

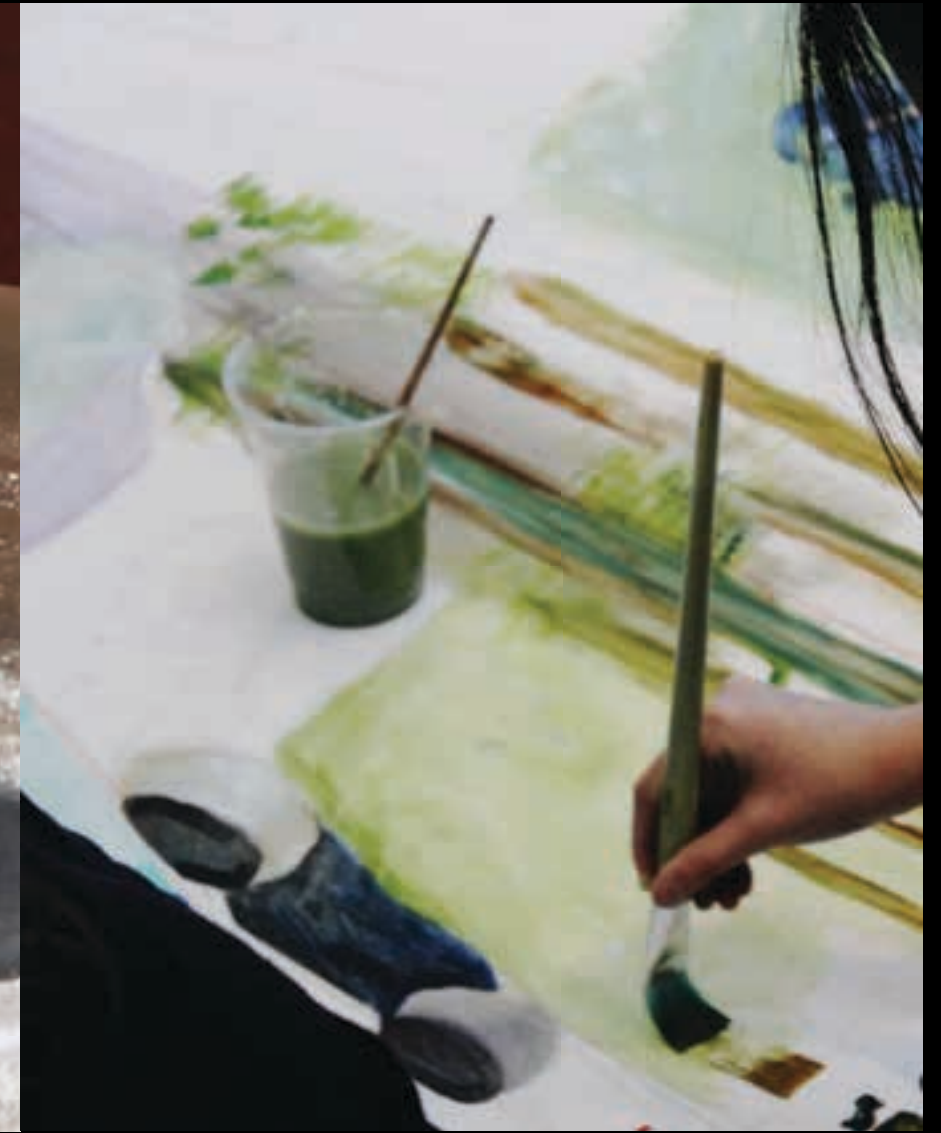
# MOO

THE SATURDAY PROGRAM MAGAZINE

ISSUE TWO | SPRING 2024

WORLD





A magazine that showcases The Saturday Program outcomes at the end of the program year. All the artwork contained herein was produced by Saturday Program students during the 2023-2024 school year. MOO is a celebration of the creative spirit and dedication exhibited by our high school participants, undergraduate classroom instructors, professional artists, and alumni who comprise The Saturday Program community.

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The Saturday Program is a 56-year-old community arts initiative that offers New York City public high school students from predominantly low-income backgrounds free studio art courses. These courses include Architecture, Digital Media/Photography, Drawing, Graphic Design, Painting, and Sculpture. These courses are meant to offer an introduction to the medium. Additionally, we host two portfolio development courses: Senior Design Studio and Senior Visual Art Studio for students interested in attending specialized art colleges and universities and in need of a curated body of art to present.

The Studio Art Courses are instructed by current Cooper Union undergraduate students under the guidance of the Saturday Program administrative team and School of Art faculty. Instructors have the flexibility to design two scaffolded 10-week art-making curriculums introducing students to the specific mediums of the course and fundamental principles of art and design. Portfolio Prep classes are led by visiting professional artists who craft curricula focused on skill enhancement and technique refinement, aiding students in showcasing broad artistic proficiency in their portfolio presentations.

Classes take place from October to April on Saturdays from 10 a.m. to 5 p.m. throughout the school year, except holidays. This schedule provides the intensive working time necessary to explore media, techniques, and concepts for both beginner and experienced art students. Art Courses are taught in Cooper Union's art studios with all necessary materials included.

Each Saturday Program session also includes a one-hour writing workshop with a professional poet. All Saturday Program classes take field trips to artist studios, galleries, museums, and cultural arts institutions across the city.

Career exploration opportunities are offered via our Creative Careers series, an opportunity for students to meet professionals in the early stages of their careers who share the triumphs and challenges they have encountered along the way. This program is supplemented with other art career exploration experiences such as artist studio visits and portfolio reviews by professional artists.

**José Ortiz**  
DIRECTOR

**Ciana Malchione**  
ASSISTANT DIRECTOR



Often, architecture begins through the insemination of space as geometrical forms without acknowledging those that inhabit the space. To question this approach, the 2023 Fall session focused on introducing architecture as a study centralized by the power of people & community. Students were brought on field trips to observe community-built infrastructures of East Village such as the community gardens and community centers. The class was given on-site tours by local environmental activists informing students of design possibilities when acknowledging the people that maintain the land and Earth's vital elements: water, soil, energy, and the ecosystem.

After physically visiting local communities, students built site models of East Village and community center proposals dedicated to their community garden of choice. In the Spring '24 session, we returned to this question about geometry. We went on a field trip to a museum to extract geometries from the stone work to generate our own designs. Using techniques taught through descriptive geometry, we made structures that tried to encapsulate the original geometries.

