



About the **Exhibition**

This exhibition features work by art students in grades 9 through 12 from public and private schools throughout Nassau and Suffolk Counties. Developed by museum educators, who work in partnership with art instructors from participating schools, this is the only juried exhibition on Long Island that offers high school students the opportunity to show their artwork in an art museum.

Long Island's Best is a comprehensive arts-in-education program that integrates experiences in The Heckscher Museum and the art classroom, culminating with the presentation of students' original works juried by a museum professional. Over the past 17 years, the program has grown to become a prestigious opportunity for high school art students.

This year, 49 public and private schools submitted students' work for *Long Island's Best*. 288 student entries were received and Curator Lisa Chalif selected 80 for display in the galleries.

Student **Artist Statement**

Each artwork includes an artist statement written by the student to explain the thought process and artistic journey from conception to completion.

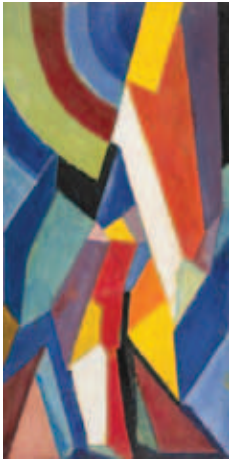


Watch interviews with select exhibiting students. Select pages in this catalog feature QR codes. Scan the code to watch an interview with the student.

Finding **Inspiration** in the Museum

Students found inspiration in artwork on view during the 2012-2013 school year. Through close observation, discussion and hands-on activities, students learned to make connections between artwork on view in the Museum and their own experiences.

Each student selected a work of art in one of the following exhibitions to inspire an original work of art:



James Henry Daugherty
Untitled, n.d.

Absorbed by Color: Art in the 20th Century. Drawn exclusively from the museum's Permanent Collection, this exhibition presented an overview of color theory and its manifestations in the 20th century.

Robert S. Neuman's Ship to Paradise. This exhibition focused on the large-scale mixed-media drawings related to *Robert S. Neuman's Ship to Paradise*, a portfolio of nine illustrations that was commissioned to accompany a fine facsimile edition of Sebastian Brandt's *The Shyp of Fooles*, a medieval allegory on the folly of vice.

Mirrored Images: Realism in the 19th and 20th Centuries. This exhibition, drawn entirely from the Museum's Permanent Collection, explored the various realist movements of the 19th and 20th centuries.

Modernizing America: Artists of the Armory Show. In 1913, the Armory Show created a sensation; the controversial and radical art displayed there proved to be a watershed in the development of 20th-century American art.

Across Time & Place: Treasures from the Permanent Collection. This exhibition features artwork dating from the 17th century to the present.



Joseph Stella
Water Lily, n.d.



Tara Adam, *The Light Within*
Mixed media
(broken blue glass, lightbulb,
electrical cord, dress form)
Our Lady of Mercy Academy
Grade: 12
Art Teacher: Jody Spadaro

I was immediately drawn to Caggiano's painting *Blue Bulb*. Something about the fragility of the lone bulb, seemingly hanging by a thread, in a field of stark grey was almost haunting. The aura of blue emitting from the bulb, although exquisite in color, almost fails to "light up" the canvas. To me, the painting is more than that of a blue bulb and electric cord; it is a commentary on the fragility of an individual life and the impact society has. Society, as represented by the electric cord, can only provide so much "power" to light an individual, for it also has the capability to choke, cinch and dim one's inner light. People, just as light bulbs, can be viewed as ordinary, banal objects, rather than vessels with the capacity to emit beautiful "lights" within. I created a sculptural garment to convey the message that although a person's outer self can be shattered, his or her inner light is still able to shine through.



Luke Alexander, *A New Dawn*, Colored pencil on paper
Northport High School, Grade: 12, Art Teacher: Margaret Minardi

During my visit to The Heckscher Museum of Art, I was moved by the photorealist style of *Jean Frederic Schnyder* by Franz Gertsch. What intrigued me the most about this piece was Gertsch's masterful interpretation of realistic detail. Gertsch not only drew a perfect rendition of a dinner scene, but also made the piece even more interesting by focusing on the smallest details. He rendered it in a unique and creative way, so that the piece is much more than what a camera could capture. In *A New Dawn* I wanted to do just that. The composition of Jean Frederic Schnyder is thoughtfully put together. I see this piece as a mixture of a still life (the bottles on the table) and a portrait (the person at the table). Gertsch's print captures the intimate setting of a dinner table. I like how Gertsch chose to render his piece in black and white. This adds to the intimate and nostalgic feel. The layers of depth (the bottles in the foreground, the portrait, the sweater hanging in the background) give viewers the feeling that they are sitting across the table from the subject. I intended to accomplish these things in my work as well. I chose to create a dinner scene from my community-service trip to Nicaragua.



Victoria Alvarez, *An Artist's Playground*, Colored pencil on paper
Elmont Memorial High School, Grade: 12, Art Teacher: Katrin Marino

I was inspired by Abraham Walkowitz's piece *I Glorify New York* because it shows the excitement of New York City. Although it is a simple watercolor painting with minimal color, you still get the vibe that something amazing is happening there. I was inspired to create an artist's playground using drawings of art materials because it is something you might find in "the city that never sleeps."



Emma Annunziato, *The Pineapple Sleeps Tonight*, Chalk pastel on paper
Floral Park Memorial High School, Grade: 12, Art Teacher: Susan Lucey

Each day we put food in our mouths, but do we ever stop to observe it? Food really fascinates me. It has so much detail and texture. Food contains all colors from the deepest blueberry blues to the red of a delicious apple. I was inspired by George Foster's work *Still Life With Fruit and Bird's Nest*. I love the pale, yet, expressive colors he chose and the delicate lines he used. My work depicts a pineapple and I tried to make it as realistic as possible. Photo-realism has always intrigued me and replicating a photograph through drawing is such an incredible challenge.

***Honorable Mention**



Julianna Barca, *Self-portrait*, Mixed media (pencil and cut paper)
Huntington High School, Grade: 11, Art Teacher: Kristin Singer

Portrait of Rebecca Whelan immediately captured my attention. I liked the intensity of her eyes, the mysterious vacancy of the setting, and the elaborate design of her dress. Anshutz himself described a successful portrait as having a “mental temperament manifest in the features.” This inspired me to create a self portrait expressing an equally contemplative figure with a stark background. There is a common pensive, thoughtful gaze in the eyes. More than just emotion was pulled from Anshutz's piece, however, the bold red and intricate floral pattern of the dress is reflected in my papercut application. The visual and emotional connection between the two figures creates a bridge between time, culture, and age.



Mallory Barishman, *Untitled*, Chalk pastel on paper

John F. Kennedy High School, Grade: 12, Art Teacher: Vanessa Albaneze

After viewing Stephen Posen's lithograph *Untitled*, I was inspired by the way he overlapped and repeated a seemingly simple form. The complexity of the stretched fabric pulled over the boxes creates a dynamic arrangement of diagonals. I have an interest in human anatomy and figurative works, but I was inspired by Posen's strong composition. I used this inspiration to come up with a similar idea to create a drawing of several overlapping hands and arms. I found the process of creating a photorealistic drawing with much repetition challenging. At the same time I enjoyed the repetitive motion of layering chalk pastel and overlapping colors and found it to be quite meditative.

***Honorable Mention**



Adrian Benn, *Quiver*, Mixed media (wire, stocking, and acrylic)
Amityville Memorial High School, Grade: 10, Art Teacher: Barbara Lark

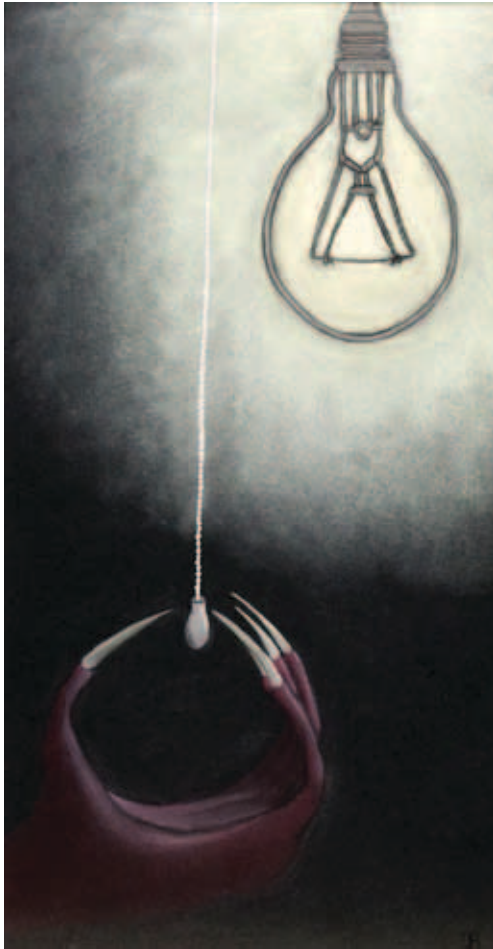
I was inspired by Robert Richtenburg's *Flicker*. Though it is a two-dimensional piece of art, variations in values of hues cause some of the irregular circles to pop out and others to fade, creating an illusion of depth. When I first observed this painting, I thought Richtenburg placed the colors randomly, but when I tried to recreate his pattern to achieve visual movement, I had difficulty. I realized that Richtenburg carefully planned out his composition. After a journey of color experimentation with ceramic glazes, a bottle cap painting, and many wire stocking sculptures, my plan evolved. In *Quiver*, I have arranged colors to create unexpected rhythm that conveys feelings of excitement and energy, similar to Richtenburg.



Jamie Bogdanowich, *Disorder*, Mixed media (digital photography, acrylic, and dyes)

Division Avenue High School, Grade: 12, Art Teacher: Loretta Cordiello

Stanley Twardowicz was inspired by color to create his painting *#18-1978*. He once stated, "It's color that moves me... I'm just returning the favor." Using complementary colors, Twardowicz was able to extend the yellow-green of his piece. The violet at the top complements the yellow, while the red at the bottom complements the green. Resulting from this technique, Twardowicz not only extended his colors but, made them appear as waves to the eye where the complements blend. No subject is necessary; the color is all that is needed to express emotion. I am inspired by the way that Twardowicz creates his work through only the use of color, omitting a subject. I, like Twardowicz, am transfixed with color. Every color has a different effect, a different meaning, a different emotion evoked. When mixed together there is no clear meaning. I was inspired by Twardowicz's painting to express what happens when colors are mixed together. By removing the black in my self-portrait, I removed the nothingness that Twardowicz believed darkness was and replaced it with color. By engulfing my face with a montage of color, I aimed to replace a lack of emotion with what a massive amount of color brings—chaos and confusion.



Jacqueline Buonfiglio, *Temptation*, Soft pastel on charcoal paper
Cold Spring Harbor High School, Grade: 10, Art Teacher: Laura Cirino

My inspiration piece, Margery Caggiano's *Blue Bulb*, shows how a simple household object can be portrayed in a way that incites appreciation for the object's beauty and function. Caggiano's work inspired me to respond to her depiction of the importance of the light bulb. I used soft pastels to create my own interpretation of the significance of light. In my piece, the light bulb symbolizes the ability to make good decisions, and the demon-like hand is meant to illustrate bad influences. By turning off the light, negative influences can hinder one's ability to make constructive decisions. My work is set on a black background to represent the pure evil of these pressures and how they can have a destructive impact on all those involved.

***Renzo S. Bianchi Scholarship Award**



Vincent Caporaso, *Faith*, Photographic collage
Patchogue-Medford High School, Grade: 12, Art Teacher: Michael Scholz

The painting *Approach to Provincetown* by De Hirsh Margules inspired me to create my work of art. Although I worked in a different medium, the elements of both pieces are similar. I was drawn to the Cubist style in his painting and decided to create a landscape with a Cubist effect that altered the original perspective. My photograph represents the mood of the inspiration piece in that both reference faith and religion. I chose to use De Hirsh Margules' idea and create my own piece by taking the emotion of the church and using a cemetery with a crucifix to create a similar mood.



