



Les artistes du LFNY

(Part 1 : Classes of 1944 to 1970)

Svetlana (Alexeieff) Rockwell ('44)
 Consuelo (Eames) Hanks ('45)
 Catherine (Rocherolle) Lepoutre ('50)
 Bruno Quinson ('55)
 Henri Duroselle ('61)
 Béatrice Tabah ('65)
 Mira Schor ('67)
 Jane Trigère ('67)
 Muriel Soriano ('68)
 Marc Salz ('68)
 Martine Aballea ('68)
 Maria Oppenheim ('68)
 Claudine (Clarke) Elian ('69)
 Francesca (Francoise) Perrin ('69)
 Michel Alix ('69)
 Gilgian Gelzer ('70)

(Part 2 : Classes of 1972 to 2007)

Tanya Lowe ('72)
 Nadia Kondratiev ('74)
 Leslie (Levine) Xuereb ('77)
 Isabelle Dehais ('77)
 Mokha Laget ('77)
 Baret Boisson ('81)
 Caroline Danois-Maricq ('82)
 Ilaria Camerini ('82)
 Roger de Montebello ('82)
 Daria (Maazel) Steketee ('85)
 Jesse Littell ('87)
 Carole (Devèze) Dupeyron ('88)
 Annick Le Gal - Saint Sabin ('87)
 Pauline Fraisse ('94)
 Gwenaëlle Gobé ('95)
 Victor de Matha ('01)
 Adrian Landon ('07)
 Budding artists of future classes

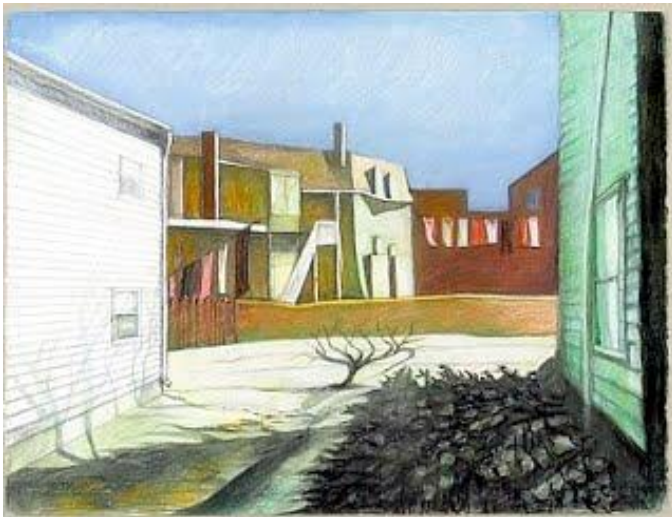
(Illustration above was the seal on the business cards of Yves Fernandez-Arman, '73, deceased)

Class of 1944: Svetlana Alexeieff) Rockwell

(deceased, January 15, 2015)

"Svetlana Alexeieff-Rockwell was born between the two World Wars in Paris, where her parents Alexandre and Alexandra Alexeieff were well known illustrators and film animators. [She] came to New-York during the war. She studied at Art Student's League and during that period met Fernand Léger, Marc Chagall, Alexandre Calder, Bill and Elaine de Kooning and the surrealist poet Philippe Soupault who greatly influenced her. After the war she returned to Paris, where she met Georges Braque who became her mentor. Svetlana worked for several years as an illustrator for the Peabody Museum at Harvard and for the Ford Foundation. In the sixties she became the assistant head of the New England School of Art and Design where she taught graphic design, cubism and esthetics. She worked at the Nielsen Gallery the Marcus Krakow Gallery and Joan Sonnabend until she opened the Rockwell Gallery in Cambridge. She became a top art consultant in the city of Boston during this period and helped collect contemporary art for IBM, Teradyne and the National Fire Protection Agency. Her gallery specialized in quilts made by contemporary painters. She had several shows of her own work in the Boston area and in France during this time. Svetlana lives on the New England coast."

(Click [here](#) for more works by Svetlana Alexeieff-Rockwell)



Laundry / La Lessive



The Barrels / Les Barils



The Storm / L'orage



Reclining / Alongée

Class of 1945: Consuelo (Eames) Hanks

(deceased, December 1, 2015)

"CONSUELO HANKS was born in Boothbay Harbor, Maine, and attended schools in England, France and the United States. She received a Baccalaureate Degree from the Lycée Francais de New York, and a Bachelor of Arts Degree, Magna Cum Laude, from Wheaton College in Massachusetts. Ms. Hanks began painting while living in Japan. She is mostly a self-taught artist. She has done both magazine and book illustrations, including work for the prestigious *New Yorker* magazine and William W. Warner's book *Beautiful Swimmers*." *(Click [here](#) for more works by Consuelo Hanks)*



"Cold and Damp" (watercolor)



"Flowers in the Fog"

Class of 1950: Catherine (Rocherolle) Lepoutre

Artist's statement: "I have been exploring through shapes, lines and colors, the beauty, the wonder, the complexity, the mystery of the nature of things in our fragile, broken world, a world that is always evolving and being renewed, when we handle all creation with respect, innovation and care. The flow of pigment in water allows a dialogue to take place, a dance between the piece of art and myself which brings me joy. It is my hope that my art invites the viewer to discover more of the beauty and mystery in all of creation."

Selected Exhibits: President's Choice Solo Exhibition, Greenwich Art Society Gallery, (2007); Winners Circle, Greenwich Art Society Gallery, 2006; Greenwich Art Society Juried Exhibitions (2000 to 2005, 1999, 1998, 1995); Silvermine School of Art Student Juried Exhibitions (2001, 2000, 1998); Art Society of Old Greenwich Juried Shows (2007, 2006, 2003, 2002, 2000)

Selected Recognitions/Awards

Greenwich Art Society, Alice T. Queenan Award 2003, Allan Bernard Award 1995; Silvermine School of Art, First Prize Faculty Award 2001, First Prize Watercolor 2000, Toulmin-Rothe Memorial Award 1998; Art Society of Old Greenwich, Chesbrough-Ponds Award 1992; Greenwich Art Society Art & Nature Shows First Watercolor 2004, 2001 (http://www.greenwichpenwomen.org/members_g-o.html)



'Beyond the Edge' (acrylic)



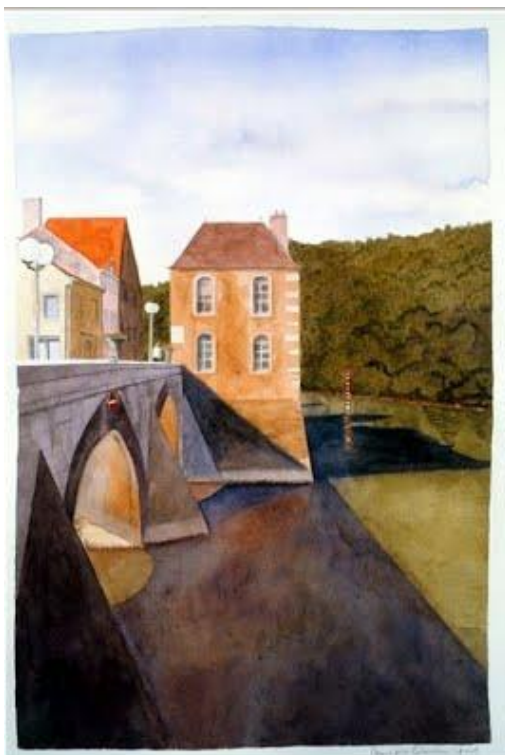
'Beyond' (watercolor, 2012, 11.5" x 15.5" without mat)



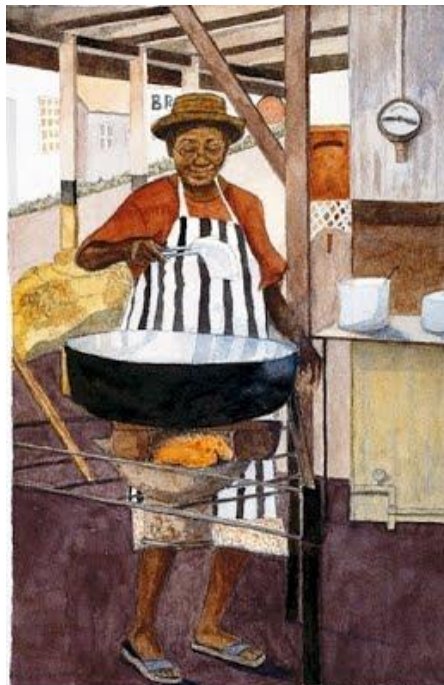
'Island Retreat' (watercolor, 2012, 11.5" x 15.5" without mat)

Class of 1955: Bruno Quinson

"In 1996, after 36 years in book publishing I retired from the business and decided I wanted to be involved directly in the arts. Not just serve on some boards as a trustee, but actually physically participate in the arts. During the summer of 1996 I signed up for a charcoal drawing course at the Interlaken School of Art, now known as IS183, located just outside of Stockbridge, MA. I had a wonderful instructor name Rosalind Gordon who pushed all the right buttons and enthused me to continue my art education at the 92nd Street Y in NYC where I took an anatomy drawing course as well as an introductory course in watercolor. I immediately fell in love with watercolor. I loved the transparency of the medium. I loved the way the pigments moved when you painted wet on wet and how you could control a fine line when you painted with a dry brush. I loved the fact that I had to think through how I was going to apply the paint on the paper and diligently plan ahead. I loved the challenge of watercolor. After 3 years at the Y I transferred over to The National Academy Museum and School of Fine ArtsFor the summer I have built a studio in my home in the Berkshires where I try to go work at least 5 days a week for approximately 3 hours at a time. Painting just puts me into another world. I have had 2 one-man exhibitions in Norfolk, CT, and one at the Barrington Stage Company theatre lobby in Pittsfield, MA, many group shows at the New Marlborough, MA Meeting House, at the Century Association in NYC, the School of Fine Arts National Academy Museum and school of Fine Arts NYC where in 2009 I was awarded the REVA Paul prize for my landscape painting "Winter Tennis". I sign my paintings "Grand-Pere Quinson" to remind my grandchildren and great grandchildren when they do come along of my French heritage. My book publishing career began at Simon & Schuster in 1960 after I graduated from Williams College and served in the U.S. Marine Corps. After 5 years I went to Golden Books for another 5 years and then became President of Larousse & Co., a subsidiary of Librairie Larousse in Paris, France. I stayed 12 years then moved to Macmillan Publishing as President of its General Books and Reference Division. In 1988 I became CEO, Publisher and President of Henry Holt & Co a subsidiary of the Holtzbrinck Publishing empire out of Stuttgart, Germany from which I retired in 1996. Today I serve as a Trustee of the Museum of the City of New York, the Leopold Schepp Foundation, Graywolf Publishing. I have also served on a number of other boards, among them, the Eudora Welty Foundation, Manhattan Theater Club, the Robert Frost Place and the Lycee Français de New York to name just a few." [\(Click here for more works by Bruno Quinson\)](#)