Arthur Lee, Grace Ballo,  
Laela Baker, James Flood Roberts  
INSTRUCTORS

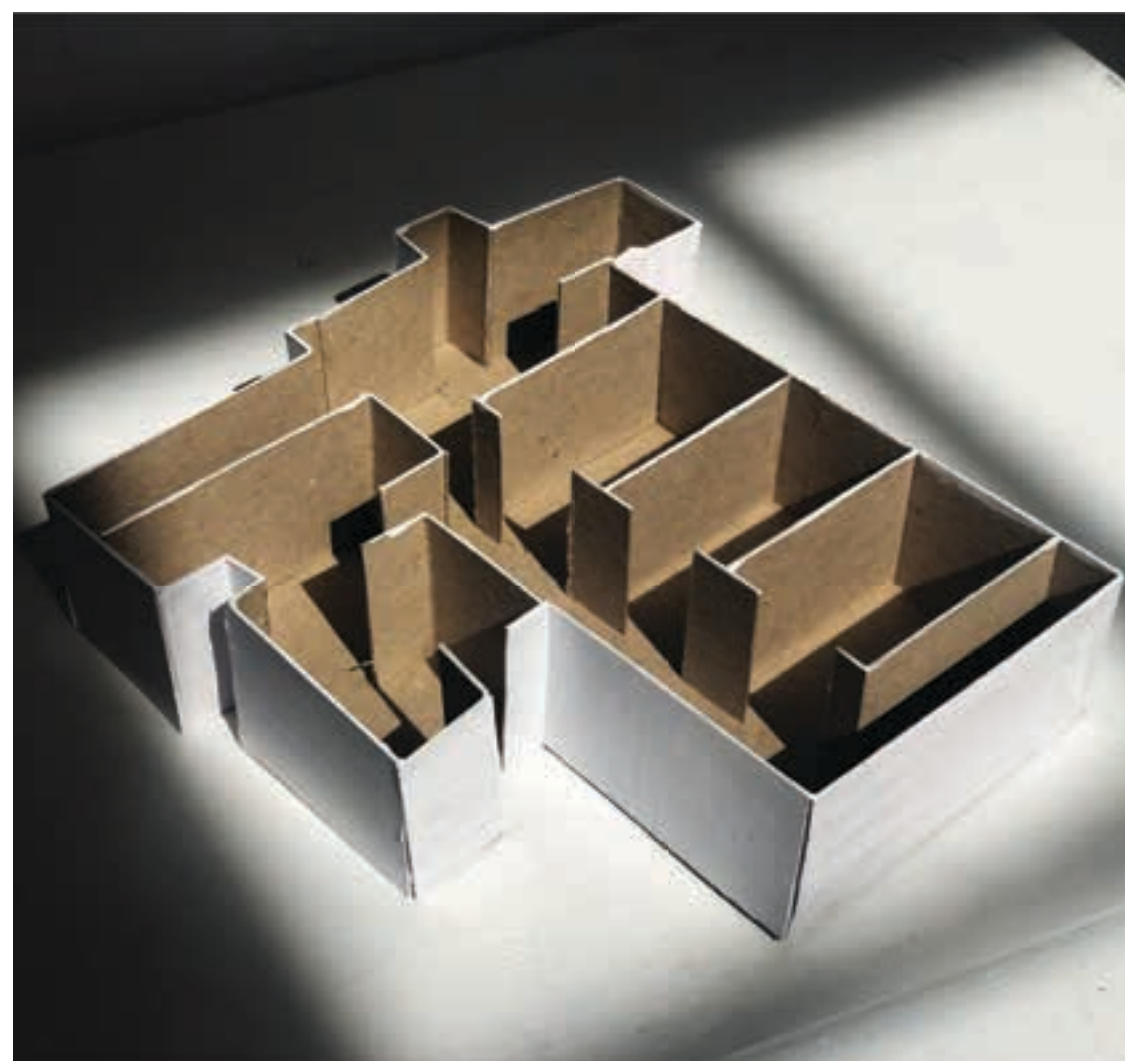
# ARCHITECTURE

## ARCHITECTURE Spring 2024





1



2

- 1 Yong Wen Wu
- 2 Sophia Gutierrez



3



4



5



6

3 Ashley Chen  
4 Farabi Milisha

5 Thomas Wong  
6 Fatima Sheikh



In our digital media class, we focused on the elements of photo and video. Alternating between the two mediums, students were given different prompts for projects ranging from making their own karaoke video to creating stickers of their own photography. The photo-story series was a project to help students utilize all components of photography to create a narrative. Putting composition, color, and theme together, the students each shot their own set of digital photos to tell a story of their choosing. Through the process of editing and curating, each set of pictures tells a unique story from the student's point of view.

Ginger Fan, Laura Song  
INSTRUCTORS

# DIGITAL MEDIA

**DIGITAL MEDIA**  
Spring 2024





7



8

7 Marlee Newell  
8 Oliver Jacoby



9



10

9 Jasmine Covington  
10 Marlee Newell

This Spring, we started off with a definition and association exercise with the basic elements of drawing—line, shape, form, value, texture. In our first critique of the semester, we discussed a variety of approaches to the students in order to open up the possibilities of what said elements could be, rather than what they should be.

The following week, we continued with a traditional still-life set up, practicing close observation. Then we pushed students to explore the concept of drawing beyond the traditions with the still life abstraction exercise, where we introduced various color mediums. We made sure that students did not feel pressured to always draw realistically or traditionally. The following class we did observational figure drawing exercises with two models, teaching loose drawing techniques. We finished the semester with a final project with two prompt options— (A) narrative or (B) self portrait as pattern. We provided conceptual and technical guidance while not restricting students' creative freedom.