Laura Capozzi, *Checkmate*, Digitally-manipulated photography
Long Beach High School, Grade: 10, Art Teacher: Sue Presberg

John Rogers' *Checkers up at the Farm* not only has an interesting history, but also showcases the simple interactions between people over a casual game of checkers. In my piece, I tried to demonstrate the same idea with photographic manipulation. The social aspect of life today is heavily influenced by the use of technology, so a simple game of checkers is hard to find. My picture features two people bonding over the simplicity and casualness of the game, much like the family in Rogers' sculpture.



Joseph Carrotta, *You Can't Hide From Death*, Photograph
New Hyde Park Memorial High School, Grade: 12
Art Teacher: Danielle Livoti

The skeleton within the artwork *Ship to Paradise (Paradise found)* by Robert S. Neuman is placed near a pyramid. When I see a skeleton, I normally relate it to death. The pyramid steps and the skeleton were my inspiration. My artwork depicts a girl under stairs, hiding from death. The feet walking down the stairs represent death, and the stairs represent protection. I captured this image using a single 85 second exposure and a technique called light painting.



Megan Cassidy, *Red Sun*, Mixed media
Bellport High School, Grade: 12, Art Teacher: Lisa Conk

Once I was introduced to Robert S. Neuman's artwork in the exhibition *Ship to Paradise*, I was instantaneously inspired by the whimsy, color and energy flowing through his work. As I continued to admire his work, I was able to identify details such as skeletons, small ink splatters, color patterns, and the exaggerated structure of the ship. In my illustration *Red Sun* I sought to create a dream-like state, delving into the unconscious mind. This became possible through experimentation with a white wash technique and the use of many mediums. I began by illustrating an exaggerated wood structure and twisted tree on handmade paper. I then added numerous small ink illustrations of objects such as blimps and keys with wings to allow the viewer to continue to find hidden objects as time went on, just as Neuman did in *Ship to Paradise*. As an aspiring illustrator, I feel that my purpose is to introduce others to a new world, allowing the viewer to use his or her imagination, surpassing the laws of physics and rules of reality.



Christopher Castrillon, *Synthetic Penitence*, Oil on canvas
Sonderling High School, Grade: 12, Art Teacher: Kristin Grossi

When I visited The Heckscher Museum, I found myself drawn to William Merritt Chase's *Fish Still Life*. I thought Chase's use of dark browns was effective in depicting the stench of the fish, and it stimulated the viewer through the absence of light. The viewer felt darkness and discomfort. The dead fish and its oily texture brought back vivid memories of recent disasters caused by neglect and indifference to the environment. Man has dismissed the value and beauty of the natural world, which is evident in the continued manufacturing of non-biodegradable plastics and synthetic rubbers that inadvertently kill much of the natural world. This is depicted in the Christ-like crown which is a mix of synthetic substances, such as plastic fibers and soda can plastic rings adorning Mother Nature's head. The renaissance motif attempts to connect the viewer to feelings associated with purity and holiness, heightening the impact of her beauty being soiled by pollutants.

***Best In Show: Judith Sposato Memorial Prize**

"Meet" the Artist!
Watch an interview with Christopher Castrillon.
Scan code on right.





Andrea Cerini, *Equine*, Digital illustration
Huntington High School, Grade: 12, Art Teacher: Kasmira Mohanty

I was drawn in immediately by the circle in Fritz Glarner's *Drawing for Tondo*, but then noticed the rectangles filled by bold pigments; my eyes could not focus on one spot. *Drawing for Tondo's* artist, Fritz Glarner, was a revolutionary who fathered the optical-effect terms, "pumping planes" and "relational painting," and I was inspired to merge these techniques. I incorporated the idea that the eye never settles on a fixed location, which I accomplished by placing "eyes" throughout the piece (pumping planes). I incorporated red into the grey color scheme in order to distinguish between the horse figure and the organic shapes in the foreground (relational painting). There are more aspects of Glarner's art that influenced me, though overall his technique was my true inspiration.

***Achievement Award in Digital Media**

***Renzo S. Bianchi Scholarship Award**



Dan Chen, *Realization of Life*, Stoneware

Long Beach High School, Grade: 10, Art Teacher: AnnMarie Pulice

I was influenced by Joseph Stella's *Water Lily*. I am from China and this work caught my eye because the water lily is known as a symbol of honesty and purity in China. Sometimes people think that the water lily grows in a dirty pond, but its flower will bloom and become a thing of great beauty. It survives and thrives. I decided to construct a tea pot that represents the lily and lily pad and to draw a connection between drinking tea and life. Some teas are very bitter at first, but as you drink more they become very good. Like life, at first it can be very hard but it becomes easier. For me, life is hard now, because I left my family and my friends to come to the United States. I am trying to get used to a new life. It's very difficult, but I believe it will get better! This work shows my life and it is very meaningful to me. Life won't be hard forever.



Austin Chin, *The Dome*, Digitally-manipulated photograph
Syosset High School, Grade: 12, Art Teacher: Chrysoula Sandel

Charles Emile Jacque's *Gathering Clouds* focuses on the sky's beauty and power. His use of strong contrast between the foreground and background, as well as value and texture in the clouds creates a sense of idealism. In my piece, I also created contrast between the dark tree and the lively sky and used value in the clouds to create a similar intensity to Jacque's painting. I wanted to show the intense impact the location had on me, as though I was standing in the middle of a large dome with endless clouds, which was the same reaction I had to Jacque's painting.



Jacqueline Christensen, *Molly in a Kitchen Chair*, Watercolor on paper
Sayville High School, Grade: 12, Art Teacher: Evan Hammer

While creating *Molly in a Kitchen Chair*, I modernized the traditional child portraiture displayed in *Elizabeth in a Red Chair*. Both my work and Fairfield Porter's show a child exhorted to sit so her image can be captured. However, my work portrays a more contemporary version than Fairfield Porter's. While Elizabeth sits in a fancy dress she may have been forced to wear, Molly relaxes on a kitchen chair, casually in sweatpants, as she pleases, slightly grinning. My work illustrates the modern freedoms children have today and although obedient, Molly helps express these freedoms.



Keri Collins, *Quirky Chickens*, Pen and ink

Our Lady of Mercy Academy, Grade: 11, Art Teacher: Jody Spadaro

Gathering Clouds by Charles Emile Jacque was the inspiration for my drawing. I admired the quiet simplicity of the landscape. It reminded me of my trip to England and the environs of the English countryside. I wasn't familiar with this artist, but was drawn to research his work further. I appreciated the fact that he used everyday surroundings for his subject matter. He was known for his animal studies at local farms and did several compositions with henhouses, pigsties and flocks of sheep. I, too, was inspired to do several animal studies and chose these quirky chickens from the Cotswold countryside as my focal point. The muted tones in the painting influenced my decision to use sepia ink on brown-toned paper.



Dana Dexter, *Burst*, Pencil on paper

Amityville Memorial High School, Grade: 11, Art Teacher: Jayne Grasso

The piece I was inspired by was *Blue Blub* by Margery Caggiano. In Caggiano's piece, she realistically painted a blue light bulb on a wall. To me, although it is a skillfully painted piece, it does not portray very much feeling, but instead is an exact replica of what she saw. My reaction was that artists need to break the barrier that holds them back and release their emotions. One needs to break the light bulb and in doing so, release his or her thoughts and feelings. In my reaction piece, I portrayed exactly this. By breaking the light bulb and releasing my emotions I was able to express myself. The random images express the thoughts and feelings I had during the time it took to complete my drawing.

***Renzo S. Bianchi Scholarship Award**



Emily Doglio, *Do Not Trespass*, Mixed media

Division Avenue High School, Grade: 12, Art Teacher: Timothy Ryan

I was really inspired by Neuman's interpretation of the *Ship of Fools* and his inclusion of that theme in his work. *The Wreck* by Robert S. Neuman culminates the journey of the Ship to Paradise. In the allegory that Neuman's work is based upon, the passengers, who are on a journey to a promised paradise, realize that their destination is not what they intended. I used this idea as a metaphor that can be applied to widespread immigration to America. The American Dream (an ideal similar to paradise) is propagated around the world. This idea promises wealth and happiness. America boasts, claiming to be a "country of immigrants" and a "melting pot," yet immigrants from all over the world escape lack of opportunity and face other domestic problems for the paradise that America ideally offers. The need to leave a place for the "land of opportunity" is real for many immigrants. However, they are met with prejudice, inhumane laws, and poor treatment, among other obstacles. My work incorporates both black and white and color as Neuman did, as well as dramatic use of line and text.



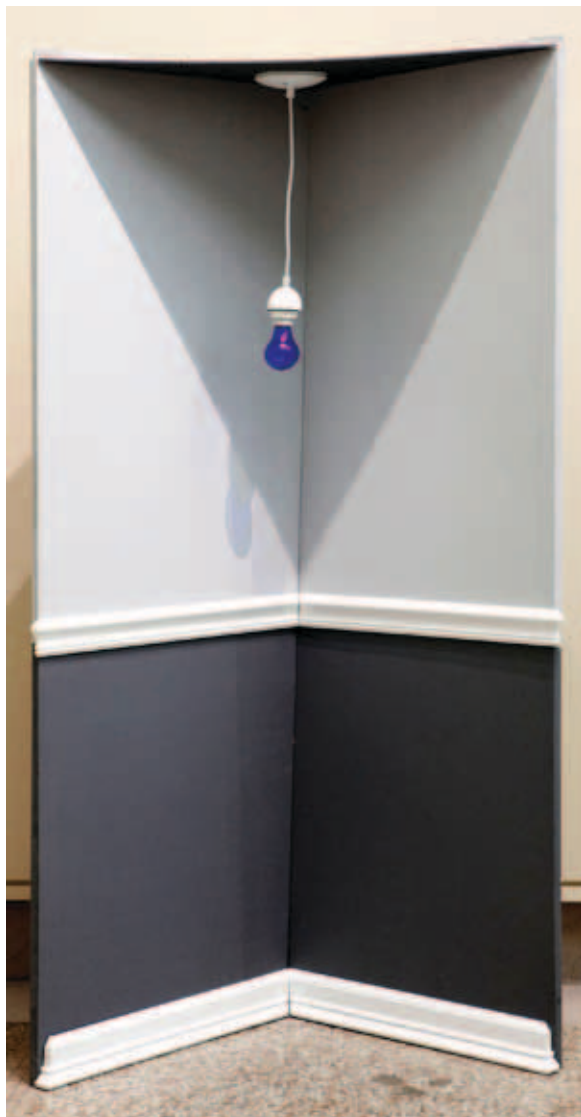
Melissa Farsang, *Still Life with Cabbage*, Colored pencil on paper
Hicksville High School, Grade: 11, Art Teacher: Beth Atkinson

Upon viewing the *Mirrored Images* exhibition, I was instantly drawn to *Still Life with Roses* by Jean-Baptiste Robie. Realism is my favorite style and I have so much appreciation for old paintings such as this one. At first I sought to create a still life with objects exemplifying the time we live in now. I realized though, that I feel closer to more traditional objects, as if I was born in the wrong century. In addition to wanting to incorporate reflective surfaces, I like the idea of a more classic and timeless image, opposed to a modern one. Although the objects I chose are not as ornate as those in Robie's piece, I feel that I captured its essence in a brighter, more vivid way, without losing the classic composition.

