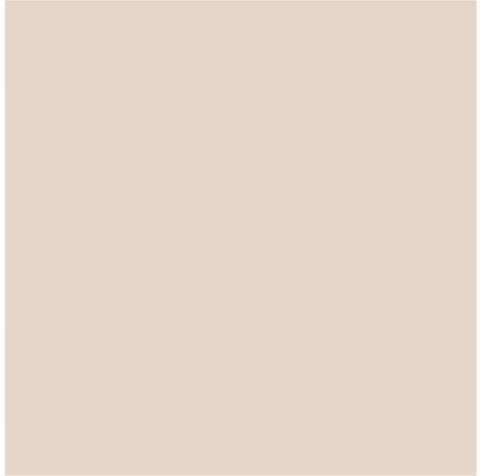
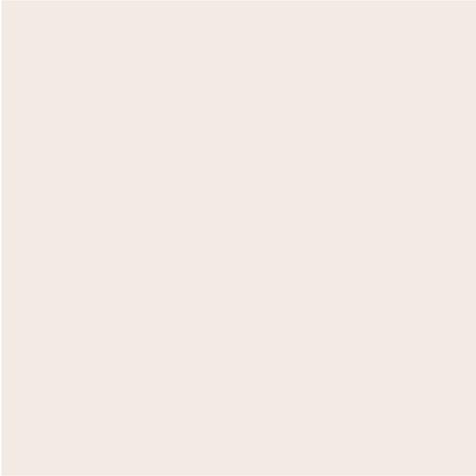
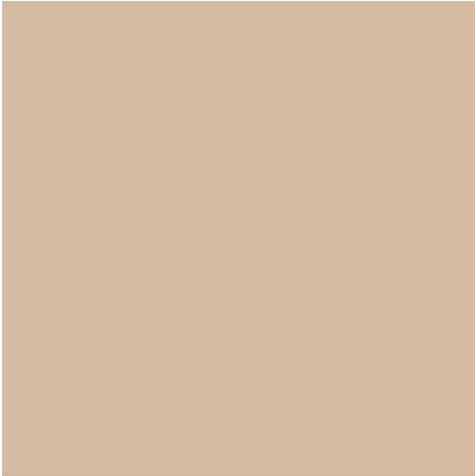


LINES FROM THE LEAGUE



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Paintings by John Mielcarek

Left: *Big City Art Class*

Below, from left: *Decorating Henry*; *Model in Green Dress*; *Rhode Island Boat Dock*



In Memory of Len Rosenfeld: The Len Rosenfeld Scholarship for Painting

Janet Hoffman

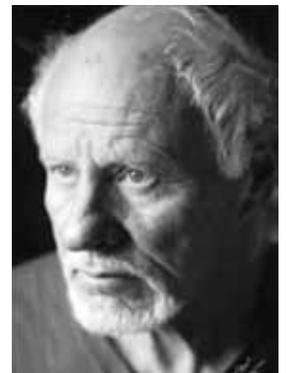
Leonard Rosenfeld was born on December 14, 1926 to immigrant parents. His father died when Len was 14, a few years before Len was drafted into World War II. In a way, Len was glad to get out of Brooklyn and “see the world.” By the time he was shipped out to the Philippines the war was nearing its end, so his time there, and then on Guam, was spent on camp duties. Len was in charge of the supply warehouse and decorated the walls with pornographic drawings. One day, during an inspection, a

general saw the drawings and asked, “Who’s responsible for these?” Len admitted, “I am, sir. Private Rosenfeld.” The general then replied, “Do you mind if I take a few of them?”