Yeeun Kim, Sasha Cravis  
INSTRUCTORS

# DRAWING

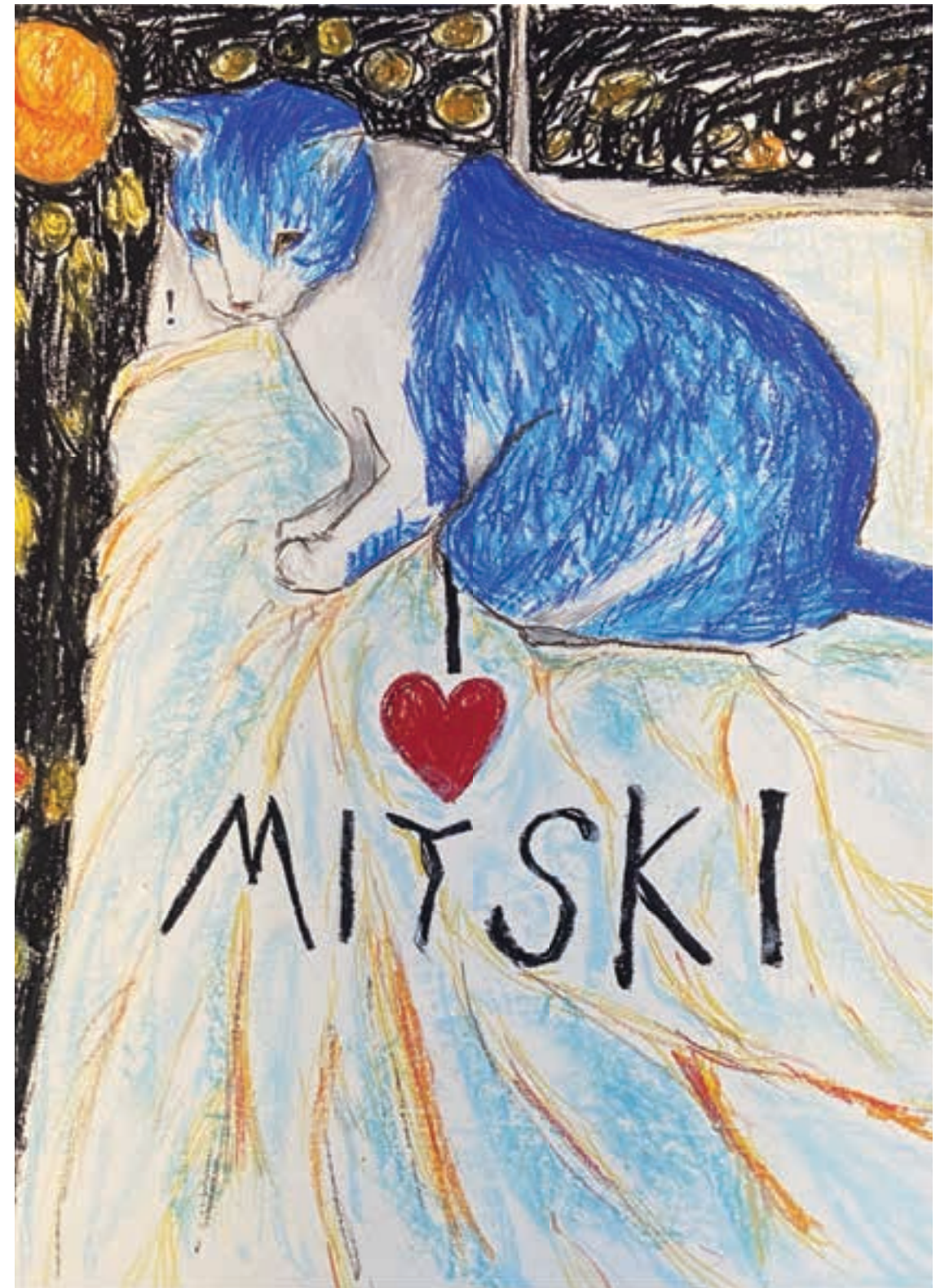
## DRAWING

Fall 2023





11



12

11 Penelope Kindred  
12 Oliver Cha



13



14

In the graphic design class, the students focused on building fundamental graphic design skills through projects that inspired them to find their own creative voice. The curriculum focused on key skills such as typography, composition, and learning Adobe Creative Suite. Throughout the year, students created mood and inspiration boards that offered a diverse perspective to approach design with. The term consisted of analog exercise activities, adobe program tutorials, and assignments/in-class critiques. Assignments were created to allow students to design for their own "clientele" whether it be designing a vinyl cover for their favorite artist, constructing an imagined brand identity, or designing a poster for their favorite movie. Emphasis was also placed on the pre-planning stage where resources were presented to allow students to compile design and typography inspiration. Specific skills that were built from assignments include: typographic hierarchy, logo design, and imagery creation.

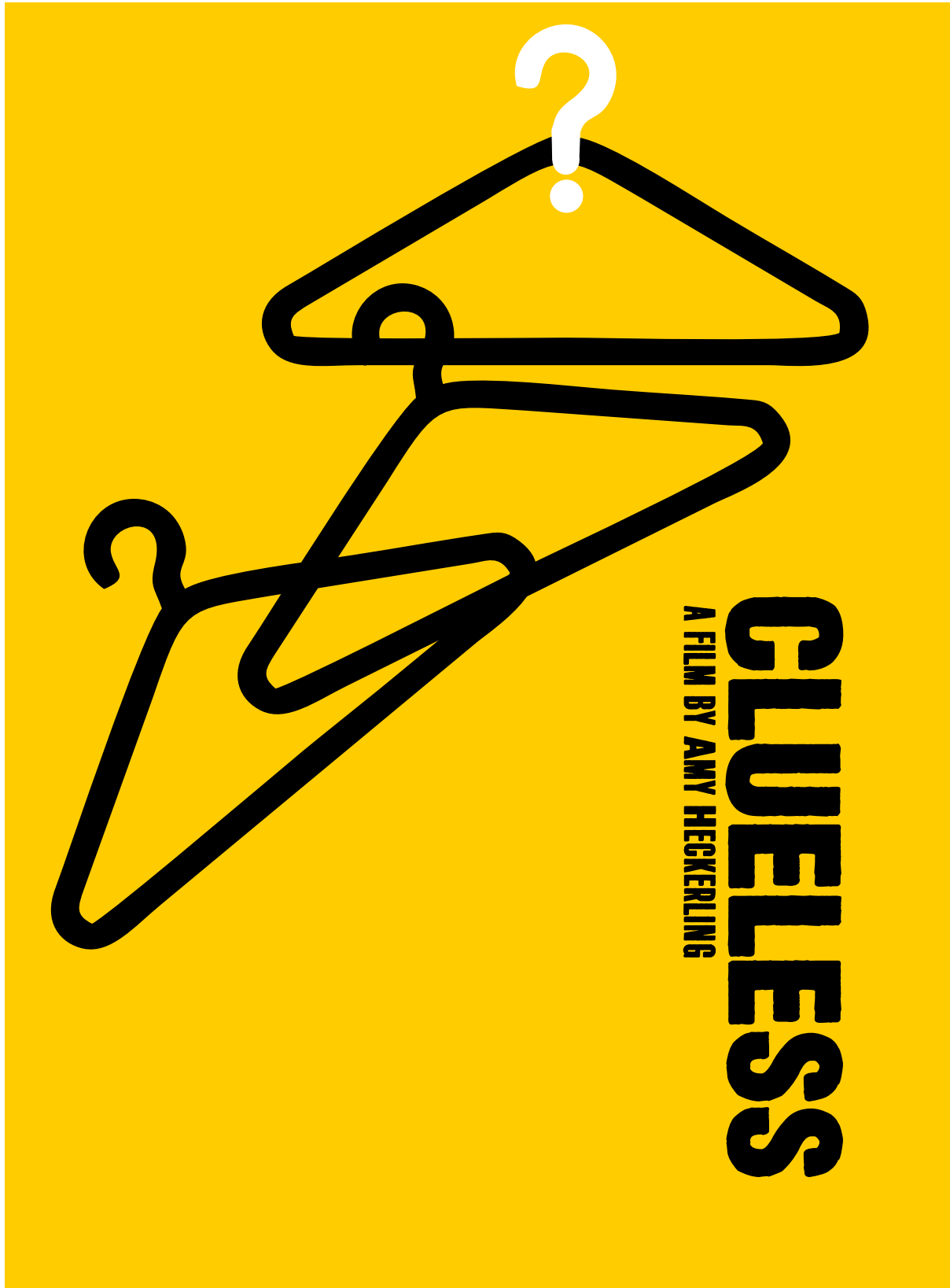
Emily Kulec, Adem Gjonbalaj  
INSTRUCTORS