***Harold Kleinpeter Scholarship Award**

"Meet" the Artist!
Watch an interview with Melissa Farsang.
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Javier Ferrer

In the Corner

Mixed media

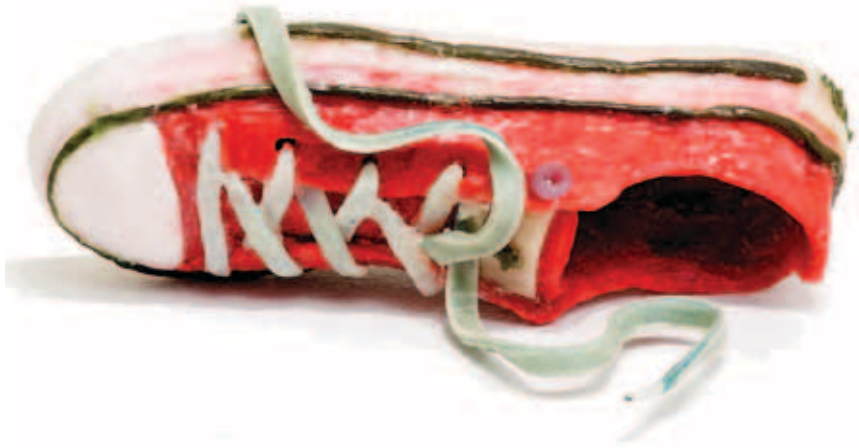
Hicksville High School

Grade: 12

Art Teacher:

Beth Atkinson

I was inspired by *Blue Bulb* by Margery Caggiano. What inspired me about this piece was how realistic the image appeared, as if the bulb were actually hanging on top of the blank canvas. I liked the colors and the feeling that the piece exuded. I imagined a space where this actually might exist. I'm interested in pursuing a career in interior design. My response to *Blue Bulb* was inspired by its color and minimalism. I combined the idea of an artistic piece with a functional setting.



Nina Flores, *Converse by Candlelight*, Candle wax
Huntington High School, Grade: 11, Art Teacher: Kristin Singer

When first viewing *Blue Bulb* my eyes were tricked; I thought the painting was really a light bulb hanging on the wall! On closer inspection I discovered Caggiano's piece was a photorealistic painting in the trompe-l'oeil style. This experience inspired me to create a work of art that intentionally confuses the viewer, and forces them to stop and ponder. My sculpture, modeled and carved from candle wax, is meant to be recognized as an everyday object. It is my hope that my playful sculpture will trick the viewer, and make them wonder how such a realistic replica can be made from an ordinary material such as wax.



Jillian Fortunato, *My Ladder Up*, Oil on canvas

Division Avenue High School, Grade: 12, Art Teacher: Timothy Ryan

Does anybody really live in paradise? Viewing Robert S. Neuman's *Ship to Paradise* etchings made me think — is his artwork about the final destination or the journey to get there? Once I considered this idea, I tried to interpret it as an adolescent young lady with a long journey in front of her. Philip Heckscher was quoted as saying “The voyage is eternal, the horizon forever retreating.” This may seem foreboding for someone in his or her teens, but I think it means that the climbing of the ladder is what becomes most important. Whether it is the training as an athlete or studying for a profession, climbing the ladder is what raises you to the vehicle, or “ship,” that carries you toward paradise. This is why I depicted myself climbing my own ladder ascending from a somewhat bland and barren place, toward my “ship” amidst the warm, hopeful clouds of my own future.



Kaylyn Gardner, *A Different View of Paris*, Oil pastel on paper
Bayport-Blue Point High School, Grade: 12, Art Teacher: Frank Salino

Joe Constantino's *Inside the Met* caught my eye while at The Heckscher Museum of Art. The obscure view of the Metropolitan and its strong contrast of black and white is what intrigued me the most. I was inspired by the upward looking perspective of the photograph and decided to use the same perspective in my piece. I chose to work from a photograph I had taken of the Eiffel Tower from an oblique angle. When I took this photograph, I was amazed by this perspective because it truly showed how enormous and grand the architecture is. Using this perspective that is usually overlooked inspired me to name my piece *A Different View of Paris*. I used oil pastel on black paper to create the outline of the Eiffel Tower lit up at night. The contrast of the black paper and the bright architecture is similar to Constantino's strong black and white contrast. The amazing angles and strong contrast in both pieces display the grand architecture of the Metropolitan and the Eiffel Tower that should be greatly appreciated.

***Second Place**

"Meet" the Artist!
Watch an interview with Kaylyn Gardner.
Scan code on right.





Ariana Garrett, *Empire State of Mind*, Photograph
Sayville High School, Grade: 11, Art Teacher: Evan Hammer

Walkowitz's painting inspired me to create a work of art communicating the unique feeling of emerging from Penn Station and having this great city thrust upon you. You are immediately exposed to an environment where your instincts quickly tell you to go with the flow. Walking up the stairs, you're preparing yourself for the adventure that this maze of skyscrapers will provide. I am passionate about the allure of perspective, inviting the viewer to look up at the eminent structures in my work. My goal in utilizing this idea was to capture the place at which the vanishing point guides you to the tip of the Empire State Building. I further enhanced the composition by accentuating complementary colors, smooth surfaces, and captivating reflections.

***Renzo S. Bianchi Scholarship Award**

"Meet" the Artist!
Watch an interview with Ariana Garrett
Scan code on right.





Cayley Gehrich, *The Beggar*, Clay with faux bronze finish
Syosset High School, Grade: 12, Art Teacher: Chrysoula Sandel

Ethel Myers' *Flowered Gown* was the inspiration for my sculpture. Using a regal pose and extravagant coat, Myers was able to create a sense of who this woman was in society. I tried to replicate that feeling in my piece, but instead of creating an upper-class woman, I created a woman of opposite class. My figure wears a loose, ill-fitting dress and is hunched over, reaching out in a begging position to show her lower class and helplessness.



Annique Goldschmidts, *Modern Fish*, Digital photograph
Cold Spring Harbor High School, Grade: 9, Art Teacher: Christine Oswald

William Merritt Chase's painting *Fish Still Life* is of a dead fish on a plate. This made me think of how life was sustained back when times were more simple. Nowadays people "live" off of technology. To show how life is sustained now, I brainstormed objects of the 21st century, including an iPhone and headphones. In my photograph, I have several different pieces of technology, jewelry and a pair of sunglasses on a plate. This shows how people have changed due to new technology and a new meaning of life. Life used to be simple, but now it has changed. I feel that we need to go back and renew the meaning of life.



Esdras Hidalgo, *A Portrait of Betsy*, Digitally-manipulated photography
Sonderling High School, Grade: 12, Art Teacher: Kristin Grossi

When I viewed the *Mirrored Images* exhibition, I was inspired by John Rogers's sculpture *Checkers up at the Farm*. I was not inspired by the visual aspects of the sculpture, but rather by the history behind it. John Rogers created molds so he could create thousands of plaster replicas of the same sculpture. This mass production led to the loss of value of his pieces. For my piece, I focused on the concepts of duplication and loss of value. In today's technologically-advanced society, the mass replication and dissemination of images and information often leads to a distortion and depreciation of value and significance. For my piece, I attempted to translate the issues of replication present in Rogers' sculpture into the nature of contemporary art.

***Honorable Mention**



Nicole Hrvatin, *The Big Picture*, Pen and watercolor on paper
Plainview-Old Bethpage John F. Kennedy High School
Grade: 11, Art Teacher: Warren Jacobson

Paul Sarkisian's lithograph of a broom and trashcan inspired me to create my own interpretation. The realistic quality and scale of the image of the broom and trashcan "taped" onto another sheet reminded me of the eye-catching photographic effect of a "picture within a picture." One of my friend's intriguing photographs of her holding a similar photograph of herself within another photograph also inspired the idea of *The Big Picture*. My interpretation, *The Big Picture*, has a subtle, but colorful tone much like the inspired piece by Paul Sarkisian, but I gave it my own style with the use of pen and watercolors. If you look closely, the trashcan from Sarkisian's work makes an appearance in *The Big Picture*, to further create a connection.



Luisa Jaramillo, *Cluttered Sink*, Acrylic on canvas
Northport High School, Grade: 12, Art Teacher: Margaret Minardi

The Promontory shows aspects of Impressionist and Post-Impressionist styles. Impressionism lacks definition, leaving the piece up for interpretation. The Post-Impressionist style, distorting shapes within a piece, does not completely strip its clarity. The techniques Prendergast used inspired me to incorporate both of these aspects in my work. In *Cluttered Sink*, I used vivid colors, direct brush strokes with a thick application of paint, and real life subjects. Direct observation relates to both styles because it captures a specific moment in time, while maintaining the ongoing movement of life. *The Promontory* has subjective coloring in the foreground and people, and uses negative space to represent water. My piece exhibits similar techniques demonstrated in the back of the sink and the brush strokes in the bottles. I used various and vivid colors and distinctive brush strokes to outline the shapes. The dense composition of *The Promontory* is similar to my bottles lined up closely together. Lastly, the white space in *The Promontory* is used to represent the reflections of light in the water. Similarly, I used white paint throughout my piece to demonstrate light reflected inside the bottles.

***Achievement Award in Painting**

***Renzo S. Bianchi Scholarship Award**



Joanna Jin, *Navigating the Pitfalls*, Charcoal and conte crayon on paper
Ward Melville High School, Grade: 12, Art Teacher: Gregory Furjanic

As I was browsing through the *Robert S. Neuman's Ship to Paradise* exhibition, I noted his personal exploration of the world around him through lenses of line and color. There was a certain whimsical sense to his compositions that conveyed the various stages of an ongoing journey. As an artist, I took those themes and further broadened them to a dynamic metaphor for the natural world around us. Drawing inspiration from Neuman's *Ship to Paradise (Encumbered by a Great Rock)*, I wanted to depict a busy conglomeration of "worldly clutter" as if it were all one simultaneous presence. I hoped to define a defiance of both time and space in my own artwork. Like the celestial forms and vessels in *Paradise Found*, my piece seeks to capture the fluid movement of objects in a series of individual frames, focusing on the subtle changes in shade and contours. More than anything, I hoped that my piece would be able to weave a theme of continuity in its mirroring of diverse, yet interconnected motions and experiences found in the physical world.



Jacquelyn Jones, *Linear Landscapes*, Colored pencil on paper
Valley Stream South High School, Grade: 12, Art Teacher: Ed Lee

The piece I chose to be inspired by was Richard Anuszkiewicz's *Temple of Ochre*. This work of art was a good choice because it was simple, yet complex. I liked the linear consistency and also how the colors blend together. In order to make it my own, I created a landscape. I incorporated the linear style and used various shades of green, blue, red, and other colors in my own work. I enjoyed using similar colors to create my drawing, bringing many parts of the environment to life.



Laurie Joseph, *Haiti*, Colored pencil on paper

Valley Stream North High School, Grade: 11, Art Teacher: Allan Nafte

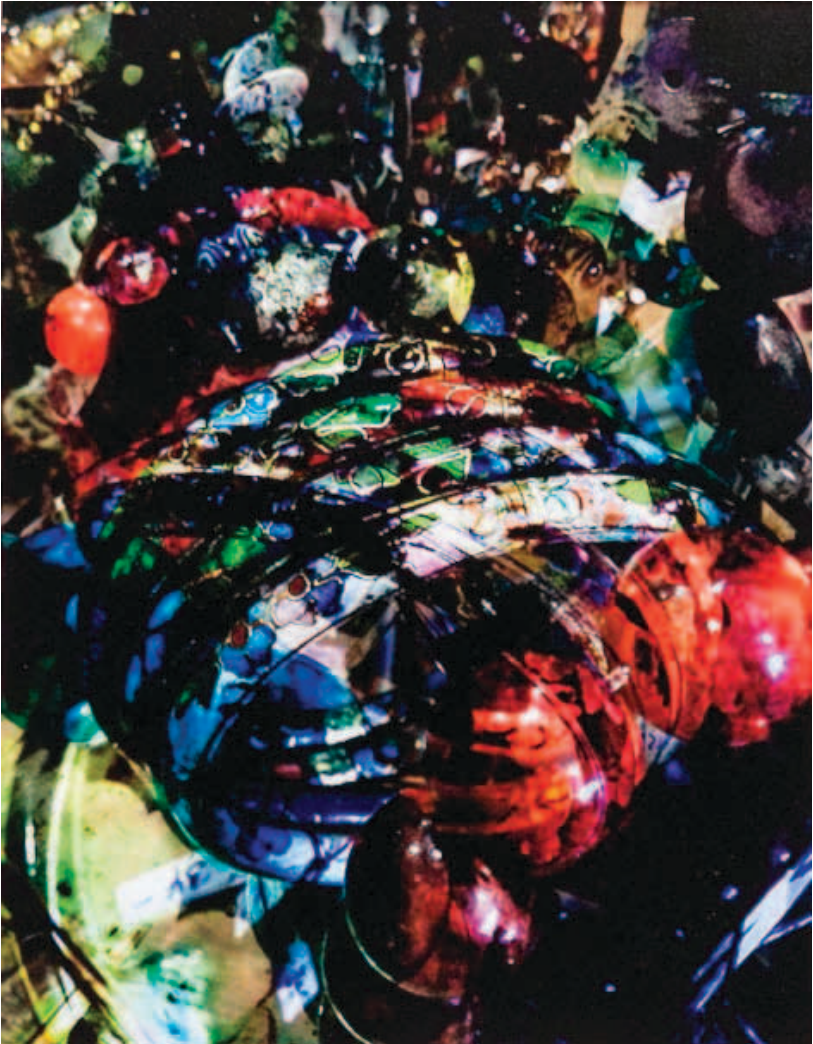
My drawing was influenced by George Biddle's *Landscape/Cuba*. I was inspired because it was a foreign landscape. Since I am Haitian, I thought I could create something inspired by Haiti. I did some research on Haitian paintings, drawings, and artists. This led to the combination of the landscape and the flag. The portrait imposed on the flag represents Haiti herself, saddened by all of the horrible things occurring there. With the idea of undying hope, the flag shows that she will always stand up and that she will not perish.