'Verdun', 18x12, Landscape, France, Private Collection, Watercolor



'Frying Fling Fish', 12x8, Portrait, Barbados, Watercolor



'Venice', 18x12, Landscape, Italy, Private Collection, Watercolor

Class of 1961: Henri Duroselle

« Etudes classiques puis artistiques. Diplômé de l'ENSAD (Arts Décoratifs) A toujours peint, surtout la Bretagne où sa famille s'est installée. En 1974 il participe à l'exposition au Musée de la Marine « Peintres de la marine » Puis pour la première fois dans la région au Salon de Versailles - Prix des Médecins Amis des Arts. En 1982 il obtient le 2ème « Prix de Dessin » au Salon des Artistes du Chesnay. En 1985 il participe au Salon « Arts en Yvelines » à l'Orangerie du Château de Versailles. En 1986 il obtient le « Prix des Visiteurs » au 23ème Salon des Artistes du Chesnay. En 1995 première exposition au Salon d'Automne de Rocquencourt. En 1996 Exposition « Dire de la Mer » à Rocquencourt. En 1997 Exposition privée au Yatch Club de France à Paris. En 1998 deuxième exposition au Salon d'Automne de Rocquencourt. En 2001 troisième exposition au Salon d'Automne de Rocquencourt. » [\(Click here for more works by Henri Duroselle\)](#)



'Le Palais à Belle Ile' (Aquarelle 40 x 50 cm)



'Fin du flot' (Huile sur toile, 80 x 80 cm)



'St Guilhem' (Aquarelle, 80x70 cm)



'Epaves Hennepont' (Huile sur toile, 130 x 90 cm)

Class of 1965: Béatrice Tabah

"Née à Paris d'un père d'origine juive de Turquie et d'une mère bretonne, Béatrice Tabah passe l'essentiel de sa jeunesse aux Etats-Unis, puis aux Philippines et au Liban. Sa vocation artistique prend naissance à quatre ans, devant l'énigme du bonhomme Michelin, se poursuit à travers un livre offert consacré à Botticelli, puis la révélation du catalogue de l'exposition de photos « The family of man », organisée par Edward Steichen au musée d'art moderne de New-York. A 11 ans, elle veut être peintre, poète et écrivain, mais s'acharne surtout à dessiner des têtes, des mains, des corps et des chevaux. Elle revient faire ses études à Paris : maîtrise de philosophie, diplôme de l'école nationale supérieure des Beaux-Arts, CAPES d'art plastique. Conservateur de musée à Saint-Denis, puis au musée d'Art Moderne de Troyes, elle a organisé de nombreuses expositions dont Ousmane Sow, Tomi Ungerer, Maurice Rocher, Francis Mockel, Richard Davies, Frédéric Clément ou Coskun. Elle vit et travaille à Troyes, entourée d'une ménagerie variée qui, souvent, laisse quelques empreintes sur les œuvres."

(<http://galeriedartetdor.com/artistes/beatrice-tabah-peintures-sculptures/>)



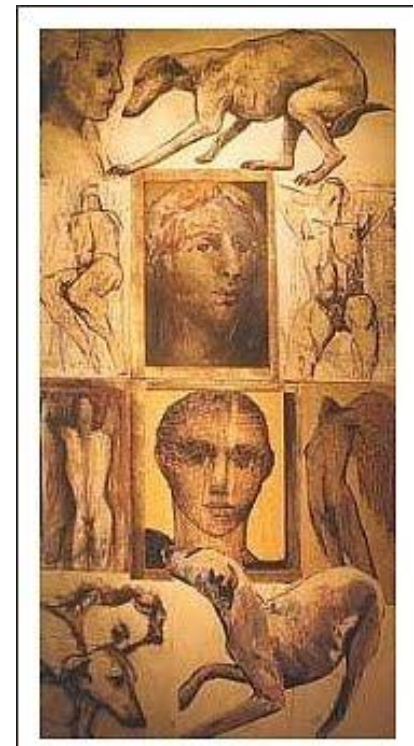
'Les Innocents'



Sculpture, 1990



'Grande tête blanche'

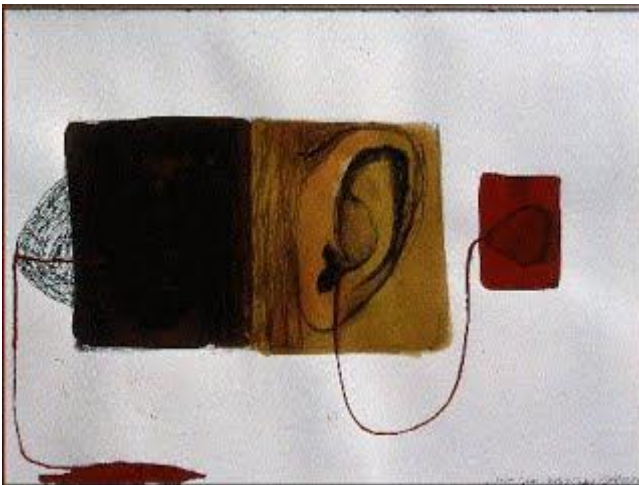


Class of 1967: Mira Schor

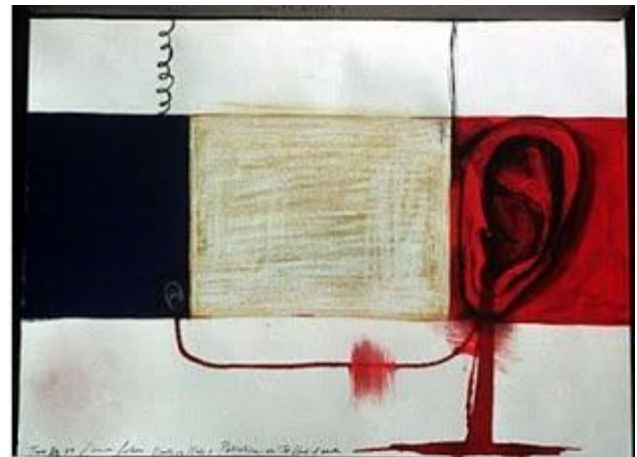
"Mira Schor is a painter and writer. Schor's work has explored written language as image, bridging the gap between cognition and materiality, the variances between the politics of meaning and the form or carrier of that meaning. In both painting and writing, Schor's areas of interest include the gendered production of art history, the analysis and praxis of painting in post-modern culture, and the relationship between political and conceptual concerns with the materiality of expression. In recent paintings, Schor moves beyond language to the depiction of the form of broken political and painterly thought. In 2009 Schor will exhibit these works in a one-person show at Momenta Art in Brooklyn. Two major books will be published in 2009: a collection of new writings, *A Decade of Negative Thinking: Essays on Art, Politics, and Daily Life*, (Duke University Press) and *The Extreme of the Middle: Writings of Jack Tworikov*, edited and annotated by Mira Schor (Yale University Press). Schor received her MFA in painting from CalArts in 1973. Her honors include awards in painting from the Guggenheim, Rockefeller, Marie Walsh Sharpe, and the Pollock-Krasner Foundations. In 1999 she was awarded the College Art Association's Frank Jewett Mather Award for Art Criticism. Schor's work has been exhibited at Edward Thorp Gallery and Horodner Romley Gallery and in exhibitions at the Santa Monica Museum, the Armand Hammer Museum, P.S.1, the Neuberger Museum, and the Aldrich Museum. Visual projects include *WarCrawl*, published in *Art Journal* (Summer 2006). Schor is the author of *Wet: On Painting, Feminism and Art Culture* and co-editor of *M/E/A/N/I/N/G: An Anthology of Artists' Writings, Theory and Criticism* (both Duke University) and *M/E/A/N/I/N/G Online*."



[\(Click here for more works by Mira Schor\)](#)



'Notebook' (ink on paper, 1989)



'Notebook' (ink & crayon on paper, 1989)



'Suddenly' (2005, Oil on linen)



'Nu koo lar' (2005, Oil on linen)

Class of 1967: Jane Trigère

Jane Trigere has been many things: a costume and set designer, an architecture student, a bookbinder, a calligrapher, a cobbler, an eyeglass frame designer, a museum director, an embroiderer, a painter, and always an artist. She believes that nothing we wear, build, or live with need be any less than an expression of our personal sensibilities and aesthetic vision. "The series Women of the Balcony has been created over the last three years. My starting point was finding dozens of abandoned cushions in the women's balcony of Ohav Sholaum, an Orthodox Synagogue in northern Manhattan. Three pieces below are my response. These textile orphans had little intrinsic value, but as a whole, and in their setting, they were a memorial to the generations of Jewish women in synagogue balconies. My work tries to honor the Jewish women who were the remnants of German Jewry and whose nimble fingers salvaged the remnants of household textiles to make cushions to mark their places on the synagogue pews. Because the cushions were never moved—even after a woman died—they became markers in death as well as life. History has been recorded by men about men and yet without women, the whole enterprise collapses. It is the seamstresses, after all who embroider it all together, who patch and repair, who decorate, preserve and recycle to make the entire human enterprise hold together. Onto the next project. Send me your stories about ironing (as in clothes)!"