# GRAPHIC DESIGN

## GRAPHIC DESIGN

Fall 2023





15



16

15 Keseniya Sloutchevskaya  
16 Jason Chen





17



18

17 Jason Chen  
18 Elenora Lazarieva

In this painting class, students were invited to find various diartistically sophisticated methods to work with their own individual streams of consciousness. Through polymathic demystified displays that expanded beyond paint on canvas, we were able to problematize and expand a definition of the practice of painting. Over the course of the semester, students organically gravitated towards an unconventional use of the materials provided and found alternative methods of exhibiting the work.

This radical questioning of the two-dimensional form activated gestures and interventions that made the class a fertile ground for experimentation. This allowed for students to apply the medium of painting in contexts that had a spatio-temporal consideration. It also allowed for the class to gain and understand the spectrum of theoretical structures of discourse while building their own individual sets of formal codes with shape, color and form. Through extensive and rigorous studio time, students created elaborate frameworks of understanding to conceptualize specific themes in their work; in weekly class critiques, each student gave us the tools to understand their own unique systems and methods of thinking through painting. The works in the End of Year show are a final manifestation of collaborative efforts and individual artistic agency that reflect an absolute truth of the present and reveal a future of painting.

Gianfranco Reyes, Christine Puello  
INSTRUCTORS

# PAINTING

## PAINTING Fall 2023





19



20

19 Penelope Dymere  
20 Soha Faruqi



21



22

21 Madeline Lennox  
22 Kiera Lau

In our Sculpture class, focus was placed in two major areas: developing technical proficiency in various material techniques and engaging in dialogues about ecology. Students were taught how to work with terra cotta clay, wire, plaster strips, paper pulp, and how to make molds out of plaster. These mediums were introduced through their histories and contemporary usages to both inspire students and introduce critical perspectives on their possible meanings. The standout assignment of the semester was conducted collaboratively with the Painting class. Students were put into mixed groups of sculptors and painters and tasked with creating one part of a body to then later be assembled with the parts made by other groups to create a 3D exquisite corpse.

The purpose of this assignment was to encourage students to work collaboratively and improvisationally—to continue creating even when unsure what the final outcome will be. In this exercise, students learned that spontaneity and relinquishing control can create its own set of unforeseeable outcomes and chances for generative meaning-making. The culmination of the class was based on conversations with students and their current fascination with animal, microbial, and plant life, ultimately leading to a “Zoo” inspired display for the end of year show. Through play, the students engaged with the many diverse structures of life and have proposed thoughts around survival and adaptation.

Mauricio Perdomo, Maya Benedetti  
INSTRUCTORS

# SCULPTURE

## SCULPTURE Spring 2024





23



24

23, 24 Egg Drury



25



26

25 Indira Batorova  
26 Luciya Jackson

The Senior Visual Art Studio class aims to prepare high-school seniors for college applications by developing competitive portfolios and engaging with assignments that are conceptually and technically thorough. One of the main goals of the class is to allow the space, time, and resources for students to expand the breadth of their work by introducing new mediums and methodologies of art making. In addition to making, students participate in critique, various reading materials, one-on-one portfolio reviews, as well as field trips to galleries and working artists' studios. The Senior Visual Art Studio class is especially useful for students who are considering attending higher education focused in art.

Andrew Ross, Mylean Raeder,  
Penelope Stryjewski

INSTRUCTORS

# SENIOR VISUAL ART STUDIO

## SENIOR VISUAL ART STUDIO

Spring 2024







27



28

27 Renzo Castrucci  
28 Carissa Chung



29



30

29 Olga Morozova  
30 Petra Kruty

This Spring Semester, we began the Senior Design Studio class by working on a collaborative class zine. We began this project with a brief lecture on the history of zines, followed by a class photo walk through the neighborhood, ending at Tompkins Square Park. The photo walk served multiple purposes: developing student compositional skills, identifying student interests through self-authored photography, and collecting images to use as design assets and collage materials for zines. Students took pictures of found typography, signage, storefront windows, textures from the ground, fences, bricks, building facades, and more.

After the photo walk, students began studio time. Students were told they must use at least one of their images taken during the photo walk in their zine spreads. The image can be utilized in any capacity, large or small. Demos were given to show a range of methods on how to approach designing a zine spread, from one intensive, photoshop processes to more analog processes via collage, drawing, etc.