Caroline Juang, *Self-Portrait*, Linoleum block print
Manhasset High School, Grade: 12, Art Teacher: Michael Sansone

Despite conforming to a classic pose for *Self-Portrait*, Bertram Hartman incorporates a unique vitality into his work. When I first looked at the painting, the navy-blue eyes of the portrait seemed to gaze directly at me, adding personality and life to Hartman's image. His visage appears to question the viewer's motives, or simply stare at the viewer with a cold, but knowing look. My self-portrait emanates the same traits as Hartman's piece, as my eyes also stare inquiringly into the viewer's eyes. In addition, the inspiration work uses dry brushstrokes to define the contours of the face and establish light and shadow, while my work employs lines cut into a linoleum block to create the lights and shadows and the shapes found in my print. Overall, I wanted to achieve the same sense of mystery found in the face of Hartman's self-portrait.

***Allan Altman Scholarship Award**



Christine Kiefer, *Order from Chaos*, Archival pigment print
Wantagh High School, Grade: 12, Art Teacher: Pat Beary

Robert S. Neuman's *Ship to Paradise (The Wreck)* inspired me to create my photograph *Order from Chaos*. Neuman's *Ship to Paradise* works all portray detailed, colorful, chaotic scenes of ships. For my AP concentration, I have been exploring layered photographs and noted that when layering many photographs, symmetry often is present, creating a sense of order. For *Order from Chaos*, I began with an image of jewelry that was simple, but, when I layered it, lacked symmetry. It was very chaotic compared to my other images. I believe that I achieved the intricate level of detail and chaos present in Neuman's *Ship to Paradise (The Wreck)*.



Samantha Kravietz, *Ribs*, Photograph
Portledge School, Grade: 12, Art Teacher: John Greene

When I saw Raphael Soyer's *Seated Nude* I was inspired to expand my visual horizons by taking a photograph of my friend, Jackie, revealing her eating disorder. I was deeply affected by this because Jackie confided in me and two other girls, whom she knew she could trust, and they spread her deep secret around the school. I watched Jackie suffer in pain. *Seated Nude* reminded me of a young woman not being able to look at herself in the mirror because she is ashamed of her body and extremely insecure. Similarly, I was able to reveal the complexity of my friend's condition as a beautiful and powerful young woman, yet wounded, angry and afraid. In my photograph *Ribs*, I positioned her body in an uncomfortable manner, and added tension by weaving together her pain with her relaxed, natural beauty. I incorporated red paint to portray Jackie's anger and rage. I made the conscious decision to keep her skin golden, so at first glance she may seem completely healthy; while in reality, she is not. Ultimately, I lit her in a way that emphasizes the texture of her body just like Soyer did with mark making on the woman. *Ribs* allowed me to combine my knowledge of the camera with my creativity to express not only myself, but also Jackie.



Margaret Kritikos, *Homage to Papou*, Pen and ink

Our Lady of Mercy Academy, Grade: 11, Art Teacher: Jody Spadaro

While at the Museum, I was immediately drawn to Eugene Joseph Verboeckhoven's *The Visitor*. It brought to mind fond memories of my grandfather. He was a shepherd in Palio Vrissi, a small village in Greece. In the painting, one sheep in particular projects a lot of character and personality. It locked its glance with me, almost knowing I had a connection! Sheep have played a significant role in my family's life. My father also sheared and helped gather the wool with my grandfather. Thus I was inspired to create a landscape of Grandpa's village — a tribute to a hardworking man and his livelihood to provide for his family. As Verboeckhoven did in his painting, some of my sheep look directly at the viewer, hoping to evoke emotion as well.



Luke Kuller, *Voyage For Happiness*, Mixed media
Division Avenue High School, Grade: 12, Art Teacher: Timothy Ryan

Upon entering high school I had already found myself grappling with life. This was just a preamble of the things to come. It was spring of freshman year when my best friend betrayed me by stealing from my own bedroom. For someone who has few friends, this was truly detrimental to my outlook on human nature. Ever since that painful day, I have suffered with depression and, you may say, have been searching for my ship to paradise ever since. Robert S. Neuman's lithograph *Ship to Paradise* made me think of my own life and my struggle with depression. The lithograph made me think of my journey toward wellness. I was entranced by the vehicle wildly moving through the black abyss, downhill on its search for so-called paradise. I think that is the true question—What is the paradise you are searching for? In my artwork you see me breaking out of the straight jacket that is suspicion and apprehension, riding my spaceship to a new beginning fueled with a proper regimen of medication.

***Achievement Award in Interpretation**

"Meet" the Artist!
Watch an interview with Luke Kuller.
Scan code on right.





Sharon Lee, *Hanging Memories*, Colored pencil on paper
Plainview-Old Bethpage John F. Kennedy High School
Grade: 11, Art Teacher: Warren Jacobson

I have always been amazed by photorealism and trompe-l'oeil. To be able to create a work of art that fools the eye requires great focus and attention to detail. I noticed Paul Sarkisian's *Untitled* and was especially intrigued by the concept of a picture within a picture. I was also interested in Margery Caggiano's *Blue Bulb*. Inspired by both of these works, I decided to create a work that depicted pictures hanging on a cork board. I wanted people who view my work to feel as if they could pluck one of the pictures off the board. The process was long but exciting and worthwhile to achieve a similar effect to the artists who inspired me.

***Achievement Award in Colored Pencil**



Sarah Linekin, *Motherhood*, Oil on canvas

Cold Spring Harbor High School, Grade: 12, Art Teacher: Christine Oswald

As a painter, I regularly choose to create abstract work of limited color. However, when viewing Arthur B. Carles' oil painting *Nude with Red Hair*, I found myself appreciating the Fauve palette and unconventional posture of the figure. For my work, I decided to explore the figure using colors that would demonstrate the feminist aura of the original painting. Unlike *Nude with Red Hair*, I chose to strip the use of detail and leave the burden of presenting information up to the colors by their tones and placement, along with giving the work a more abstract feel.



Michelle Long, *Sectional Stills*, Acrylic on canvas
Syosset High School, Grade: 12, Art Teacher: Damon Tommolino

Unconscious figures are some of the most interesting subjects to capture. Attempting to seize the essence of lifelessness in an object that was once living while trying to preserve the raw, fleshy nature of the subject is a daunting challenge. My work describes the internal machinations of the fish, looking at a less traditional depiction of a subject that already skirts the barrier of customary still life subject matter. Like William Merritt Chase in his work *Fish Still Life*, I seek to emulate the fleshy tones and shiny, reflective surfaces of the fish while emphasizing texture through lines, layering, and varied brush strokes. The works in *Mirrored Images* reflect the ordinary or mundane world around them, but they can also reflect them in uncanny and unpredictable ways. Chase sought to “make uninteresting subjects... inviting and entertaining.” My piece attempts to stimulate an unreal response from the audience when they view the work, realize the subject, and appreciate ordinary fish seen in an extraordinary light.



Victoria Lucchese, *The Fence*, Charcoal on paper
Smithtown High School West, Grade: 12, Art Teacher: Steve Halem

As I explored *Mirrored Images: Realism in the 19th and 20th Centuries*, I was immediately drawn to *Housewife's Garden*. The main connection between my drawing and the lithograph is the strong sense of contrast that helps to create a feeling that something ominous and solemn is happening beyond the frame, while perhaps also illustrating a small sense of hope. As with the patch of garden, the woman in *The Fence* may be looking beyond to some small piece of happiness.

***Renzo S. Bianchi Scholarship Award**



Gabrielle Lynn, *Antediluvian*, Photograph
Smithtown High School East, Grade: 11, Art Teacher: Tim Needles

Inspired by the gothic architecture of *Interior of a Cathedral*, I used a similar background and my *Antediluvian* man to convey the tone seen in the Dutch painting. When viewing the painting *Interior of a Cathedral*, my eye was immediately attracted to the arches and the attention to detail in the portraits hanging from the columns. The clothing was mainly my inspiration for the *Antediluvian* man because of the long, flowing robes. The overall color scheme of the painting inspired me to create a darker background to help enhance the tone of my piece. Additionally, the chiaroscuro techniques stood out to me because the contrast in shadows from the light pouring in created a better sense of depth within the painting. I mimicked this technique by adding contrast to the *Antediluvian* man, as well as the lighting of the background.



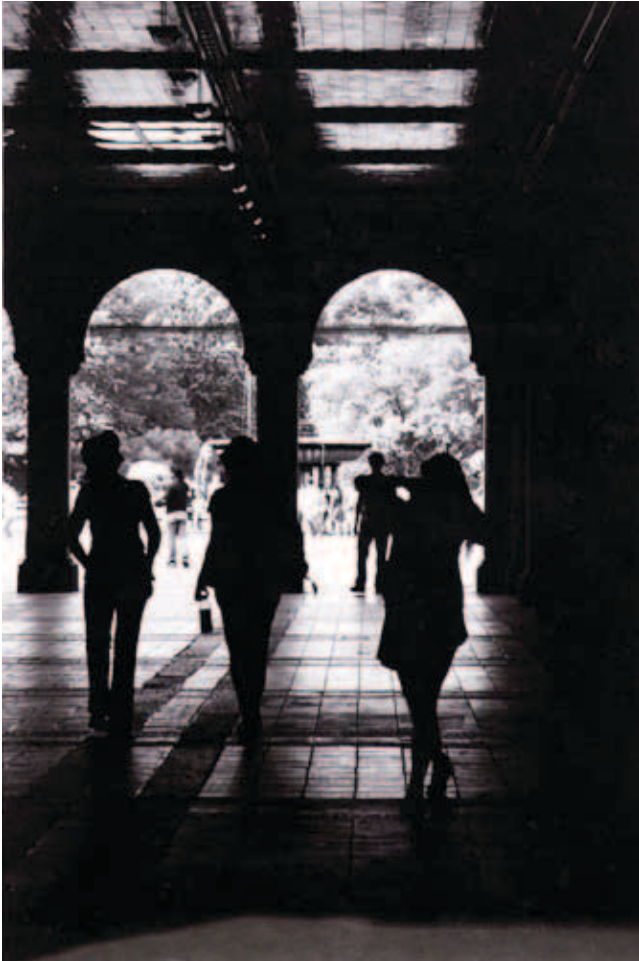
Devin Mammone, *Untitled*, Colored pencil on paper
Cold Spring Harbor High School, Grade: 12
Art Teacher: Christine Oswald

The perspective in Josef Albers' *Coastal* focuses on two standing rectangles. These rectangles are bonded in their verticality and seem to act as pillars in holding the image together. My piece focuses on two religious icons that act almost as pillars to the halls of a local Catholic high school. The two religious icons are the subconscious focus of the school, just as the two rectangles are the focus in Josef Albers' work of art, suggesting that bonds are the foundation of everything.