[\(Click here for more works by Jane Trigere\)](#)



'Women of the Balcony 1' (Textile 5' x 4')



*'Women of the Balcony 4'
(Mixed media 4' x 4' x 4' triangle; 5'5" tall)*



*'Encompassing Sukkot—Collected Memories'
(Multi-media. Wood frame, found objects,
dried plants, paper, fabric, and balsa wood,
24 inches x 48 inches x 3.5 inches)*

Class of 1968: Muriel Soriano

"Muriel was brought up in New York City. Her interest in the arts and her sense of adventure and travel later brought her to Europe where she continued her studies and graduated in Fine Arts from Ealing Art College in London. After becoming a scarf designer for Liberty's of London, she moved to France and opened the " Atelier de Soie", a permanent exhibition studio in Normandy. She later trained as an art therapist and has worked extensively with adults and children. Her interest in foreign cultures and human diversity, as well as her love of nature, make up the main source of inspiration for her work. She now lives near Honfleur where she has set up her studio, exhibits her work and runs regular creativity workshops."

[\(Click here for more works by Muriel Soriano\)](#)



'Poissons' (Silk, 115x115)



'The Bagpipe Player' (Oil, 80x80)



'Angel Blues' (Oil, 53x53)

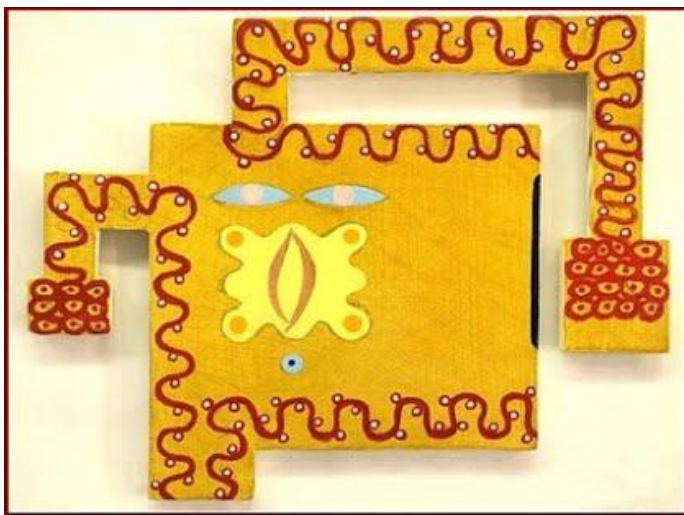
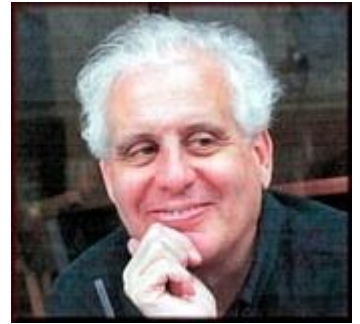


'Lumiere du sud' (2006, oil on wooden board, 69x69cm)

Class of 1968: Marc Salz

Artist's statement: "My pieces contain images of earth, water, fire and embryonic shapes that belong to an archaic world existing beneath this modern surface. Elements of both seriousness and humor are presented side by side in a gentle subversion of the modernist tradition. My latest shaped paintings on wood are part of a series titled the *Hook and Handle Paintings*. They are in every sense grabable, portable and visual pieces."

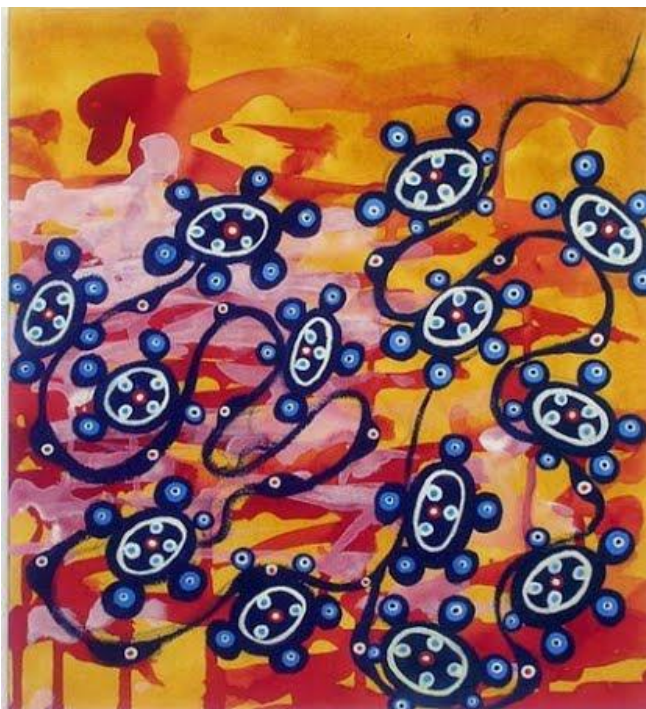
Review: "Salz's tools are geometry and color; his multipanel pictures look like aggregations of colored blocks. He emphasizes the 'constructed' aspect of his paintings; they're built of panels and studs, so they express themselves more as solid objects than most paintings. Salz's most interesting effect is the tug of war between the physical shapes of the component panels and the forms implied by the vivid blocks of color, which sometimes cross boundaries between panels. The eye struggles to reconcile the physical form of a painting and the assertive chromatic pattern that Salz has superimposed on it. This push-pull between hard edges and painted ones gives the paintings a dynamism that doesn't flag." ([Click here for more works by Marc Salz](#))



'Busy Bodies' (2008, 14 x 18 in, oil / baltic birch)



'Tickle' (2008, 18 x 21.5 in, oil / baltic birch)



'Sephardi Eyes' (2008, 15 x 14 in, gouache, watercolor on paper)



'Clear Waters' (2008, 14 x 15 in, gouache, watercolor on paper)

Class of 1968: Martine Aballéa

« Martine Aballéa est une artiste contemporaine qui occupe la scène artistique avec des photographies singulières, et des mises en scène imprévisibles, tout en créant une atmosphère bien spécifique. Son exposition actuelle intitulée Fun House met le spectateur dans une ambiance à la fois sereine et enivrante. Les couleurs dominantes sont le vert de la végétation se rapportant au naturel et le pourpre qui est la touche de sublimation de l'artiste. » « Posant un regard ébloui sur le monde, Martine Aballéa construit le sien de façon totalement irréaliste et merveilleuse. Pour nous faire passer de l'autre côté du miroir... »

[\(Click here for more works by Martine Aballéa\)](#)



Chambre végétale (Hôtel Particulier Montmartre)



The Last Lost Lake



Bouillon du lac



Fauteuil de jour et fauteuil de nuit

Class of 1968: Maria Oppenheim

"Maria Oppenheim was born in Rome and grew up in France, New York and Germany. She studied graphic design in Germany and worked for a television (ZDF) Graphics Department before turning to freelance painting. Her work ranges from canvas-- i.e. a 13.5m long piece exhibited in a doctor's clinic, to interchangeable church windows (transforming a conference room into a place of worship). Her interest for art and psychology led her to train in art therapy. Her focus is on the process of painting, often painting in dialogue with music. She has been appointed to teach creative arts at various institutions, including the University of Applied Sciences in Mainz." *'Art provides communication beyond words. I love the experience of color and transparency; I am passionate about experimenting with human expression and art.'*

[\(Click here for a video of Maria Oppenheim interviewed by her daughter.\)](#)

[\(Click here for more works by Maria Oppenheim\)](#)



'Das kreative Blau' (2007, acrylic on canvas, 1x1.50m)



'Die Suche nach Licht' (2008, acrylic on canvas, 1x1.5m)



Interchangeable church windows in a retirement home in Mainz (2007, acrylic on plexiglas)



Maria "painting in dialogue with music"

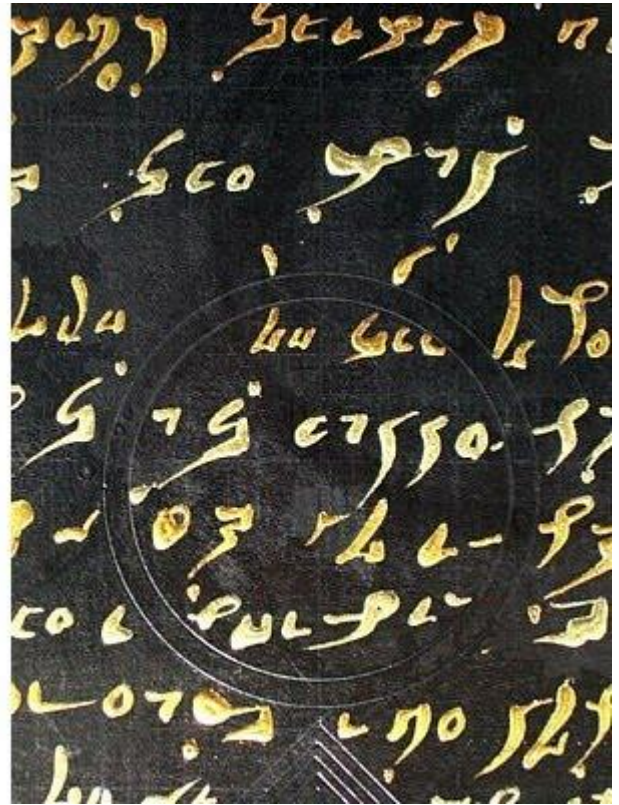
Class of 1969: C.C. (Claudine Clarke) Elian

"The Elian Script is the creation C. C. Elian. It began as code by which Claudine could, at a glance, differentiate writings in her notebooks that were still in finished form from those still in the works. Over time it has developed into a form of calligraphy." "An alternative writing system exemplified through art works that are visually similar to Asian and Middle Eastern systems, but based on Western concepts of language as it relates to perception and the implied ability to experience and control reality."