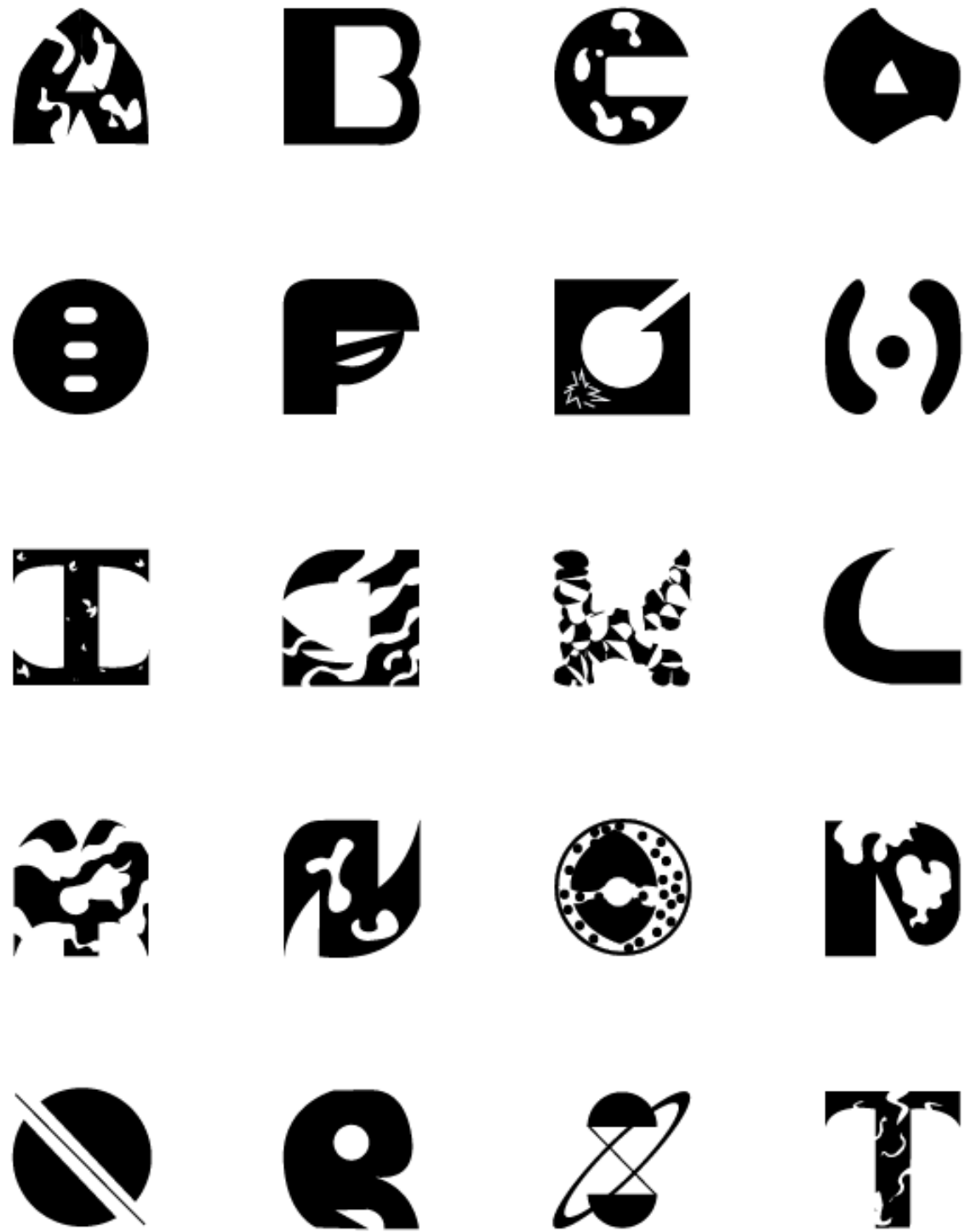
Alya Ardianto, Kyle Ku, Rush Jackson  
INSTRUCTORS

# SENIOR DESIGN STUDIO

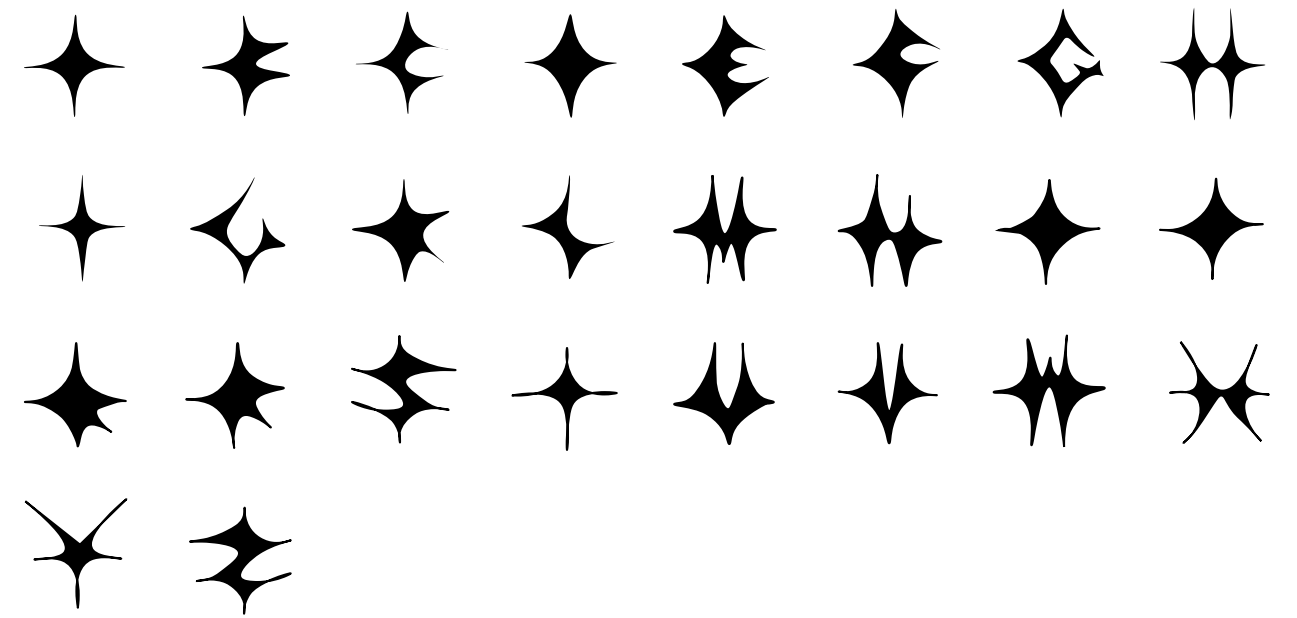
## SENIOR DESIGN STUDIO Spring 2024







32



33

32 Gabriella Sepulveda  
33 Levi Mendez

A young man with short dark hair, wearing a dark hoodie with a gold and white floral pattern, stands at a clear acrylic podium. He is looking down at a white sheet of paper he is holding in his left hand. A microphone is positioned in front of him. The background is a plain, light-colored wall. The lighting is focused on the speaker, creating a soft glow around him.