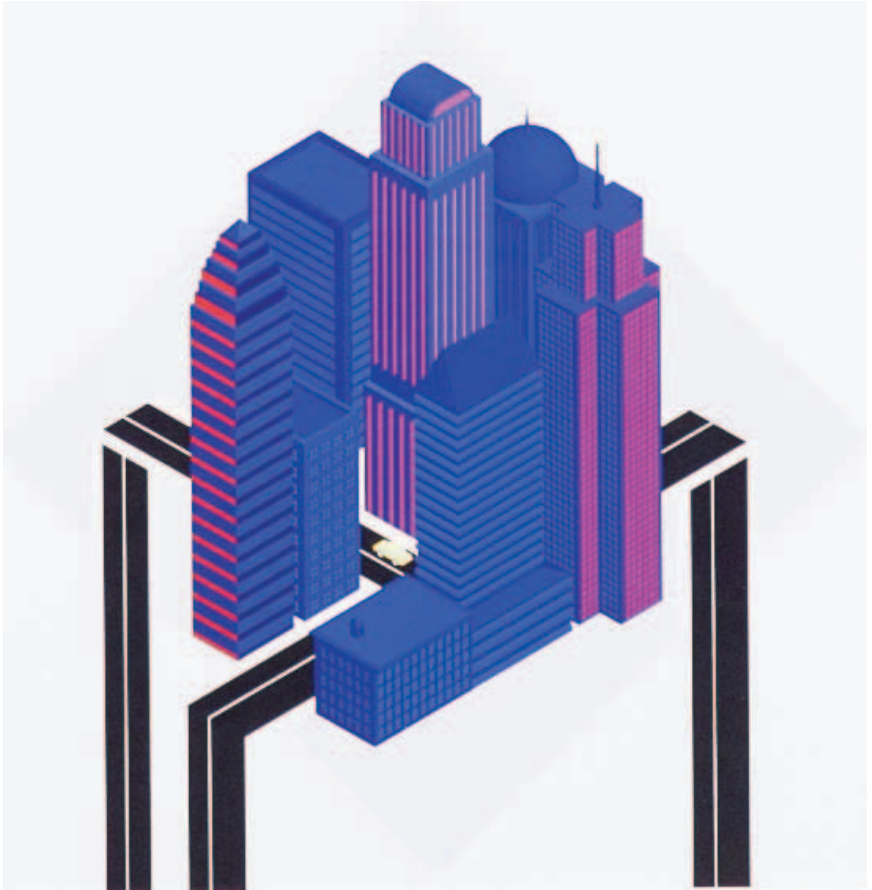
Kylie Mara, *Colored Balloons*, Colored pencil on paper
Garden City High School, Grade: 12, Art Teacher: Shawn Uttendorfer

When viewing Margery Caggiano's oil painting *Blue Bulb*, I was fascinated by the way she created such a simple but elegant composition. My eyes were instantly drawn to the bright blue hues of the light bulb because it was the only object of color. With extreme realism, she was able to capture the intricate twist of wire and the clear round form of the light bulb. I chose to draw balloons because they are simple, easily recognized and colorful like the light bulb. Also, I decided to hang the balloons from ribbons to imitate the simple composition. I chose a simple title to be straightforward, much like the inspiration artwork. The process of trying to render a simple composition wasn't as easy as Margery Caggiano made it seem.



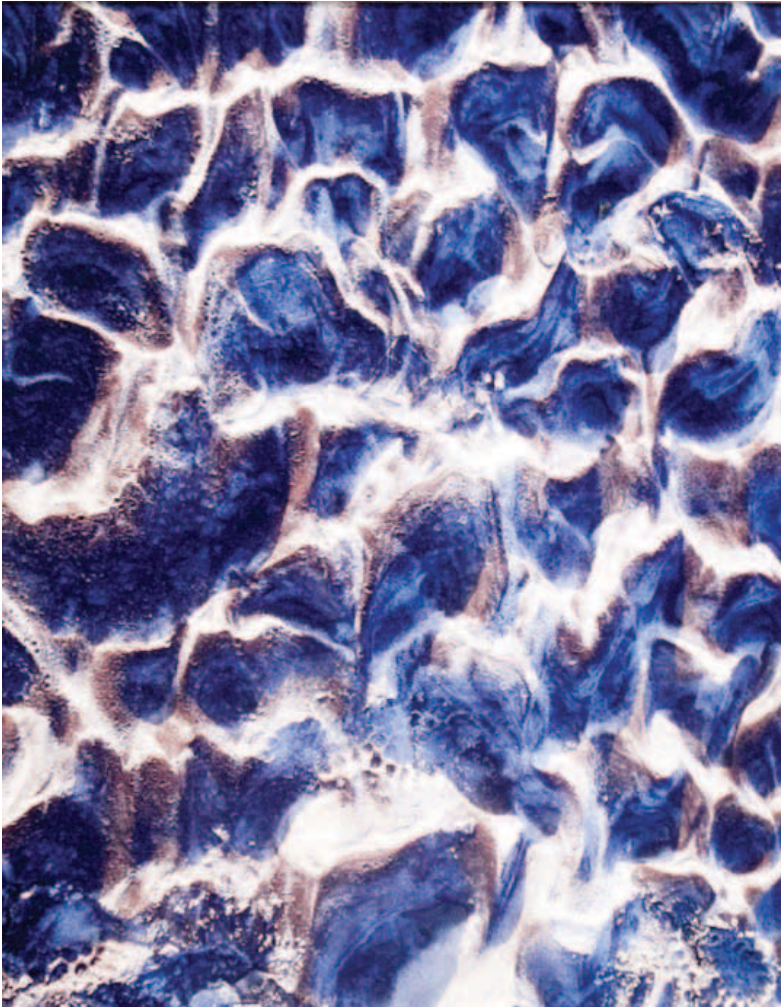
Natalie Martinek, *Beyond the Arches*, Digital photograph
Paul D. Schreiber High School, Grade: 11, Art Teacher: Erica Cryer

The work of art that caught my eye while visiting The Heckscher Museum was *Inside the Met* by Joe Constantino. I was inspired by the dramatic lighting and traditional aesthetics of black and white photography. Although there is a short focal distance, the multiple archways created a large depth of field and drew me further into the image. *Inside the Met* was taken at the Metropolitan Museum of Art in New York City. This motivated me to take my photograph at another landmark in New York City—Central Park. It is one of my favorite places to take photos and just walk around. My photograph also captures the dramatic mood and the repetitive design found in Constantino's work. However, in contrast, my image contains dramatic silhouettes and luminous reflections.



Brian McConnell, *Angular Perspective*, Digital vector illustration
Huntington High School, Grade: 11, Art Teacher: Kasmira Mohanty

For my piece, *Angular Perspective*, I drew inspiration from Ilya Bolotowsky's *Untitled*, 1977. When I first viewed Bolotowsky's work, it appeared to me as more than an arrangement of shapes on a board, but rather looked like an aerial view of a city block. With this in mind, I began creating my city block using the colors, lines, and shapes present in Bolotowsky's piece. To enhance my vision, I converted the flat surfaces into three-dimensional areas, adding volume where there previously had been none, and formed a third dimension where there had only been two.



Jillian McNamara, *After Sandy*, Digital photograph
MacArthur High School, Grade: 11, Art Teacher: Lynn Spinnato

When I had the pleasure to visit The Heckscher Museum of Art, the work that caught my eye was Frank Olt's *Span Series #12*. The pattern and the leading lines really attracted my eye. The fact that the lines are not exactly straight makes it more interesting to look at. I also like the way the colors of the lines flow together seamlessly. The blue in the corner and the tan background reminded me of the beach. When I went to the beach after the recent hurricane, there was a lot of destruction, but through that came a lot of beauty. The sand was still very saturated, which gave it beautiful mixtures of colors. The patterns created by car tracks and footprints were also very interesting, creating patterns of blue and beige in my photograph.



Kerianne Meehan, *A Climb Through Time*, Mixed media
Kings Park High School, Grade: 11, Art Teacher: Susan Guasp

My inspiration was *Ship to Paradise (Encumbered by a Great Rock)* by Robert S. Neuman. What inspired me was the chaos, use of line, and the yellow hue. Neuman's work gives a feeling of travelling through time. I used the aspect of time travel in my piece by making a staircase twisting up from a desert to a door near the sun. This shows a journey through life and how in each step there is a lesson learned. Other objects, like the hour-glass, the bricks, the turtle shell, the clock, and the use of lines symbolize that through time we can experience difficulty, but there is a light at the top of the staircase.

***Renzo S. Bianchi Scholarship Award**



Christopher Minafo, *A Broken Marriage*, Oil on canvas board
Locust Valley High School, Grade: 12, Art Teacher: Linda DeFeo

While walking through the Museum, I found myself standing in front of the exquisite oil painting *Still Life with Roses* by Jean-Baptist Robie. Featured in this work is a metal vase decorated with intricate embossing. I was inspired to challenge myself by replicating a similar technique. I have always been passionate about realism. The subject of a quarter not only featured the embossed pattern I was looking for, but also mirrored a significant part of my life. I was born in 1995 (the date on the quarter). Approximately “a quarter” of my life later my parents were separated. Since the divorce was largely attributed to money, what better symbol to document this event in my life than a quarter?



Robert Moore, *Chairscape with Seated Girl*, Photograph
Manhasset High School, Grade: 11, Art Teacher: Michael Sansone

The piece that inspired me most was *Interior Landscape* by Esteban Vicente. The artist created his landscape through the use of planes of color. The frontal plane is brighter as it pulls a bit forward and the somewhat grayed down colors create the receding midground and background planes. As a photographer, I thought about ways to emulate Vicente's work photographically. When working in the theater department as technical director, I happened upon chairs stacked in a storage area and immediately found my landscape. The color, foreground plane, middleground, and background planes were all there in front of me. In addition, each aspect is made up of chairs, and seating someone in a chair further pulls the foreground plane closer to the viewer, thereby creating my interior landscape.

*Fourth Place

"Meet" the Artist!
Watch an interview with Robert Moore.
Scan code on right.





Marisol Nazario, *Cloud Lane*, Acrylic on canvas
Bay Shore High School, Grade: 12, Art Teacher: Margaret Schultz

As I looked at George Hitchcock's painting *In Windmill Lane*, my attention was drawn not to the main subject, but to the background. This place seems to be very special to the artist because of the way he captured the setting. The painting is sincere and even seems private to the artist. Entranced by the cloudy sky, I was drawn to the idea of creating a mesmerizing piece that is significant and private to me. My goal was to capture a moment in time that would never occur again. Clouds are not only ephemeral but limitless in our sky and were mostly used as a background in many paintings in the 19th century. To me, clouds mean freedom but, like people, they do not last forever. My piece takes the viewer to a far away place and magnifies what is usually forgotten as the background.



Michael Neamonitakis, *Hidden*, Digital photograph
Hicksville High School, Grade: 12, Art Teacher: Beth Atkinson

Stephen Posen's artwork *Untitled* was the inspiration for my piece. I was very inspired by the wrapped objects. I am a dancer and an artist, so it made me think about incorporating the two ideas. I asked dancers to allow me to wrap them in a flexible cloth so that I could photograph them as they moved. As the photo shoot progressed, I started to find images within the wrapped shapes, reminding me of other things. The final image that I chose reminded me of the profile of a person, so I was able to enhance the image in Adobe Photoshop in order to create a more defined profile. I incorporated the mystery of Stephen Posen's work within my image and juxtaposed two different images that relate to each other. I like the idea of making the viewer curious as to what's below the surface, as well as finding imagery within the final piece.