[\(Click here for more works by C.C. Elian and for a detailed explanation of her script\)](#)



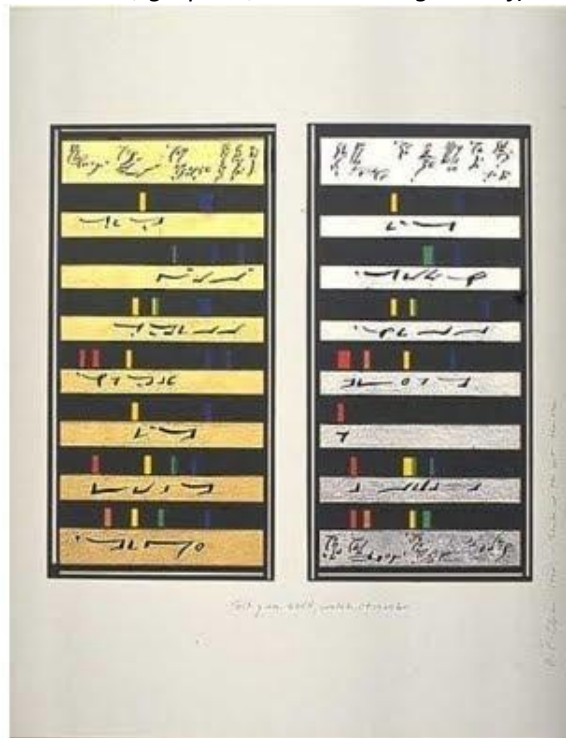
'Beauty is not a four letter word' (Detail -- 2005, 32"x 20", graphite, 23K gold leaf, gouache)



'Right Where I Left It' (Detail.-- 2005, 32" x 20", graphite, 24k and 18k gold leaf)



'Sumi Scene IV' (Detail 1--2007, 60"x 15", Indian ink on rice paper)



'SOTAKU - State Of The Art Haiku: Sit You Still' (1994, 14" x 11", 23K gold leaf, pen, brush and ink, coloured pencil, conceptual calligraphy)

Class of 1969: Francesca (Francoise) Perrin

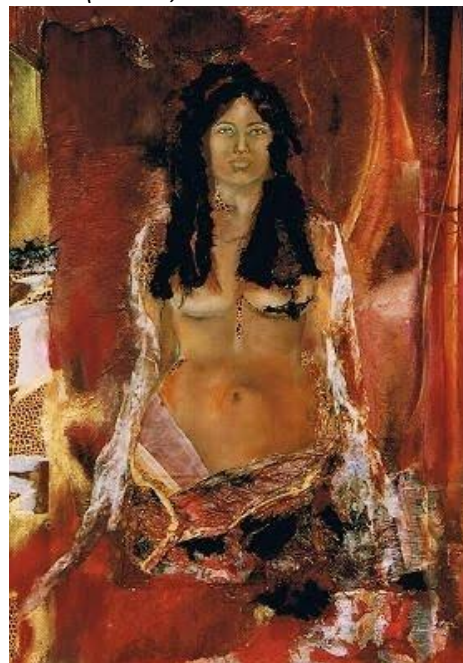
« Naissance à Alger en 1950, origines italienne et bretonne. Formation danse classique, London's Royal Academy.....New York City, Lycée français, cours de dessin par correspondance. Danse jazz, Broadway's Phil Black's Studio. Organisation et présentation de défilés dans une agence de mannequins. Nancy Taylor's Business School.....Collaboratrice de l'écrivaine Danielle Steel, San Francisco.....Travail de portraitiste. Participe aux manifestations culturelles et festives étudiantes à l'école d'architecture de Luminy (Marseille) : ateliers peinture-dessin-expression corporelle-percussions.....Création Association "Découvertes" (danse, dessin, peinture) Noirmoutier.....Suis des cours et stages d'explorations en peinture et dessin pour artistes professionnels aux Beaux-Arts de Lorient. Expositions : Palais des Arts, Vannes (attribution du premier prix peinture aquarelle), Galerie "Art et Lumières" (Vannes), Restaurant "La Nappe Monde", Crédit Agricole, Librairie "Paroles et Musique" à Vannes, La Chapelle de Tréauray (Morbihan), La Chapelle des Arts (Noirmoutier), Revue "3^{ème} Millénaire", Dictionnaire encyclopédique international d'art moderne et contemporain d'Italie. Tableaux estimés par Alexandro Malmo, critique d'art »



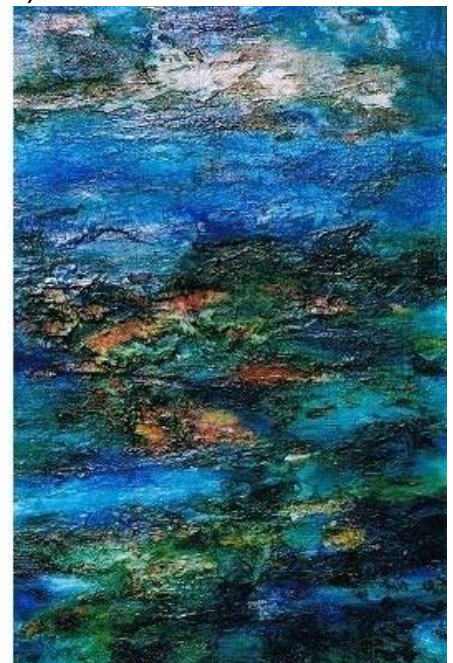
'Une Danse' (Encres, matières sur toile couleur lin)



'Ishtar' (Sur carton fort tissé, matières et pastel sec)



'Floraison' (Acrylique, matières, encres sur toile)



'Golfe du Morbihan' (Encres, aquarelles, matières sur toile)

Class of 1969: Michel Alix

"My contribution to art involves the notion of 'repainting.' (Why paint fresh when you can repaint?) Repainting deconstructs images -- offering an ironic view that obtains surprising effects and strange spectator reactions. At first, I hodge-podged image transfers and painted them. Recently, I began restructuring and painting 'abstract-representational' multiple impressions. At other times, I attempt to get into the skin of a painter and create a 'sequel' or 'remake' of his work (*pastiches* in French). For example, I painted the underside of the *Demoiselles d'Avignon*. I also envision a sequel of the Raft of the Medusa (*La Remise en Mer*). All this, of course, remains positively insane, but whoever said we preach to the sane?.....In recent months I have been recruiting hitherto unknown artists to produce collective works. This free-formed studio is called '*Collectif d'art spontané*' and operates under the aegis of Xposart, an association (I) founded to expose new artists in new and unusual venues. ('Outing art, as it rightfully should be outed,' I blusteringly say.)"



(1) *Discography* (see below for artist's explanation)



(2) *Women's Rights Revisited*



(3) *Blue Honeymoon*

(1) "Discographies are redrawn dictionary pages (*Nouveau Larousse Illustré*, 1948). I like the way the tiny illustrations and words bleed through the scribble of paint. Books need to be repainted sometimes too, or at least painted."

(2) "*Women's Rights Revisited* is a "disfiguration" -- the redrawing of an existing photograph that has nothing to do with feminism. The sign the woman is holding refers to women's "writes" -- a little joke. The revisiting part refers to the fact or untruth that women's rights need to be revisited, as does art. This painted transfer belongs to a group called disfigurations that plays on the idea that art is there to figure or disfigure."

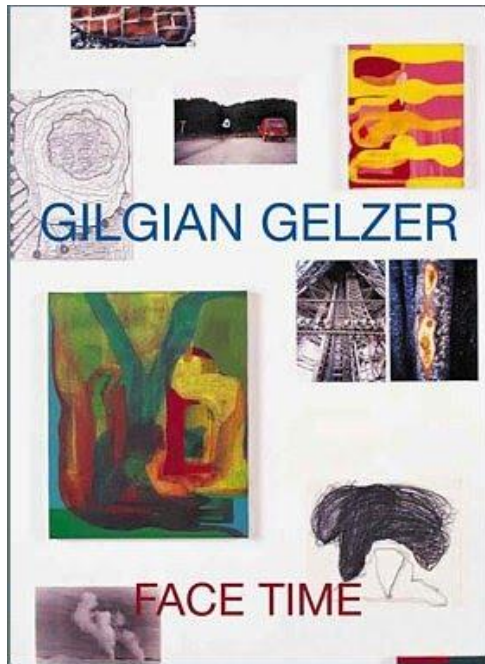
(3) "*Blue Honeymoon* belongs to a group called "tachismes" -- blobs, dots, or drips. It involves exploring forms, in this case inflated forms. I am trying to develop a set of signs and forms that I can appropriate to describe me, even as I describe the world. Nothing new in this. But let me just add that my work is involved in messages rather than things. Forms and paint are communicative for me, not objects to be pondered or sat on."