**POETRY**

## LINOLEUM SMILE, CONCRETE ARMS

Fabliha Fazal

When Santa Claus  
Or the Easter bunny  
Inevitably make their annual appearance,  
I kick rocks and make songs  
I change the clock and wait out the  
thunderstorm in my room,  
Marking down the days on my calendar  
Until we meet again  
And fall back into our routine.

You are close when I fail,  
You are right there when I want to escape.  
We watch as people come to you and leave  
once more  
But I always stay.

I sit with you and you'll sit with me.  
I'll clean your linoleum smile as you wipe  
away my tears.  
So, what will I do when I leave?  
I will find you at the Holiday Market  
I will find you on First Avenue, at the  
Strand, on the L train

I will see you in my old bags and pencil  
cases  
I will find you in the lovers from my youth  
And I will see you at 14, 15, 16, and 17  
But you will always be home for me to visit.

## UNTITLED

Subi Bencosme-Lee

These new colors which I adore,  
in which I had never seen before.  
I was blinded by the thought that  
I had seen it all, but I was wrong.  
Never have I ever seen such colors,  
such light, such beauty before.  
I was imperfectly happy, not knowing  
there was more to life than what I had already seen.  
I think of my future and paint a picture,  
not only with red, blue, and yellow,  
but purple, orange, and green too.  
Because that is what you have taught me,  
not only to see, but also to do.  
Filling me with hope and light,  
cherishing my heart as if it were your own.  
I trust you with the keys to my cage of bones,  
releasing the song birds,  
to finally sing their beautiful melody.  
But then I wonder, what is worse?  
Not knowing of these feelings,  
or knowing and existing without you.

## MY SECRET FOR THE WARY

Egg Drury

I made my spinal cord hang with gravity until  
my bones were shapely:  
a lengthy leaf that's body bends in  
its stem's direction.

My face (hot) matched strands of  
rust-hued tangles who bowed bottom-up at its  
own reflection-  
peering through an arch with the impossible  
potentiality for the perfect object  
I'll never know.

*A stone un-carve-able.*

My head swung underneath it's beloved neck,  
braiding my above and my below together.

Isolation chills the curious,  
bathing in desire for the uncontrollable.

When the haze who once breathed against the  
glass finally clears,  
cool air greets my static skin.

Understand,  
to notice translucent worries for what they  
look, depends on light.

A simple fear: reflected shadows.  
Imagination Isn't feeble.

## LEVELS OF INTELLECT

Madeleine Lennox

The dulled, rhythmic swish of grass coincides  
With audible hums of luminescent insects,  
With simplicity, clarity.  
Happiness.

The green stalks see,  
they fulfill—  
their esses, intentions, purpose  
decompose, completed once more.

Humans achieve—  
cursed with feeling, greater perception.  
To choose Security within the past,  
unable to move forward,  
beholden to it.

To move Beyond, to attempt foresight,  
paralyzed to progress.  
Observe reality, but never comprehend  
how it will shift farther from comprehension.

Note the cold presence of touch  
Vacuuming your senses.  
Your vision, impaired by overwhelming crimson.  
Apparatus on the side of your head—ears,  
to chronicle noise.  
Recall  
this avalanche of details  
to inundate, overload.

In simplicity lucidity is  
found among the single-celled organisms—  
arthropods survived by their sole function to decay  
plant matter  
not accumulated, intricate memory,  
within stalks of grass,  
not buried in artificial legend.

No tragedy awaits from the  
complications of thought,  
of death, contemplating on what was to be attained.

Because ignorance is bliss  
and without it,  
all that is left is lamentable enlightenment.



Q&A time!

ASK ME ANYTHING

**CREATIVE  
CAREERS**

# EVERY JOURNEY is DIFFERENT

**Akinyemi Fapohunda**  
SENIOR INDUSTRIAL DESIGNER



**Akinyemi Fapohunda**, a Nigerian-American industrial designer, holds a degree from Parsons School for Design In Industrial Design, specializing in the creation of tangible objects within the realm of consumer electronics and enhancing user experiences. Throughout his career, Yemi has been instrumental in various companies, securing multiple patents and successfully launching numerous products into the mainstream market. As a creative visionary, he is passionate about bringing physical products and immersive experiences into existence. Embodying empathy in his work, Yemi is dedicated to designing products that resonate deeply with users, fostering a meaningful connection between them and their surroundings.

**What advice would you give to a young artist who decides to switch career paths? How did you make that transition?**

**Akinyemi Fapohunda:** Advice I would give young artists and designers who decide to switch career paths is to reach out to people who are in those respective fields through Instagram or LinkedIn and ask them questions on what to do and navigate those industries. It is very important to ask questions to prepare yourself for any challenges that might arise along the way. I transitioned by doing lots of research into every creative industry out there, networking with people who worked in these industries. I thought industrial design was only about designing products; however, I found out that a lot of the movie props, sets, costumes and gadgets were designed by industrial designers and this inspired me even more to pursue my career path.

**What keeps you inspired as an industrial designer?**

**Fapohunda:** Honestly, everything inspires me as an industrial: designer, fashion, nature, color, photography, interaction, and technological advancements. As an industrial designer, you become a sponge that absorbs everything because anything could inspire you on a new project.

**How important is networking and making connections as a young artist?**

**Fapohunda:** It is very important to network and connect with people as a young artist, not only for opportunities that might come up, but also to develop genuine relationships with people or even finding people willing to mentor and guide you in the process of your career growth.

**Aura, 2022**  
Aromatherapy Device



# NOTHING is *IMPOSSIBLE*

Edward Vega  
VIDEO PRODUCER

**Edward Vega**, a Video Producer at Vox Media, who creates explainer-style videos covering pop culture, science and cinema. He hosts a series titled *Movies, Explained*, where he investigates the film industry, movie history, and movie-making. His work at Vox has amassed over 30 million views on YouTube to date. He is from Queens, NY and obtained his BA in Film Studies from Queens College.