Len could have gone to Paris or Mexico on the GI bill, but instead chose the Art Students League. After all, everything art was happening in New York. He studied with John Corbino, Howard Trafton, Frank J. Reilly, Victor De Pauw, Kenneth H. Miller, Nathaniel Kaz, John Hovannes, and

Robert Beverly Hale. He hung out at San Remo in the Village and the Cedar

Tavern on University Place. He witnessed Franz Kline trading some of his paintings for a Ferrari, which Kline only used to go back and forth between his apartment and the Cedar. One night, Willem de Kooning heard art critic Clement Greenberg say that Jackson Pollock was the greatest painter of



Continued from page 13

the day. de Kooning slapped Greenberg in the face, and the two men fought until Len and others separated them.

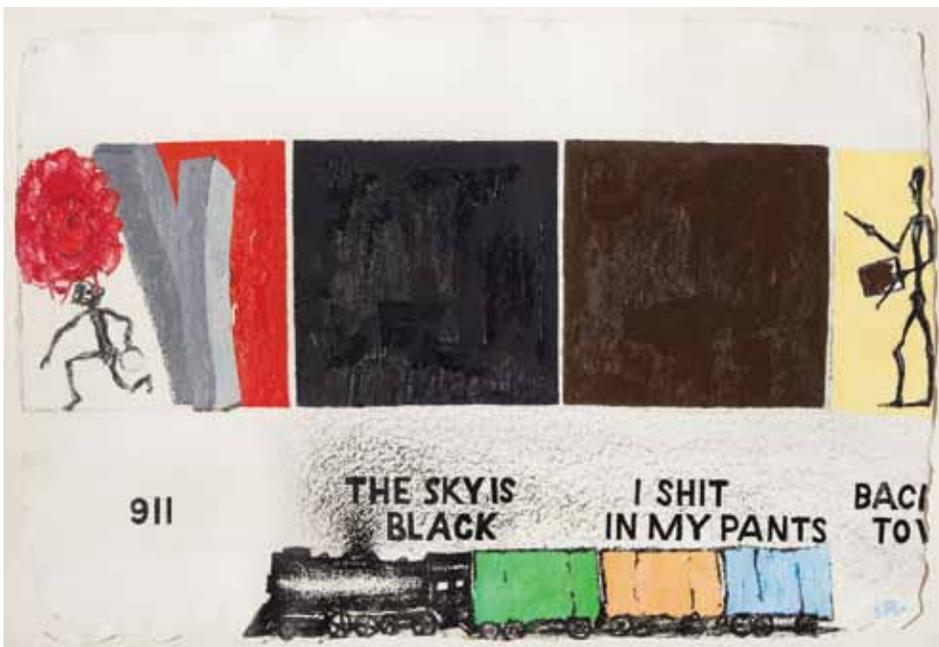
Len did not want to be an abstract expressionist: “That’s been done,” he said. His work was always topical, though what really mattered to him was the paint, the technique. He loved to tell the story of how he came to show at Ivan Karp’s OK Harris gallery. Len came to the gallery and said, “I want you to show my work.” Karp showed him files on hundreds of artists. “I know you’re good,” he said, “but I can’t even show

the artists I have.” As Len was leaving he said, “Ivan—don’t let me rot up there.” Karp pounded his fist on the table and said, “Don’t get sentimental with me.” The next day, he agreed to show him.

In the early 1980s, Len picked up a piece of telephone wire and nailed it to a wooden stretcher. Thus began the wire pieces, large sculpture-like works made of different colored wire nailed to stretcher bars. From there, Len moved on to crushed cans, then watercolors. For his last series, inspired by the war in Iraq, Len returned to his favorite medium: oil on canvas. Afterward, he did

a number of very rich pastels, some of them self-portraits. Just before his surgery in August 2009, Len commented, “I don’t know if I’m going to do anything next.” He then paused and added, “I’d like to do something very big.”

Len died in December of 2009, a truly dedicated and uncompromising artist to the end. He kept his work fresh, new and inventive, and kept the rest of his life simple. He never went backwards—only forwards. 🌟



Work by Len Rosenfeld, clockwise from top left: The Sky is Black; Chinatown—The Year of the Fish, “wire-painting”; Tracks and Tunnel; Myrtle Avenue Station, Brooklyn