Benjamin Nikodem, *Vision of the Unknown Cosmos*

Mixed media (ink, watercolor, pencil, and block prints)

Huntington High School, Grade: 11, Art Teacher: Kristin Singer

When I first looked at Robert S. Neuman's *Ship to Paradise (Encumbered by a Great Rock)*, the ideas of space and exploration immediately entered my mind. Neuman's artwork depicts a large "Ship to Paradise" immersed in a sea of paint strokes and splotches, trailed by a great black rock wrapped in chains and rope. This rock inspired my concept of numerous irregularly-shaped "planetoids" suspended in a vast macrocosm, each with their own unique personality defined by different media. Like Neuman's work, my artwork incorporates a plethora of media, from ink to watercolor, to pencil to block print. With this piece I hope to illustrate my vision of the unknown cosmos.



Caroline Obed, *Alluring Destruction*, Digital photograph
Long Beach High School, Grade: 10, Art Teacher: Sue Presberg

When viewing *Nude with Red Hair* by Arthur B. Carles and *Casco Bay* by John Marin, I was inspired to take my photograph. I noticed the colors before the subject in Carles' work, and set out to incorporate them into my artwork. I was intrigued by the simplicity of Marin's work, how the ocean waves were capable of displacing certain objects that were once still. My photograph depicts the aftermath of Hurricane Sandy. I constructed my piece by searching through the demolition for the ideal location that would incorporate ideas from these two pieces. I believe it portrays how destruction can come with beauty and how the community of Long Beach has the ability to overcome this natural disaster together.



Lorelei Olk, *Candee Avenue, Sayville*, Mixed media
Sayville High School, Grade: 12, Art Teacher: Evan Hammer

I have always been fascinated by the power of water: it is essential for life, yet it can be horrifyingly destructive. In contrast to Rubens Santoro's *Grand Canal, Venice*, which shows the tranquil qualities of water, I have depicted my experience during and after the chaotic and disastrous Hurricane Sandy. My block was a flooded wasteland and it was truly surreal. I wanted to create an exaggerated retelling of my reality living on the South Shore.

"Meet" the Artist!
Watch an interview with Lorelei Olk.
Scan code on right.





Sae Otaka, *Study for Blue*, Colored pencil and oil pastel on paper
Plainview-Old Bethpage John F. Kennedy High School, Grade: 10
Art Teacher: Jennifer Beinlich

Schwartz's *Study for Orange, Étretat* inspired me to think about my favorite color—blue. The title of his piece made me wonder how I would study a color. What would it look like if I had a exam on the color blue tomorrow? How would I study? I have chosen representational subject matter in contrast to Manfred Schwartz's non-representational interpretation of yellow and orange to show that color can be portrayed in many ways. I chose to title my artwork *Study for Blue* as a twist on *Study for Orange, Étretat*.



Jessica Pinsker, *Volumes*, Colored pencil on paper
Plainview-Old Bethpage John F. Kennedy High School, Grade: 10
Art Teacher: Jennifer Beinlich

Circles I inspired me because of its use of colors and its orderly composition. The work reminded me of what I used to draw when I was young—objects in rainbow order, with circles and boxes. My subject matter is an ordinary bookshelf. The background is black and white to show how other people tend to see a bookshelf, with no order to it. I incorporated color into my artwork by making one shelf in color. I also created rhythm in my drawing with the books in order.

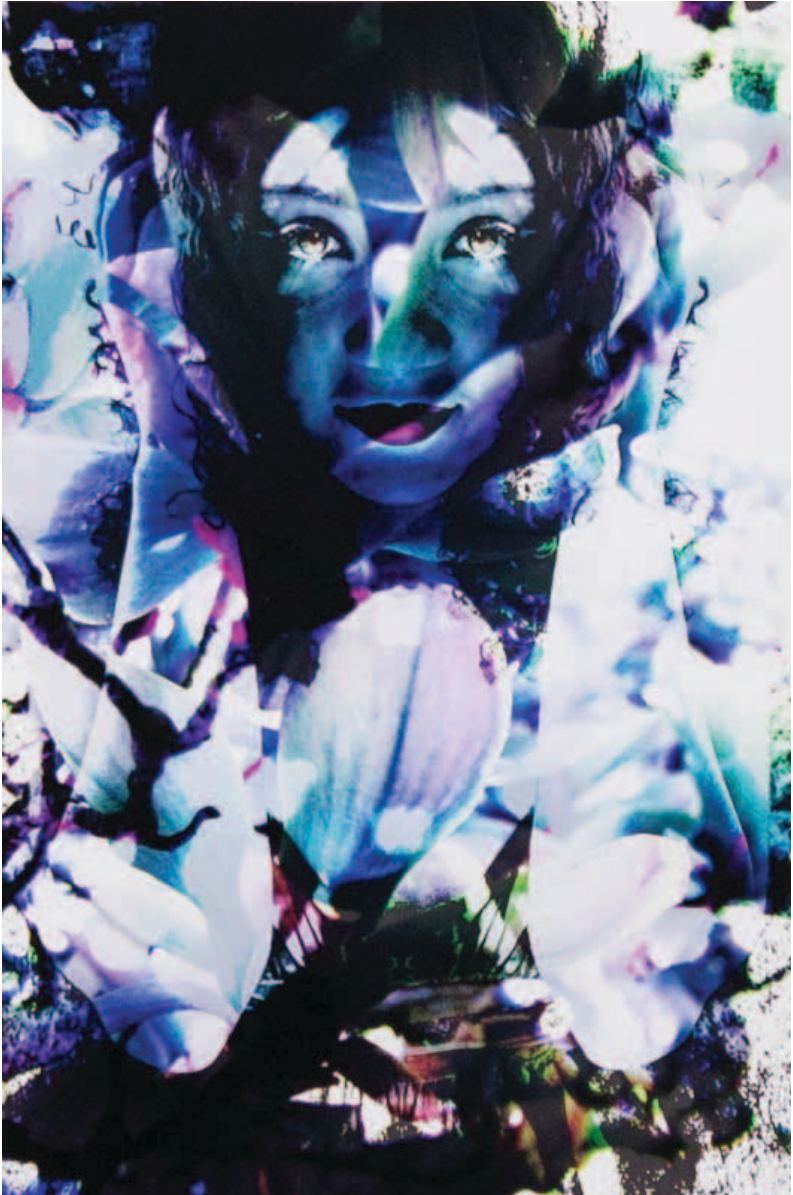
***Donald and Gloria Horn Scholarship Award**



Catherine Radziul, *Remembrance*, Monoprint with mixed media
Our Lady of Mercy Academy, Grade: 12, Art Teacher: Jody Spadaro

Resnick's painting *Fields After Rain* seeks to portray the remembrance of a place inspired by its shapes, forms, space and colors. The loose brushstrokes and almost translucent layer of color applied to create a luminous veneer caught my attention. My work seeks to capture the same feeling of an evocation of a memory of a special time and place in the past. I chose to divide the landscape into three separate portions, as memories are often stored in our minds as broken or fragmented pieces of our past. I began with monoprints created using oil pastels, a medium well-suited to recording a blurred vision. I then embellished the monoprints by covering them with layers of rice paper. By adding a wash of watercolor paint on the rice papered monoprints, I was able to recreate the translucent layers and impressionistic style of Resnick's painting.

***Donald G. Horn, Jr. Scholarship Award**



Daniela Rosario, *Blue and Green*, Digital photograph
Ross High School, Grade: 12, Art Teacher: Kristin Grossi

Joseph Stella's *Water Lily* uses nature to depict beauty through pastel. This inspired me to create a selfportrait. Nature has played a major role in the growth and development of my artistic abilities. I am captivated by the unique hues that are portrayed through the essence of raw beauty.



Jasmine Russell-Yeh, *Ambiguity*, Charcoal on paper
Cold Spring Harbor High School, Grade: 12, Art Teacher: Christine Oswald

I chose *Nude with Red Hair* by Arthur B. Carles because I was immediately drawn to the idea of Fauvism: extreme abstraction and how the colors and features don't appear the way that they are "supposed to" appear. When I saw this work, I was inspired by the rawness of the nude's emotion and her pale form. It reminded me of human insecurity, which is what I chose to base my piece on. My drawing is an abstract collection of nude female figures overlapping and blending into each other with strange black shading. I chose black and white because I thought that it would bring out the feeling of ambiguity and reflect the pale figure in the original painting. I wanted to evoke the emotion of insecurity, while incorporating the idea of Fauvism in that we, as adolescent women, sometimes feel we are not who we are supposed to be. Sometimes, we feel we are blending into the crowd. The decision to draw figures in a very distinctive outline form was made to focus on the fact that very often we feel we are judged solely by our outward female appearance, ignoring who we are on the inside. As young women, we feel we are supposed to look a certain way, and this ultimately draws the focus away from what lies within the outline.



Molly Samuel, *Made For Living*, Mixed media collage
Half Hollow Hills High School East, Grade: 12
Art Teacher: Allyson Uttendorfer

I was inspired by the print *Williams Bros. BBQ Chicken* by Don Eddy. This year, in AP Photography, my concentration is typography. When I saw this piece, it immediately reminded me of the advertising in clothing stores. I was inspired to photograph a sign outside of Billabong. Since my photograph was taken and printed using traditional black and white darkroom photography, I wanted to add color using tissue paper. To make reflections as in Eddy's print, I also added transparencies of buildings that I photographed. Eddy's print was created in the 1970s and the era of the 1960s and 70s has inspired me throughout my photography career.



Stephanie Scagnelli, *Like the Blue Wind*, Digital photograph
West Babylon High School, Grade: 10, Art Teacher: Christine Iaquinto

The paintings that inspired me to create this photograph were In *Windmill Lane* by George Hitchcock and Margery Caggiano's *Blue Bulb*. The constant circular motion that a windmill produces as the wind pushes the paddles inspired me to recreate this energy by using light trails. The color blue was chosen because I was drawn to that color in the painting *Blue Bulb*. I wanted to try and capture the electrical pulse I was feeling. The color blue can also create a mood or show emotion. I incorporated my self-portrait as a way to further depict the feeling of power, strength and emotion.



MacKenzie Schroeder, *Lost in Thought*, Solarplate etching
Hicksville High School, Grade: 12, Art Teacher: Beth Atkinson

The portrait *Jean Frederic Schnyder* by Franz Gertsch interested me in a variety of ways. I liked the idea of creating a photorealistic work using a printingmaking technique. I have been working with solar plate etching and that technique resembles lithography in many ways, so I thought it would be a good starting point. I also liked that the image looked like a candid shot, an everyday moment. Aesthetically, what interested me was the juxtaposition of the flat areas in the lithograph where the white washed out into each other, contrasted by the detailed dark areas, such as the sweater and the hair.



Jessica Schuchardt, *Interior of a Memory*, Acrylic on canvas board
Hauppauge High School, Grade: 12, Art Teacher: Patricia DiMasi-Coppola

Upon my discovery of Charles Sheeler's drawing *Interior*, I was immediately struck by the sense of familiarity that was evoked by its simplicity. The chair in this piece quickly became a familiar focal point to me because, surprisingly, it reminded me of the incredibly similar furniture my grandparents own. Ultimately, I felt at home; that's when I realized who I am and who we are as people—we're collections of little snapshots of our favorite and familiar places, no matter how small. In my piece, I hope to replicate this beloved place in my life—the dining room of my grandparents' house. The chairs we sit in, the room itself, the experiences, and memories held within, are all I need to see to know that I am home.



Emily Sclafani, *Objects Are Brighter Than They Appear*, Digital photograph
Roslyn High School, Grade: 12, Art Teacher: Richard Ritter

I was immediately intrigued by Margery Caggiano's *Blue Bulb* and the way she utilizes the idea of space. Caggiano's technique of the minimal arrangement of a single bulb inspired me to look at a light bulb from a different perspective. I decided to depart from her idea and use the elements of design and variety to exhibit the appearance of light bulbs. Caggiano draws attention to the single bulb by having it stand alone. I used the technique of selective blurring to draw attention to a specific area. Both Caggiano and I created pieces that are unique, vivid, and bold.