Class of 1970: Gilgian Gelzer

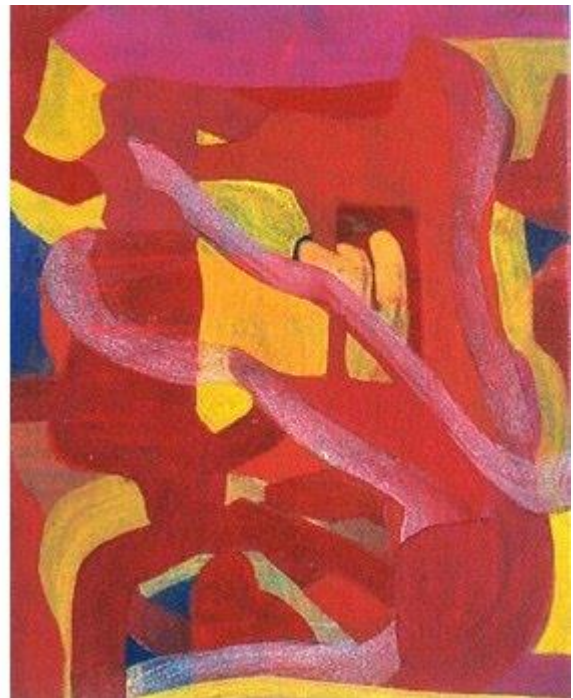
L'artiste: "Dans ma peinture, je sens confusément que l'image est là comme une image flottante. Pourquoi ne pas l'accepter? D'autant plus que je suis très intéressé par la peinture figurative. Quelque chose me retient. Je ne me sens pas capable d'installer un objet, une personne ou une photographie pour les peindre. Je ne sais pas choisir ce genre de sujet et quand je peins je n'ai pas d'autre projet que la peinture. Si on croit voir des images dans mes toiles, ce sont des images «hors lexique» qui viennent de l'acte même de peindre." **Critique:** « [Son œuvre] est d'une intrigante complexité. Elle conjugue des photos, des dessins et des peintures de tous formats. Lesquelles œuvres ne sont en rien figuratives pour autant, bien qu'elles puissent reprendre des formes ou des déséquilibres découverts dans des photos d'arbres, de neige ou d'eau. Gelzer développe ses compositions comme un jazzman improvise à partir d'un motif, le tournant et le retournant, y découvrant des possibilités inattendues. A la mine de plomb, il trace des diagrammes organiques ou architecturaux, rehaussés de stries parallèles ou percés de vides ovales..... »

(Galerie Bernard Jordan) (Entretien avec Gilgian Gelzer, une vidéo, [click: HERE](#))

(For more works by Gilgian Gelzer, [click: HERE](#))



Catalogue Gilgian Gelzer (Textes: Olivier Kaepelin, Beate Reifenscheid, Eric Suchère, Jean-Charles Vergne)



Sans titre (2002, acrylique sur toile)



Untitled (2003, graphite and color pencil on paper)



Untitled (2006, graphite on paper, 12.6" x 9.4")

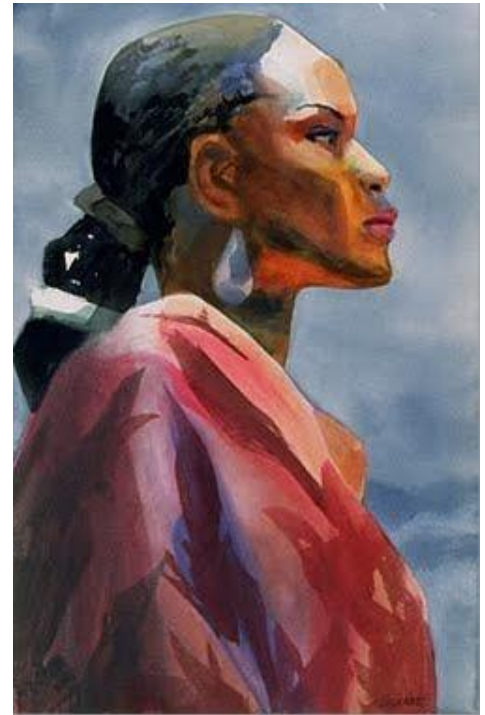
Class of 1972: Tanya Lowe

"Hopefully I stop when my imagination is out of focus"

(For more works by Tanya Lowe, click: [HERE](#))



Jacaranda (Watercolor, 20" x 12")



Uganda (18" x 12", Watercolor)



Muse (Oil, 32" x 40")



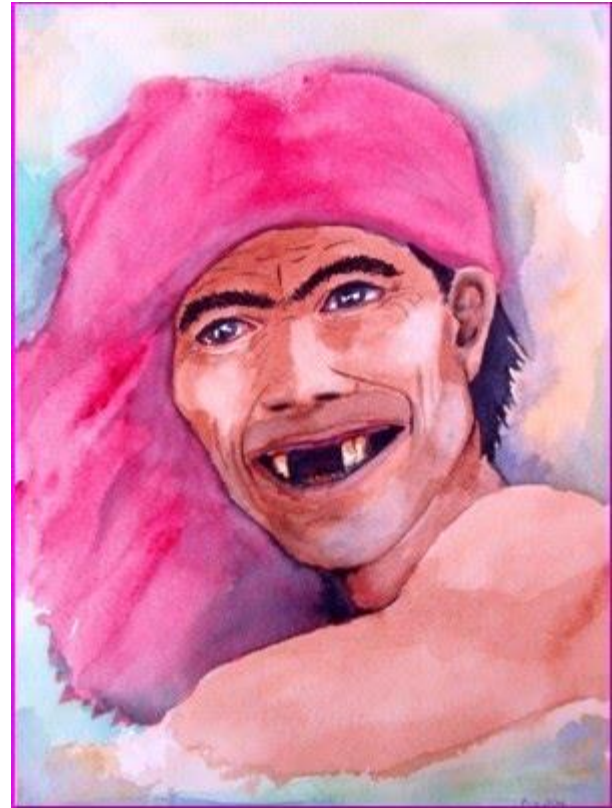
Shuffleboard (Oil, 24" x 36")

Class of 1974: Nadia Kondratiev

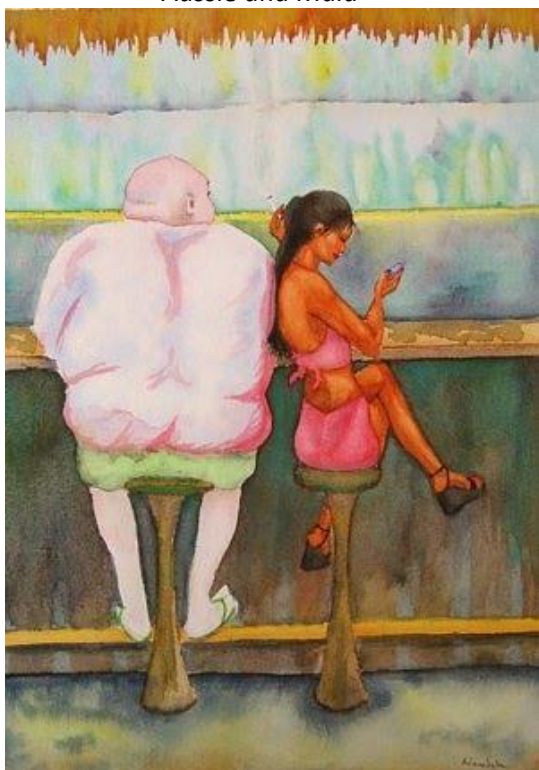
"Nadia Kondratiev was born in New York City of a French mother and a Russian father. She studied Illustration, Life Drawing and Composition at the Art Students' League of New York under Steven Kidd. She also has an MBA from Herriot Watt University, an attempt at legitimization. She is now working on a book about Manila and the Philippines, where she resides. Having done the illustrations, she is now working on the text – a work in reverse. Here are some examples of what is to come."



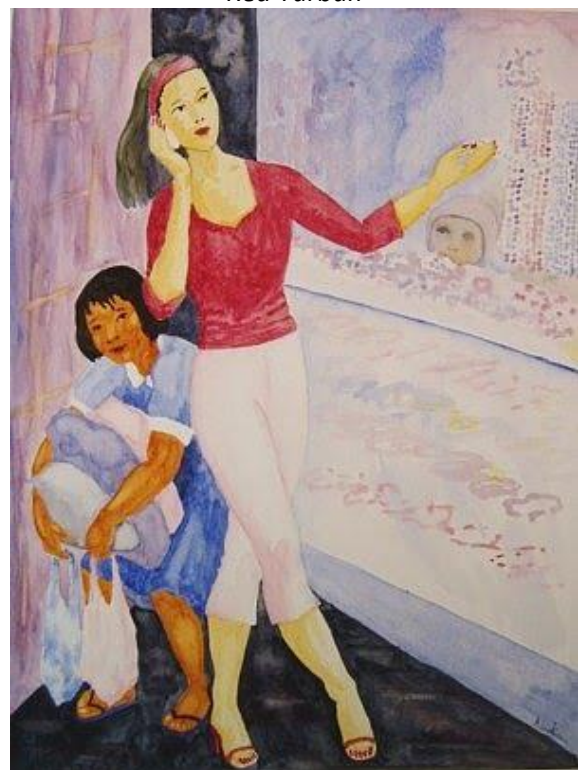
'Aussie and Maid'



'Red Turban'



'True Love'



'Pearl Shopping'

Class of 1977: Leslie (Levine) Xuereb

"Les images et les œuvres des grands peintres comme Picasso, Chagall, Miro ou encore Dubuffet, m'ont accompagnée dès mon enfance dans les musées de la ville de New York, où je suis née. Mon admiration, mue en une véritable fascination que ces créations ont exercée sur moi, m'a dicté très tôt ma propre vocation. J'ai ressenti, aussitôt la nécessité de m'exprimer à mon tour par le dessin et la couleur. Pratiquant la gouache, le pastel ou la peinture à l'huile, ma quête et ma démarche d'artiste furent également portées par un élan intellectuel. Mes études d'histoire de l'art aux USA, à Paris et à Jérusalem ont nourri ma soif de connaissance et m'ont donné les moyens d'enrichir ma propre sensibilité. Depuis mes premières expériences de la gravure, je n'ai jamais cessé de la pratiquer avec Passion. Je puise mes sujets dans des thèmes qui sont bibliques, mythologiques, historiques ou d'expression artistique."