**What career advice would you offer a young artist starting out in the film or media industry? What are some useful skills for working in this industry?**

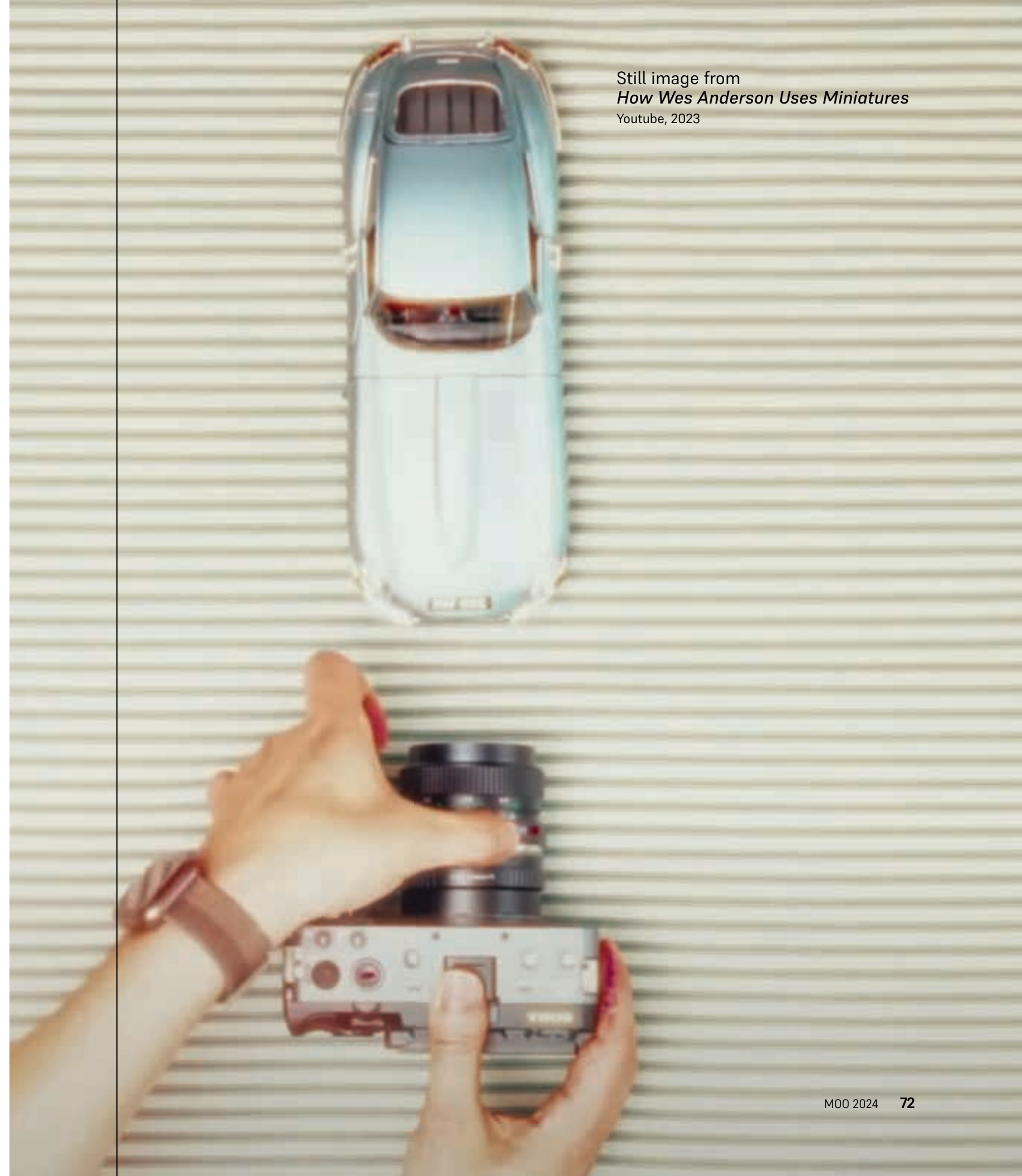
**Edward Vega:** Intern as much as possible. It's the best way to get to know the job (and make sure you like it), make connections, and start your career. If you want to be a well-rounded professional in the media industry, I'd recommend that you work on lighting, motion graphics, and above all else communication (both written and verbal).

**How do you convince your family to support your career choice?**

**Vega:** Most families just want to make sure you can be successful and self-sufficient once you're out in the world. Showing that that's possible in your chosen profession is the key to that. For me, internships were a great step towards that, because it proved that I could get a job in the industry even if I didn't have any connections. For you it might be something different. Just remember your family just wants to see you succeed. You're on the same team, it's just a matter of getting on the same page about what success could look like for you.

**What are the advantages of attending a city or state college versus a private art school?**

**Vega:** The main advantage is financial—you can save a lot of money by attending a local school. It sounds boring, but it is a gift once you graduate. And the truth is, once you're working, where you went to school isn't that important. It doesn't define what you can do. I went to Queens College and have worked alongside people who have gone to NYU, RISD, and SVA. While we all took different paths, we ended up in the same places. What matters most is that you have the skills to do the job well.



Still image from  
*How Wes Anderson Uses Miniatures*  
Youtube, 2023

# LIVE YOUR POTENTIAL

Clare Kambhu  
ARTIST AND EDUCATOR

**Clare Kambhu**, an artist and educator based in Queens, NY. Her current work focuses on the project of schooling and the ways in which our idiosyncratic humanness can break through within the constraints of educational institutions. She taught in New York City public schools for 9 years. Clare received her MFA in Painting from Yale School of Art. She holds a BFA in Studio Art and an MA in Art Education from New York University. She participated in the Art & Law Program, Bronx Museum AIM Fellowship, and apexart Travel Fellowship. Her work has been shown at the Katonah Museum and the Bronx Museum.



### How does your art practice relate to your work as an educator?

**Clare Kambhu:** I have taught in New York City public schools full-time for about ten years, and my paintings are portraits of that system. School chairs become stand-ins for the student body and students' bodies. The slippery, textural paint application that I use to depict these hard surfaces alludes to the ways in which our idiosyncratic humanness can break through within the constraints of institutions. I think about the questions: How can schools and institutions, ostensibly designed to foster human development, become more fluid and responsive to those who inhabit them? What do we notice? What do we ignore? Where do we find margins, cuts, dents, or holes to operate within as humans?

### What was it like being on an art competition show (MTV's The Exhibit: Finding the Next Great Artist)?

**Kambhu:** Being on a reality TV show is never something that I aspired to. In fact, if you had asked me before Covid-19 if I would entertain the idea, I would have said absolutely not. But remote teaching and making educational videos for my students during quarantine made me more comfortable being on camera. That new comfort, coupled with my love of games and structured challenges, pushed me toward accepting this odd opportunity. We often think of reality TV as maybe base and cheesy while contemporary art has loftier connotations that surround it. But the cultural spheres are not as distinct as that. By overlapping the forms, I thought it could be an opportunity to learn more about each. Some questions that came to mind when I agreed to be on the show were: Could this format be a meaningful art-educational program? Could this help us be a little less self-serious about art production while still valuing it?