Ayesha Settles, *Moonlit Mystery*, India ink on paper
Nassau BOCES Long Island High School for the Arts, Grade: 12
Art Teacher: Rae Raff

In the painting *The Poetry of Moonlight* by Blakelock, the artist created a feeling of mystery through his use of gray values. The shining moon, lacy trees and simple composition all work together to create a sense of surrealist poetry. In my artwork, I used black and white for contrast in the trees with shades of gray tones in the details. I put more emphasis on the moon in my work and if you look closely, you will find human forms in the trees. These create movement and a poetic feeling in my work.



Lauren Shapiro, *The Joy in Breakfast*, Colored pencil on paper
Plainview-Old Bethpage John F. Kennedy High School
Grade: 10, Art Teacher: Jennifer Beinlich

I was inspired by the title, color and composition of *Joy Cometh in the Morning* by James Henry Daugherty. I also identify with the title because I am a morning person. I chose to draw breakfast foods because eating breakfast is my favorite thing to do in the morning, and is also my favorite meal of the day. I chose to use the bright colors from Daugherty's artwork to coordinate with the colors and composition of the food that I drew. I titled my artwork *The Joy in Breakfast*. I found the process of creating this work exciting because it gave me the opportunity to put my own twist on one of my favorite things.



Arianna Sims, *Rebecca*, Assemblage
Sonderling High School, Grade: 11, Art Teacher: Nick Groudas

The work I was inspired by was *Blue Bulb* by Margery Caggiano. Her work gave me a feeling of being alone and lost. My art teacher Mr. Groudas introduced me to the medium of assemblage and the artist Joseph Cornell and I decided to use assemblage techniques to create *Rebecca*. *Blue Bulb* gave me a sense of abandonment, which is carried through in my work. I used found objects from everyday life that conveyed my message. I wanted my work to be thought-provoking and tell a story of loneliness and abandonment. I hope I achieved that through *Rebecca*.



Ling Song, *Pray*, Charcoal and chalk pastel on paper
Floral Park Memorial High School, Grade: 11, Art Teacher: Susan Lucey

Johann Georg Meyer von Bremen was a very popular artist in the late 19th century, and this may have been due to the sense of innocence that was commonly evoked in his paintings. In *Mending the Rents*, Bremen casts dramatic lighting to one side of the woman's figure, highlighting her. In my own painting, *Pray*, I wanted to capture Bremen's painting style. With my praying grandmother as the subject, I also captured a sense of innocence and purity. Additionally, by utilizing dramatic lighting, I was able to highlight some of my grandmother's features while rescinding others, much like in *Mending the Rents*. In conclusion, *Mending the Rents* inspired me to not only utilize a high degree of contrast by incorporating chiaroscuro, but also to create a work that captures the innocence and tranquility of a woman.

***Achievement Award in Charcoal**



Maria Stamatopoulos, *The Twilight Zone of New York City*

Mixed media (Digital photograph with pastel)

Oceanside High School Grade: 11, Art Teacher: Kristin Gemino

New York City has always been a place for me to express myself and just have a fun time. I love how New York is filled with color and is always alive. I love the small and large buildings and the architecture, especially since I live in the suburbs and don't often see huge buildings. I love how each building is unique in its own way. That's why *I Glorify New York: A Symphony in Lines* by Abraham Walkowitz inspired my work. In my artwork, I used pastels to give the photograph a smoky effect. I applied the pastels over the photograph using a similar technique to the Walkowitz painting. I did this because whenever I go into the city I always smell smoke and I wanted to show that the smoke was everywhere.



Corinne Stein, *Rise of Industry*, Oil on canvas
Harborfields High School, Grade: 12, Art Teacher: Eugenia Ritter

I chose Emma Stebbins' *Industry* as the inspiration for my artwork. As an aspiring animator, I am intrigued by life, inspired by personality, and I enjoy creating whimsical works of art focused on a central character. When I entered The Heckscher Museum, I was immediately struck by the classical beauty and apparent strength evident in this sculpture, and wondered if I could possibly transpose some of it into a two-dimensional illustration. In my finished work, I hope to illustrate the character of *Industry* that I saw in the marble through figure and background, alluding to the industrial movement while adding movement and color to the life I already saw within the original work.



Shaina Tabak, *Trails and Tears*, Acrylic on canvas
Syosset High School, Grade: 11, Art Teacher: Damon Tommolino

Arab Horsemen, Defeat and Hate by Adolf Schreyer was the inspiration for my painting. The artist illustrates combatants fighting a dramatic battle scene. His warriors are said to be depicted as “brave, noble, and fierce.” Contrary to that, my painting represents a different side of war, the more human side following a defeat. This side, often forgotten, shows a strength far superior to the nobility, fierceness, and bravery that a defeated warrior can obtain. This is the strength that can survive, rebuild and endure the humility of loss. Serving as a backbone for the warriors, the woman on the horse is supporting her child in the midst of chaos.

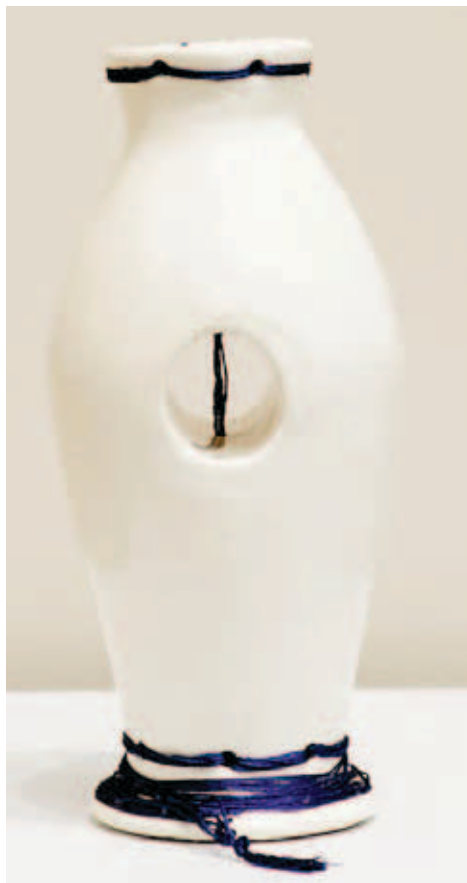
***Honorable Mention**



Rebecca Tallman, *Missing Something*, Mixed media

Connetquot High School, Grade: 11, Art Teacher: John Hargrave

Marsden Edmund Hartley's, *Garmisch-Partenkirchen* inspired my piece, *Missing Something*. In my eyes, art is about creating a work that can have many meanings and each meaning is special to the individual viewer. Hartley's inclusion of light colors in his primarily dark painting allows for much interpretation by the viewer. This allows the observer to question and form his or her own opinion. I created my piece using a similar concept of primary darkness, although I used a brighter splash of color. Hartley inspired me to create a work that can mean different things yet still have meaning to me. To create *Missing Something* I used many different kinds of media, from paper and charcoal rubbings to Adobe Photoshop, to create an image that has great mystery. It can mean anything, from an x-ray of someone missing part of their head, to a broken heart, to a girl wearing a hair bow. Every person that has viewed my piece has been able to tell me a different story, and show me different meanings that my work can convey. Art shows the importance of listening to others around us and seeing things in a different light.



Fiona Thompson

The Fall

Ceramic

MacArthur High School

Grade: 10

Art Teacher: Lynn Spinnato

When I was walking through the exhibitions in The Heckscher Museum, I was inspired by the peacefulness, serenity, and slight mystery created when a section of the waterfall disappears in *Niagara* by (Joachim) Ferdinand Richardt. I wanted to incorporate all of these elements into my artwork. I believe art isn't just paint on canvas or clay in various shapes and colors. Art is a way of representing yourself, others, or even events around the world in a way words cannot express. I wanted my piece not only to resemble the waterfall in Richardt's painting, but also to represent my artistic vision, and teach people the lesson "don't judge a book by its cover." This is a statement people grow up hearing—a statement that can be applied to anything. Everyone knows what the phrase means, but does it stop them from judging things at first glance? The waterfall, represented by the string, is on the inside of the vase and goes through the tube. Some may notice the tube first and others the string, but the piece will force you to look twice. The viewer's inability to see the string through the bottom half of the vase mimics the segment of the waterfall that is not visible, and in turn create the sense of mystery. Will you learn to look again?



Veronica Todaro, *Masked*, Chalk pastel on paper
Floral Park Memorial High School, Grade: 12, Art Teacher: Susan Lucey

My artwork was inspired by *Untitled* by Stephen Posen. The lithograph displays a group of covered objects, leaving much up to the viewer's imagination. Posen's work inspired me to draw a Venetian mask. Masks convey a sense of mystery and wonderment. They can conceal an individual physically, mentally, or emotionally. Both my work and Posen's are open to interpretation as to what is behind/beneath the mask/fabric. Posen's piece and mine are also similar in their formal aspects including composition, color scheme, and sense of balance.

***3rd Place**



Theresa Winkler, *Natural Light*, Mixed media (ceramic and mirror)
Division Avenue High School, Grade: 12, Art Teacher: Stacy Roth

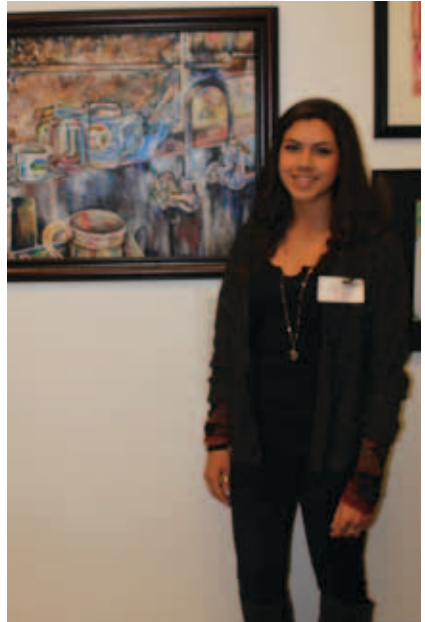
“It’s not what you look at that matters, it’s what you see.” Richard Vaux uses his subjects to create a powerful work that speaks volumes. The movement portrayed by the simplicity of the colors in *Elevated Lightscape* inspired me to create a work which signifies what moves me—nature. At first glance, nature is simple and subtle, but when one begins to delve deeper, it is an expression of strength and complex movement and growth. Due to my simple demeanor I am easily misjudged, yet as I am further studied, my intricacies and details are exposed. Through abandonment, financial issues, and a loss of young love, I have found a strength in myself I didn’t know existed. This tree grew from my understanding of the many nuances that make up the people around me. The simplicity of a tree is the veil to the intricacies of my work and life. Though it may appear bare, never-ending growth and movement are portrayed by the weaving branches and the green glow which encompasses their motion. This light was inspired by the glow coming from behind the clouds in Vaux’s work. As I move onto college, adulthood, and new challenges, I hope to find the balance and equilibrium in my life that Vaux displayed in his piece by co-mingling simplicity and complexity with grace and fluidity.



Mubtasin Zaman, *Sapphire Eyes*, Charcoal and colored pencil on paper
Hicksville High School, Grade: 12, Art Teacher: Beth Atkinson

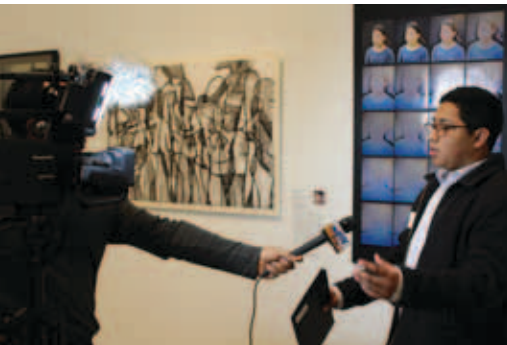
The piece that inspired my drawing was Margery Caggiano's *Blue Bulb*. The painting is almost entirely light gray, with a bright blue bulb at the end of a wire. The blue bulb becomes the focal point of the painting, drawing the viewer's attention to that location. This made me think about how to approach my piece. I decided that I wanted to create a realistic portrait of a young girl with big youthful eyes. I kept the drawing monochromatic, but created a focal point in her eyes with the use of blue, just as Caggiano did in her painting.