[\(Click here for more works by Leslie \(Levine\) Xuereb\)](#)



'L'éventail' (huile sur toile)



'Femme et fleurs' (huile sur bois)



'Rêveuse' (huile sur toile)



'Soirée baroque' (huile sur bois)

Class of 1977: Isabelle Dehais

"I was born in Canada but grew up between France and the United States. As an adult, I chose Italy after completing studies in painting restoration in Florence. Since then my life has always revolved around the artistic expression in its various manifestations. With the birth of my two sons, and the desire to devote time to them, came the experiences of parenting and childhood that opened new doors to the artistic process and its impact on our inner life. In search of new insights I attended the Academy of Fine Arts in Rome and graduated (sculpture major) in 2008. In 2012 I obtained a Master in Art Therapy with a focus on psychophysiology, under the direction of Professor Vezio Ruggieri, at the Faculty of Psychology of the Sapienza University of Rome. As an extension of that training, I conduct workshops that range from preschool children to the elderly. I create art for myself and for others with the belief that it is a unique and valuable tool for knowledge of self and knowledge of others. Emanating from the boundary between the inner self and the outside world, art is first and foremost a very serious endeavor that can untie knots and open a vision of other worlds and new horizons." [\(Click here for more works by Isabelle Dehais\)](#)



'Hommage à Camille Claudel' (2007, Installation, textile & other, 400 x 300 x 300 cm)



*'Black Matter Code'
(2010, painting, oil, 65 x 65 cm)*



*'riprendere, necessita un verbo'
(2009, painting, mixed technique, mixed support, 62 x 62cm)*

Class of 1977: Mokha Jaget: “Mokha Jaget was born in Algeria, where she spent her early childhood, and educated in North Africa, France, and the United States. At age five she crossed the Sahara desert with her family, and the brilliant light, color, and contrasts left a lasting impression. At the Corcoran College of Art and Design in Washington, D.C., Jaget studied under several members of the Washington Color School. A visual-arts movement of the late 1950s through the mid-1960s, the Washington Color School artists painted largely abstract works and were central to the larger American Color Field movement.....In the late 1990s Jaget moved to the Southwest and began to paint large-scale canvases using acrylic, tempera, pigment, and ink. Jaget refined her artistic focus as she matured, and from earlier, heavily layered surfaces, she created crisp and geometrically defined canvases, colored with her unique application of acrylic and clay-pigment paint. Simmering reds, coral oranges, and moody dark blues populate Jaget’s latest body of work, which she defines spatially with geometric patterns that simultaneously divide and unite the compositions..... Jaget describes her current work by saying it “pushes the boundaries of complex relations between color and composition aimed at a sensual and deeply immersive experience. It’s all about juxtaposition and scale. I am seeking the vibrational frequencies and the visual impact of color and space as relational forces.” The paintings’ repetitive attributes (stripes, wedges, triangles) function as formal elements akin to syncopated jazz chords, wherein compositional tempo and harmony ingeniously modulate the color.....Mokha Jaget has worked as an independent curator, and is a published writer, translator, and poet. Her work is actively exhibited in the United States and abroad, and is included in private and corporate collections of national and international stature. Jaget makes her home in Santa Fe, New Mexico. “



[\(Click here for more works by Mokha Jaget\)](#)



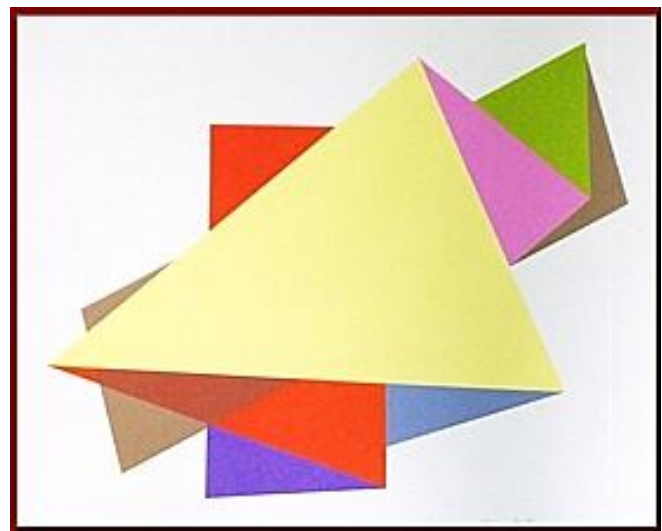
'Study 2 for Skybox 5' (2013, acrylic and clay pigment on canvas , 34" x 22" inches)



'Skiptracer #4' (acrylic and clay pigments on canvas, 40" x 35" shaped)



'Ponte Vecchio' (2014. acrylic and clay pigments on canvas. 40" x 35" shaped)

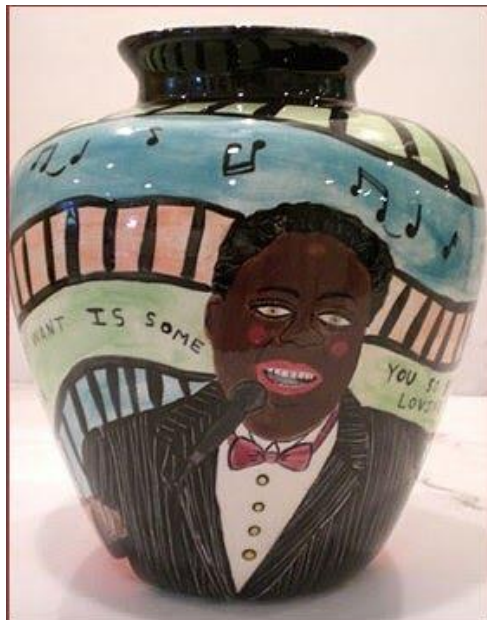


'Pliage' (2014, Lithograph, 25 1/2" x 32 ", edition 25)

Class of 1981: Baret Boisson: “Born in Florence, Italy to parents who were both artists, Boisson did not begin painting until she was in her early thirties. Completely self-taught and eschewing the limitations of mechanical and technical formalities, she utilizes a wide range of mediums for her canvases including board, wood, ceramic, and paper. Boisson employs acrylic, watercolors, and gouache for most of her creations, and chooses to paint on flat surfaces, such as a table or floor, in order to further venerate content over technique.....What emerge in Boisson's works are vivid images that convey a sense of truthful vitality. One is drawn to the vibrant color, intelligent humor, and marked whimsicality that characterizes her paintings. There is a profound resonance within the context of playful familiarity that coaxes a deep connection between viewer and viewed. Iconography becomes obtuse; words become quixotic. There is laughter, there is provocation, there is history, and most importantly, there is disclosure.....Boisson's work has been featured on the Sundance Channel, is sold as note cards in fine stationary boutiques across the country, and hangs in many homes of the Hollywood and Corporate elite. Her past projects include quilt designs for the Judi Boisson American Home Collection, cover art for the "Meditation" CD series featured in "W" and "Self" magazines, and private commissions for clients all over the world.”



[\(Click here for more works by Baret Boisson\)](#)



'Fats Waller' (Vase)



'Lucky in Green'



'Rosa Parks'



Ceramics

Class of 1982: Caroline Danois-Maricq

"D'origine vietnamienne, adoptée par des parents belges, le parcours de Caroline Danois l'a menée en Thaïlande où elle a étudié l'art traditionnel à l'université des Beaux Arts (Silpakorn University). Puis, elle continuera à découvrir d'autres pays et continents. Ses œuvres sur toile, sur bois, ou sur papier froissé, n'ont ni cassure, ni angle, ni violence. D'autre part, elle utilise des couleurs qui réveillent, illuminent et dénudent des parties de corps, le tout dans une dynamique chorégraphique. Une osmose d'influences vietnamienne, flamande et japonaise capte ses personnages en « arrêt sur images », en contre-plongée ou inversement, comme par delà « un toit envolé ». L'enroulement tendre et sensuel des couples, la complicité aux jeux des enfants, la dévotion et le silence des regards de Bouddha ou de ses moines sont ses thèmes privilégiés. Les titres de ses tableaux, en français et en anglais, ont autant d'importance que le sujet peint : la poupée dans la tour, cash, pluie de nuages, le vieux fou, pour en citer quelques uns."

[\(Click here for more works by Caroline Danois\)](#)



'Damoiseau'
(peinture à l'huile sur toile, 60 X 70cm)



'Theatre d'Enfants'
(peinture à l'huile sur toile, 60 X 90cm)



'Jeux de Mains'



'Jeu de Billes' (peinture à l'huile
sur panneau de bois, 80 X 100cm)

Class of 1982: Ilaria Camerini

"Born in Milan, Italy in 1963. Grows up in Milan and leaves at 13 for Montreal, Canada. Then, she will move to New York, N.Y. Usa to finish her studies at Lycee Francais de New York and graduates with Baccalaureat with mention in literature and languages. She will pursue a "Bachelor of Fine Arts" in Film and Tv at New York University TSOA and will start to work almost immediately in film/tv production in New York , NY-Usa, Montreal, Canada, Rome and Milan, Italy..... Her love for traveling and discovering new cultures, her capacity of adaptation make her start drawing with dry pastel in order to express her feelings (rage, love, fear, happiness). Her work is mainly abstract, very colorful and refreshing. When she draws her inner soul comes out on the white paper without any preconceived idea; it is like a music flow coming from the heart and making its shape with multiple colours. She cannot think in black, white or gray her life has to be full of colours." [\(Click here for a video featuring Ilaria Camerini \[in Italian\]\)](#)



'Flying Onions' (2000, dry pastel on paper, 80 x 120 cm)



'Semiini' (1997, dry pastel on paper, 12.8"x18.7")



'Papacactus' (2004)



'Canneto Tre' (2004, acrylic on canvas, 12 x 24 inch)

Class of 1982: Roger de Montebello

"Montebello, né en Provence à l'âge de 17 ans, est un peintre européen, à dominante française. L'exposition Jackson Pollock de Beaubourg en 1982 lui révèle la peinture. La découverte de Séville l'année suivante, puis de Venise en novembre 1991, sont d'autres jalons décisifs de son parcours. Actuellement il vit et travaille à Paris, et poursuit par la peinture sa quête d'une certaine liberté."