### How does vulnerability inform your creative practice?

**Kambhu:** I was elected to participate in a number of unusual and intense experiences recently. As a teacher, I am constantly planning experiences for other people. Since I teach 100-200 students each year, that planning requires immense energy dedicated to organization and management. As an artist, it can sometimes be hard for me to shake that managerial way of thinking. I think just as some people like challenging themselves through sports or hikes, I find it thrilling to make myself uncomfortable emotionally or interpersonally. Taking risks is always a part of learning. I'm a somewhat quiet, introspective person, so structured group activities, even if they are strange, allow me to connect to other people in deeper ways than I would during my everyday life.

**Chess, 2021**

20" x 24"  
oil on panel



# BELIEVE

in *YOURSELF*

**Lisette DeVore**, an architect based in NYC specializes in new construction and renovations. Graduating from California College of the Arts in 2016, Lisette is passionate about design and building regulations, particularly within addressing climate change, safety, and accessibility. Currently, she focuses on new construction projects for government agencies, employing her expertise to create spaces that meet regulatory standards while promoting environmental resilience. Lisette's approach and commitment to blending design with regulatory compliance is transforming the way people interact with their environment, leaving an impact on the communities she serves.



Lisette DeVore  
ARCHITECT



**Did you always know that you wanted to be an architect? How did you choose the type of architecture you are practicing?**

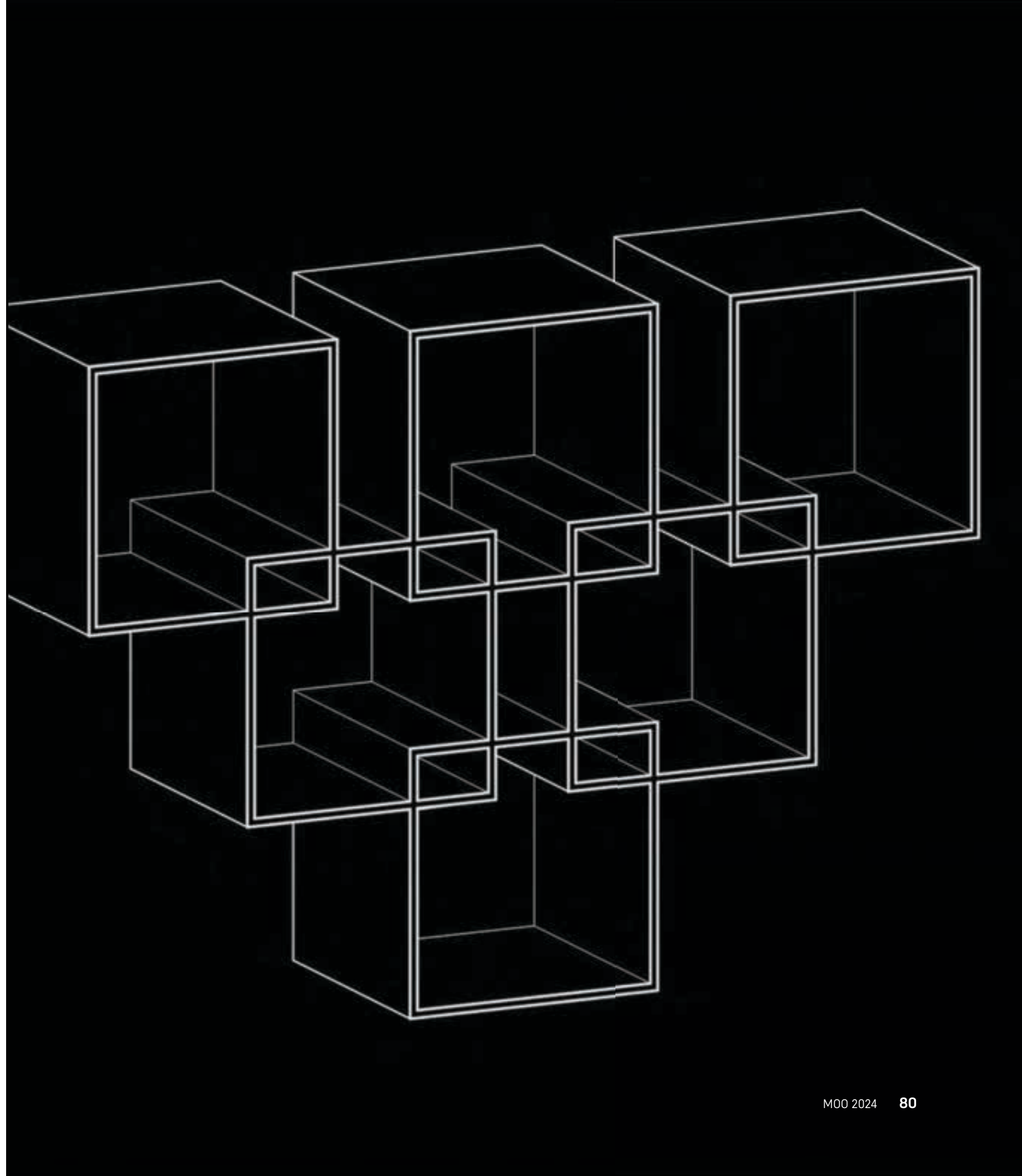
**Lisette DeVore:** I've known that I wanted to be an architect since high school. To be honest I did not actively choose the type of architecture I practice. I went into the profession looking for whatever opportunities I could since I was a fresh graduate. Ever since then I have been broadening my horizons by trying out different segments of architecture in order to find what I like the most. And this year I have narrowed it down to a niche area that I want to focus on.

**What is a misconception that you had about Architecture that was very revealing?**

**DeVore:** I had a misconception that architecture was all about design work. There are so many other areas to delve into when it comes to being an architect. Of course, you can do design work but you can also focus on regulations, administrative tasks or technical work. It takes a team to complete a project and as architects we all focus on different aspects to get the work done.

**What is a piece of career advice that you would offer a young artist that you wish someone had shared with you?**

**DeVore:** Don't be a perfectionist about the ideas you want to bring to reality. You don't need to do excessive planning and thinking before you start. If something goes wrong during the process then that can be dealt with when the time comes. You can't think your way into knowing what may or may not go wrong. So just start!





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## **MOO**

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ISSUE TWO | SPRING 2024

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Kevin Lin (Drawing)

This magazine was set in  
Blunt, Supreme, and Folio type.



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