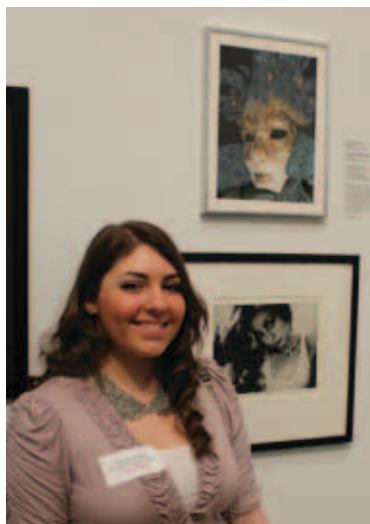
OPENING RECEPTION IMAGES











SELECT INSPIRATION IMAGES

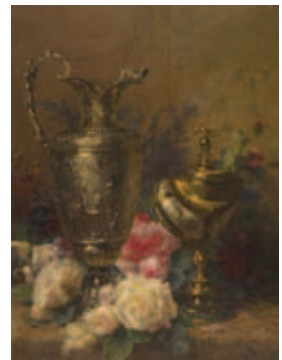
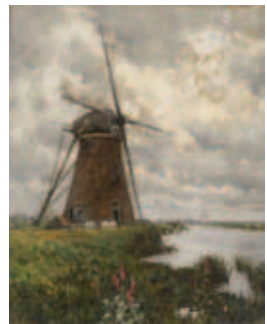


Clockwise from top left:

Margery Caggiano, *Blue Bulb*, 1974. Museum Purchase: Partial funding provided by the Creative Artists Public Service Program. **Abraham Walkowitz**, *I Glorify New York: A Symphony in Lines*, c. 1910. Gift of the Baker/Pisano Collection. **William Merritt Chase**, *Fish Still Life*, n.d. Gift of the Baker/Pisano Collection. Conserved in 2011 through the Adopt a Work of Art Program with funds donated by Mr. D. Frederick Baker. **Arthur B. Carles**, *Nude with Red Hair*, n.d. Gift of the Baker/Pisano Collection. **Stephen Posen**, *Untitled*, n.d. Gift of Dr. and Mrs. Samuel S. Mandel.



SELECT INSPIRATION IMAGES



Clockwise from top left:

Joe Constantino, *Inside the Met*, 2008 (printed 2009), Gift of the Artist. **Robert S. Neuman**, *Ship to Paradise (Encumbered by a Great Rock)*, 1987. Allan Stone Collection, Courtesy of the Allan Stone Gallery, New York. **George Hitchcock**, *In Windmill Lane*, n.d. Gift of the Baker/Pisano Collection. **Jean-Baptiste Robie**, *Still Life with Roses*, n.d. August Heckscher Collection. **Franz Gertsch**, *Jean Frederic Schnyder*, n.d. Gift of Dr. and Mrs. Samuel S. Mandel.

The Heckscher Museum of Art would like to say

THANK YOU to

The school districts, administrators, teachers, and most of all the students who have made this year's exhibition a success. Your unwavering dedication to this annual initiative has made *Long Island's Best* one of the most prestigious opportunities for young artists on Long Island.

Lisa Chalif, Curator of Exhibitions and Collections, for her expertise, time, and energy in jurying and curating this year's exhibition.

Lynette Bianchi and the members of the Renzo S. Bianchi family for their support of talented Suffolk County high school artists.

This catalogue was made possible through generous support from **Dr. Inna Gellerman, DDS**, Gellerman Orthodontics.



Christine Machtay for her donation of the Donald and Gloria Horn and Donald G. Horn, Jr., Achievement Awards. **Joy Weiner** for her donation of the Allan H. Altman Achievement Award. **Charlotte Kleinpeter** for her donation of the Harold Kleinpeter Achievement Award.

Jani Zubkovs from **The UP Studio** for photographing each work of art in the exhibition for the 2013 *Long Island's Best* Exhibition catalogue.

Ryan Sadis from **The UP Studio** for photographing the Opening Reception and Awards Ceremony.

Charleen Turner, member of The Heckscher Museum of Art Education Committee, for dedicating her time and energy to recording exhibiting artist interviews for the QR codes on select object labels.

Museum staff members for their hard work and dedication: **William Titus**, Registrar, **Zach Krugman** and **Pat Moran**, Museum Preparators.

David Rosa, **Jeffrey Betts**, and **Kayla Tompkins**, Visual Communications students at Farmingdale State College under the instruction of **Professor Wayne Krush**, for designing the 2013 *Long Island's Best* invitation and web graphic.

Sarah Salamone, Coordinator of School Programs, for designing the 2013 *Long Island's Best* Exhibition Catalogue.

Dr. Bette Schneiderman, Trustee and Chair of the Education Committee of The Heckscher Museum of Art, and all Education Committee members.

The Heckscher Museum of Art receives generous support from the Town of Huntington.



ACKNOWLEDGEMENTS

Students from 49 high schools across Nassau and Suffolk Counties submitted artwork for jurying for the 2013 exhibition. Thank you to all of the participating schools, administrators, and teachers. Without your support, this exhibition would not be possible.

**Amityville Memorial High School
Amityville Union Free School District**
Mary DeRose, Interim Principal
Francis Fernandez, Dir. of Fine Arts
Steve Carbo, Art Teacher
Jayne Grasso, Art Teacher
Nidia Keaveny, Art Teacher
Barbara Lark, Art Teacher

**The Ashcan Studio of Art, Inc.
Little Neck, New York**
Monica Carrier, Director/Instructor

**Bay Shore High School
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Robert Pashkin, Principal
Terry Nigrelli, Cultural Arts Director
Elizabeth Capodanno, Art Teacher
Margaret Schultz, Art Teacher

**Bayport-Blue Point High School
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Paul Weber, Chairperson of Art & Music
Frank Salino, Art Teacher

**Bellport High School
South Country Central School District**
Tim Hogan, Principal
Suzette Fandale, Art Chairperson
Lisa Conk, Art Teacher

**Cold Spring Harbor High School
CSH Union Free School District**
Jay Matuk, Principal
Andria McLaughlin, Art Department Chair
Laura Cirino, Art Teacher
Kristine O'Malley-Levy, Art Teacher
Christine Oswald, Art Teacher

**Connetquot High School
Connetquot Central School District**
Gregory Murtha, Principal
Jon-Michael Lasher, Dir. of Fine Art & Music
John Hargrave, Art Teacher

**Division Avenue High School
Levittown Union Free School District**
Francesco Ianni, Principal
Frank Creter, Art Department Chairperson
Loretta Cordiello, Art Teacher

Division Avenue High School (continued)
Stacy Roth, Art Teacher
Timothy Ryan, Art Teacher

**Elmont Memorial High School
Sewanhaka Central High School District**
John Capozzi, Principal
Chris Yee, Art Department Chairperson
Katrin Marino, Art Teacher

**Floral Park Memorial High School
Sewanhaka Central High School District**
Kathleen Sottile, Principal
Cassandra Papajohn-Shaw, Art Chairperson
Susan Lucey, Art Teacher

**Garden City High School
Garden City Union Free School District**
Nanine McLaughlin, Principal
Nina Prasso, Coordinator of Music & Art
Shawn Uttendorfer, Art Teacher

**Half Hollow Hills High School East
Half Hollow Hills Union Free School District**
Dr. Jeffery Woodberry, Principal
Salvatore Randazzo, Dir. of Art & Music
Allyson Uttendorfer, Art Teacher

**Half Hollow Hills High School West
Half Hollow Hills Union Free School District**
Wayne Ebanks, Principal
Salvatore Randazzo, Dir. of Art & Music
Jennifer Ievoli, Art Teacher
Amanda Montiglio, Art Teacher

**Harborfields High School
Harborfields Central School District**
Rory Manning, Principal
Thomas Gellert, District Dir. of Art & Music
Elizabeth DeVaney, Art Teacher
Eugenia Ritter, Art Teacher

**Hauppauge High School
Hauppauge Union Free School District**
Christine O'Connor, Principal
Josephine Gallarello, Dir. of Fine & Perf. Arts
Patricia DiMasi-Coppola, Art Teacher

**Hicksville High School
Hicksville Union Free School District**
Brijinder Singh, Principal
Philip Grusenmeyer, Supervisor of Fine Arts

Hicksville High School (continued)

Beth Atkinson, Art Teacher
Angela Galante, Art Teacher
Elizabeth Nafte, Art Teacher

Huntington High School**Huntington Union Free School District**

Carmela Leonardi, Principal
Joan Fretz, Dir. of Fine Art
Kasmira Mohanty, Art Teacher
Kristin Singer, Art Teacher

John F. Kennedy High School**Bellmore-Merrick Central HS District**

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Peter Hutchison, Assistant Principal
Vanessa Albaneze, Art Teacher
Lisa Federici, Art Teacher

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Susan Guasp, Art Teacher

Lawrence Woodmere Academy**Woodmere, New York**

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Terri Rubenstein, Arts Curriculum Coordinator
Dawn Shillalies, Upper School Art Teacher

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Tom Hogan, District Art Chair
Linda DeFeo, Art Teacher
Melanie Mooney, Art Teacher

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Dale Johanson, Dir. of Comprehensive Arts
Nora Bellsey, Art Teacher
AnnMarie Pulice, Art Teacher
Sue Presberg, Art Teacher

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Rae Raff, Art Department Coordinator

MacArthur High School**Levittown Union Free School District**

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Chris Brown, Art Teacher
Deja Gomes-Vance, Art Teacher
Lynn Spinnato, Art Teacher

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Manhasset High School (continued)

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Michael Sansone, Art Teacher

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Danielle Livoti, Art Teacher

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Danielle Casquarelli, Art Teacher
Kristin Gemino, Art Teacher
Karin Handrakis, Art Teacher
Nanci Nigro, Art Teacher

Our Lady of Mercy Academy**Syosset, New York**

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Michael Scholz, Art Teacher

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Miranda Best, Art Teacher
Eric Cryer, Art Teacher
Marisa DeMarco, Art Teacher
Kris Murphy, Art Teacher

Plainedge High School**Plainedge School District**

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Debra Bazik, Art Teacher

Plainview-Old Bethpage JFK High School**P.O.B. Union Free School District**

James Murray, Principal
Judith Chen, District Dir. of Art

ACKNOWLEDGEMENTS (continued)

POB JFK High School (continued)

Jennifer Beinlich, Art Teacher
Warren Jacobson, Art Teacher

Portledge School

Locust Valley, New York

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Doris Benter, Art Department Head
John Greene, Art Teacher

Roslyn High School

Roslyn Union Free School District

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Ross High School

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Sayville High School

Sayville Union Free School District

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Smithtown Central School District

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Tim Needles, Art Teacher

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Kristin Grossi, Art Teacher
Nick Groudias, Art Teacher

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Rockville Centre Union Free School District

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Hillary Broder, Art Teacher
Cadence Pagano, Art Teacher

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Syosset Central District

Giovanni Durante, Principal
Michael Salzman, Coord. of Fine & Perf. Arts

Syosset High School (continued)

Chrysoula Sandel, Art Teacher
Damon Tommolino, Art Teacher

Valley Stream North High School

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Allan Nafte, Art Teacher

Valley Stream South High School

Valley Stream Central High School District

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Paulette Lowe, Art Teacher
Roseann Valletti, Art Teacher

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Michele Librett, Art Teacher
AmySue McPartlan, Art Teacher

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West Islip High School

West Islip Union Free School District

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Joy Weiner

Director of Education & Public Programs


Kristina Schaaf

Associate Director of Education

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