[\(Click here for more works by Roger de Montebello\)](#)



'Corrida-Castella' (2007, oil on panel, 30x30cm)



'Venice -San Marco' (1997, oil on canvas, 50x50cm)



'Spain -Alhambra' (1997, oil on panel, 30x52cm)



'Venice-Dogana' (2000, oil on panel, 30x42cm)

Class of 1985: Daria (Maazel) Stekete

« Née à New York d'une mère brésilienne et d'un père américain, Daria a très tôt vécu dans un environnement artistique où la diversité de toute forme d'art rythme sa vie. De New York, elle garde le souvenir d'expositions de peintures, de rencontres improbables, de musique expérimentale contemporaine. Très vite, elle découvre et fréquente les musées et suit des cours d'art, s'enrichit au spectacle de nombreux opéras. Les décors, les costumes...tout un univers visuel s'offre à elle. En elle, aussi une autre racine : ce "coté" sud américain, essentiel dans son œuvre. Il livre une approche passionnée, viscérale exprimant une sorte de mélange d'énergie et de poésie. Là, pas de censure. Pas de séparation. Pas de limites intellectuelles. Pas de catégories. Pas d'antinomies, même si la joie est présente dans la danse brésilienne, celle-ci invite aussi à la profondeur... c'est une de célébration de la vie. Ce rythme là, c'est celui du cœur, qui vibre dans les danses ancestrales. Ce qui intéresse Daria, c'est bel et bien de travailler avec les énergies profondes, primordiales que l'on retrouve sans barrières. [.....] Jeune, elle sillonne les sites archéologiques et s'imbibe de mythologie grecque et romaine. Ces voyages font naître un questionnement sur l'origine des choses et des civilisations, un désir de retrouver ce qui est caché, enfoui. [.....] Daria a commencé ses études d'art au Cleveland Institute of Art à Lacoste, sous la direction de Bernard Pfriem. Après des études universitaires de religions comparées et théâtre à Bryn Mawr et New York University, elle s'installe à Paris. Elle continue son apprentissage de sculpture et peinture aux Ateliers Beaux Art de la Ville de Paris avec Daniel Jodet, aux Ateliers du Carrousel avec Véronique Jestin, à l'ADAC, aux ateliers Terre et Feu, taille de pierre avec Paula Gellis Reboulleau, et morphologie avec Jean-François Debord. [.....] »



[\(Click here for more works by Daria \(Maazel\) Stekete\)](#)



'Floating temple' (2013, acrylique et collage sur toile, 35 x 27 cm)



'a drink divine' (2013, acrylique et collage sur toile, 41 x 33 cm)



'Home 3'

(2013, acrylique et collage sur toile, 100 x 79 cm)



'Call of the maenads'

(2013, acrylique et collage sur toile, 92 x 72 cm)

Class of 1987: Jesse Littell

"He commands a highly original style which reflects a breadth of personal background and creative influence unusual among contemporary painters. His oil paintings focus on conventional subjects such as the human face and figure and interiors, but handled in a technique unique to the artist. Densely filled with detail and richly colored, his canvases draw the eye through complex compositions that suggest even more than they explicitly depict, fusing the artist's wide aesthetic exposure in Europe and the United States with a distinctively personal sensibility...." (*Artis Spectrum Magazine*)
[\(Click here for more works by Jesse Littell\)](#)



'Limbo' (2005, oil on canvas, 100 x 100cm)



'Dumb' (1998, oil on canvas, 61 x 61cm)



'Marseille Market' (2006, oil on canvas, 100 x 100cm)



'Circus' (1999, oil on canvas, 110 x 100cm)



Class of 1987 : Annick Saint Sabin: "Born in Madrid in 1969 of a Dutch mother and a French father, I started my artistic career as soon as I could hold a pencil, filling up pages of scribbles with now old-fashioned red and blue pencils. I drew birds, bees, suns and houses, then also cows, chickens and trees. Leaving kindergarten was also parting with drawing ; I had to learn that two plus two always makes four. The school years went by in different countries , as my father's job drove us often to live outside of France. It is in New York that I passed the French graduation (*baccalaureat*) and began to draw again. Half in the States, half in France, I pushed my artistic studies for another five years. After working in a copper engraving workshop in Paris, I turned to more colorful techniques, among them watercolor, which has become my favorite way of artistic expression. If my production was slowed down for the last years, the time to build up a family (my three children are still young), I am now, to my great joy, able to spend hours again in my small workshop. I now live in the landscape of Isère in France, surrounded by the animals I used to draw long ago, and if I give now the prime to the expression of my emotions, birds, trees and other bees still participate to the accomplishment of my art."



[\(Click here for more works by Annick Le Gal-Saint Sabin\)](#)



'Autumn' (2004, watercolors and ink, 50 x 70)



'Woman with Hat' (2007, acrylics on canvas, 81 x 116)



'Flat self-portrait' (2005, watercolors and ink, 35 x 10)

Class of 1988: Carole (Devèze) Dupeyron

"Carole Dupeyron is an unusual artist; after graduating from business studies (Columbia University 92 - HEC 94), she realized that her attraction to painting was too strong to have a traditional career. She studied drawing and painting in New York, where she lived for 7 years, and London, where she lived for 13 years. That was going to influence her work over the next decade: pure lines, plain colours and the extensive use of lights are reminiscent of some of her favorite skyscrapers. She now works in her studio in Paris where she lives with her husband and her three children." [\(Click here for more works by Carole \(Devèze\) Dupeyron\)](#)



'Ballons' (70 x 100cm) impression photo et huile sur toile



'Morning Glory' (60 x 90cm) oil on canvas, 2008



'Relax' (60 x 60cm) acrylique sur toile



'Livres' (100 x 100cm) huile sur toile



Polaroids

Class of 1990: Adrienne Simms

"Adrienne Simms grew up in New York City, and moved as a teenager to San Francisco, where she currently resides. Inspired by history, horror movies and her dreams, she seeks to create a world that is her own. The female form s invariably the starting point of her imagery, the face and hands specifically are the means of expression. She enjoys exploring the tension between the macabre and the humorous." [\(Click here for more works by Adrienne Simms\)](#)



'Hope and Despair' (2013, oil on canvas, 16"x20" each)



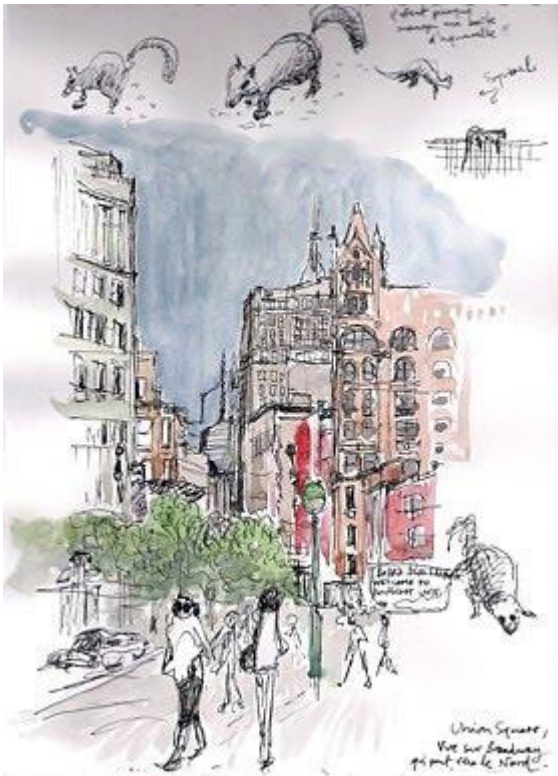
'Babble On' (2012, Oil on canvas, 20"x24")



'Rome Is Burning But The Wine Is Divine' (2013, Oil on canvas, 30"x24")

Class of 1994: Pauline Fraisse

"Après une Maîtrise de Lettres et un DESS de Communication, j'ai travaillé plusieurs années dans la communication, avant de faire un tour du monde une année en solitaire puis de passer à mi-temps dans mon travail pour poursuivre ma formation en peinture. Je suis partie ensuite comme professeur d'anglais en Chine, dans la banlieue de Kunming (capitale du Yunnan), où j'ai enseigné la moitié de la semaine, peint et écrit l'autre moitié du temps, et étudié le mandarin. De ce séjour chinois j'ai rapporté, outre une fabuleuse expérience, de nombreux carnets de voyage (dont certains ont été publiés par les éditions Reflets d'Ailleurs en 2009 sous le titre Autour du Yunnan), un roman (Vol intérieur, éditions Les Promeneurs Solitaires, 2009), deux séries de peintures sur l'urbanisme chinois. Depuis septembre 2009, je me consacre à l'écriture, à la peinture et à l'illustration à Paris, où j'anime par ailleurs des ateliers de Carnet de voyage et d'illustration. Je garde une grande fascination pour l'Asie, ainsi que pour les Etats-Unis où j'ai vécu enfant pendant un an à NY, puis à nouveau comme étudiante en 1998. Et pour Paris, à mi-distance entre les deux ! " [\(Click here for more works by Pauline Fraisse\)](#)



'Union Square, vue sur Broadway'



'Bocage'



Laos: 'Luang Prabang Colonial'



'Cloisonnement'

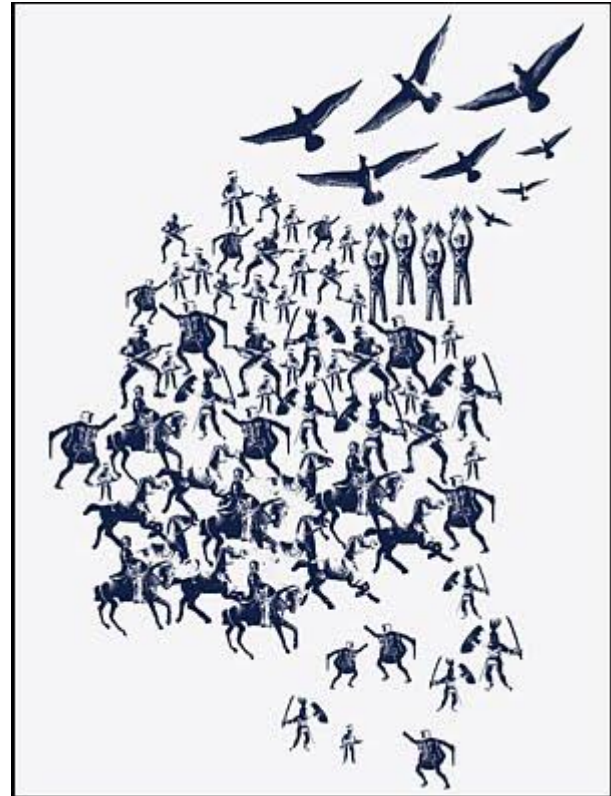
Class of 1995: Gwenaëlle Gobé

"Gwenaëlle believes a story / concept is experienced through its emotion. The idea dictates the mode of expression: the moving image, print, and other mediums are only most effective when collaborating together."

