The Art Students League is a 501 (c)(3) organization. Contributions are tax deductible to the extent that they exceed fair market value of any goods and services received in return. Please contact Denise L. Greene at (212) 247-4510, ext. 130, or at [denise@artstudentsleague.org](mailto:denise@artstudentsleague.org).

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# The Art Students League of New York

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