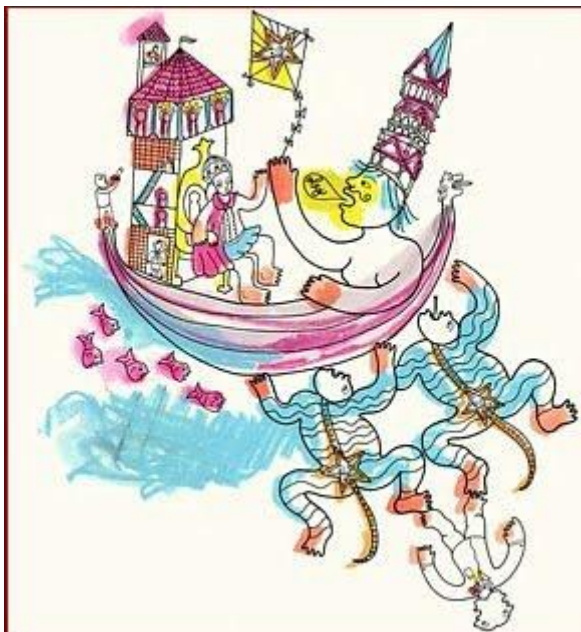
[\(Click here for more works by Gwenaëlle Gobé\)](#)



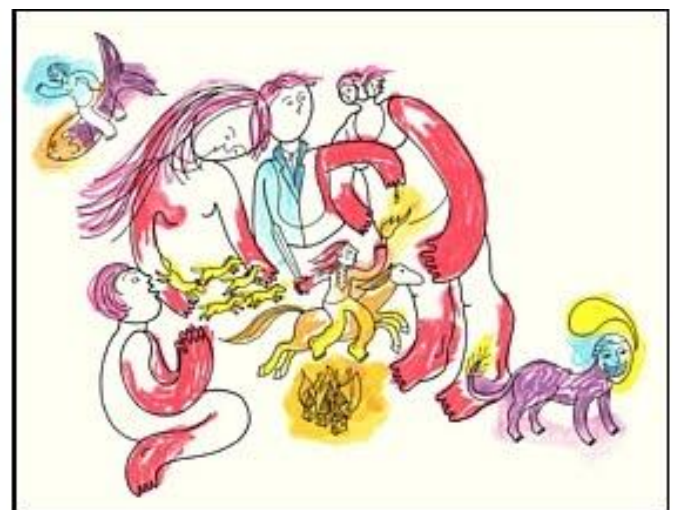
'Once Upon A Time' (silkscreen on fine paper, 2005)



'Let Peace Prevail' (2007)



'Charles VI' (Ink and crayons on paper, 2005)



'War and discord' (Ink and crayons, 2005)

Class of 2001: Victor de Matha

"Victor is a freelance illustrator. He lives in New York. He received his BFA in Illustration from the School of Visual Arts. He has done illustrations for magazines and advertising. He has developed a style based on comics, pop culture and science fiction books and movies."

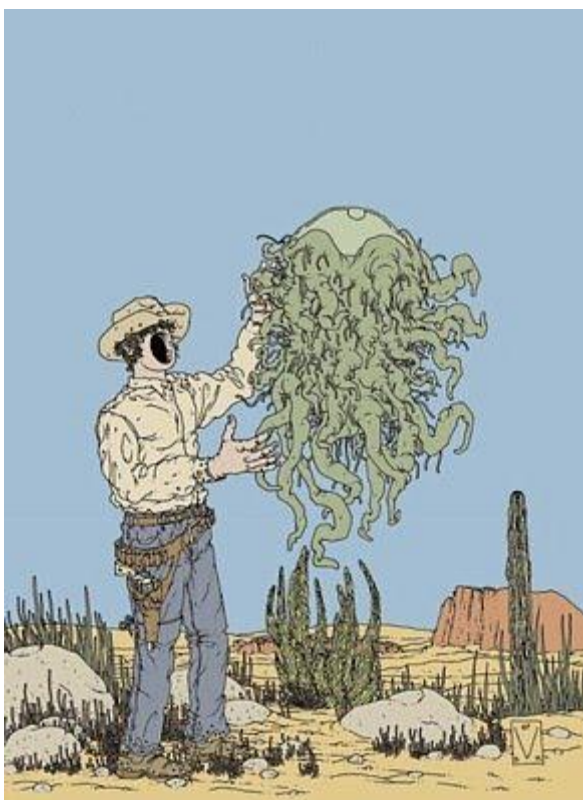
[\(Click here for more works by Victor de Matha\)](#)



'Desert Man' (2005, ink + photoshop)



'Queens of the Stone Age' (2007, ink + photoshop)



'Cowboy and Alien' (2008, ink + photoshop)



'SilverSun Pickups' (2006, ink + photoshop)

Class of 2007: Adrian Landon

"I grew up in New York City and attended the Lycée Francais de New York, thus experiencing a doubly international upbringing, and have been an artist almost as far back as I can remember, always drawing things, taking pictures, designing, dreaming. After a year of Industrial Design at the Academy of Art in San Francisco, I decided to travel the States on my own a bit, take a step back from the arts, experience new things. I discovered the nature and wildlife of the great American west, ranging from the amazing deserts of Arizona and the southwest, to the Beautiful and still dry Sierra Nevada mountain ranges of California, and the overwhelmingly rich rocky mountains of Colorado, all incredible sources of inspiration. I returned to the city in April 2009 and, after having always felt a deep passion for everything involving metal, I decided to learn the craft of welding and forging. Fortunately, a friend recommended me a sort of artistic haven in the heart of the New York: The Arts Students League, the place where I found much more than I expected and was able to keep and nourish my artistic freedom. I am now a New York based artist and also work as a violin maker with my father Christophe Landon." [\(Click here for more works by Adrian Landon\)](#)



Metal Muse (length: 47"; width: 17")



Grand Cheval 3 (2011) (height: 7'; length: 9'7")



Ancient Greek helmet



Still Life - pot, basket, and fish (2012)

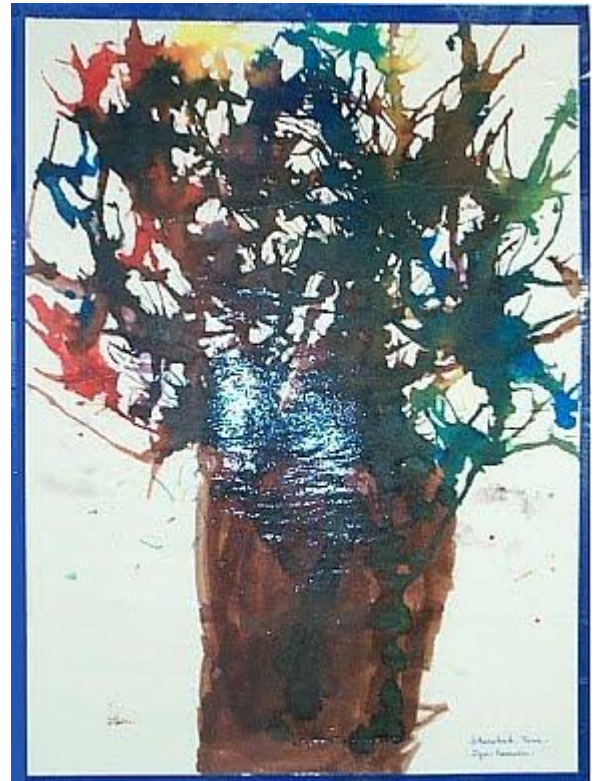
Et pour finir:
Budding Artists of Future Classes



Jardin Galerie, a children's art gallery, showcases "children's art in a local school Physical Gallery and a global Virtual Gallery at <http://www.jardinalgalerie.org/ournetwork.html>. Four times a year we hold exhibits in our Virtual Gallery and in our Physical Gallery in New York City. These shows feature children from local schools and arts organizations with input from children all over the world working on the same theme.....Our very first such show was with the Lycée Français de New York on March 26 2000." These are samples of artwork contributed by children of the LFNy at four such shows.



*Group artwork, shown at Exhibit #12 (theme was 'Seasons')
(4/22/2004)*



Shown at Exhibit #8 (theme was 'Seasons') (June 5, 2003)



*Shown at Exhibit #18 (theme was 'Day Skies / Night Skies')
(April 2005)*



*By Julia, shown at Exhibit #2 (theme was 'My Family')
(February 14, 2002)*

