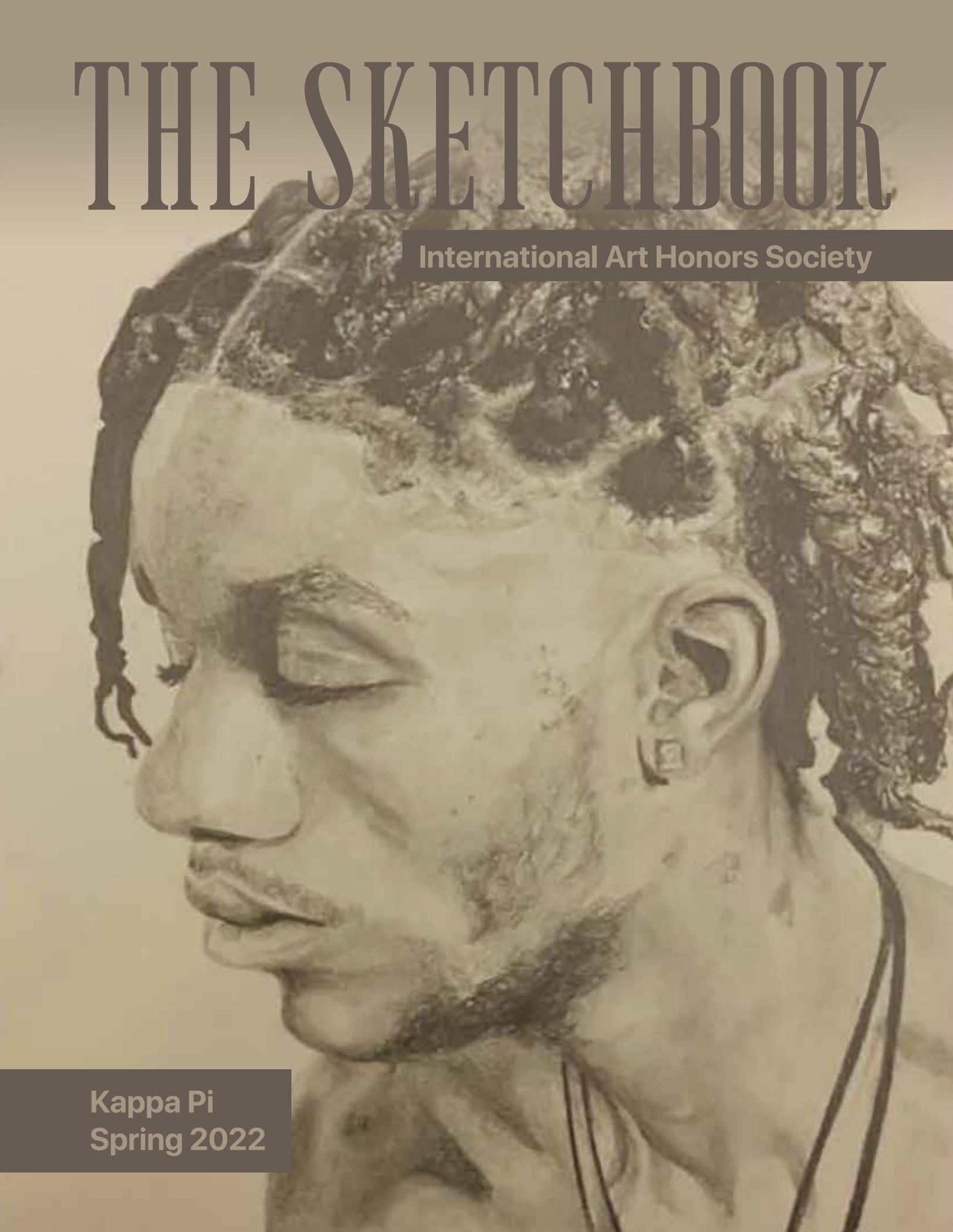


# THE SKETCHBOOK

International Art Honors Society

Kappa Pi  
Spring 2022



**Front Cover Art:**  
**Contemplation**  
Graphite  
8 x 10in  
© 2021 Morgan Zavoral

*The Beautiful Night in Jeju Island*  
Pastel  
Oil Pastel  
30 x 22in

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*"The mountain doesn't say a word  
water doesn't have any shape.  
The blue wind is free of charge  
and the bright moon is not owned.  
I want to live without worldly cares  
in this wonderful nature."*

*-Seong Hun*

*Courtesy of Kyeongrim Kim*

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# LETTER FROM THE PRESIDENT

I have the great pleasure of introducing Kappa Pi's *Sketchbook* this year. As many of you know, *Sketchbook* has been a Kappa Pi institution for decades. It allows us to share our talented scholarship winners, announce the induction of our newest chapters, and learn what our established chapters have been up to. This year I am pleased to reveal that Kappa Pi has further increased the impact of this tradition by beginning a new initiative wherein we have partnered with the Art & Design Department at Culver-Stockton College, home of the Iota Kappa Pi chapter, to design and produce the 2022 issue of *Sketchbook*. Students embark on an intensive design course in which they undertake high-impact, experiential work designing and producing a printed publication. This, and similar initiatives, are at the heart of Kappa Pi's mission to promote the education of the visual arts. I would like to acknowledge the hard work of Ms. Sally Kintz, Visiting Assistant Professor of Graphic Design, and Ms. Debra Scoggin-Myers, Chair of the Art & Design Department and Assistant Professor of Art, as well as the students at Culver-Stockton College. This issue of *Sketchbook* is dedicated to their hard work and enthusiasm for this project.

Kappa Pi has weathered the impact of the events of the last two years and is now poised to come back stronger than ever. The Covid pandemic was not only a challenge for the central organization, but it also proved to be extremely challenging for our chapters. The organization faced many of the challenges we hear about every day, including financial pressure from rising costs and the difficulty of securing membership materials because of the impact to the global supply chain. Many chapters struggled to remain active as memberships declined and general student interest in an organization that relies so heavily on face-to-face interaction between peers waned because of safety protocols at many universities and colleges around the nation. However, I do not want this letter to dwell on the difficulties of



the last two years.

With great challenges come innovative solutions. As members of an academic discipline that is inherently creative and resourceful in nature, many of our chapters devised resourceful ways to stay active and safe. A number of chapters developed their social media presence to communicate with their members and create a platform for students to share and discuss their work. Many of our chapters moved to holding virtual induction ceremonies so that their students would not miss out on the opportunities provided by Kappa Pi. Still others found ways to incorporate social distancing with digital arts resources to continue the vital social aspect of the society. **To assist those chapters that became inactive and wish to be reinstated, the board of directors for Kappa Pi International voted to extend the suspension of chapter reinstatement fees through the end of 2022.**

With that I would like to let you know of our successes and our plans for the future. Over the past two years we have worked hard to streamline our order fulfillment process. Once an order is paid, it now ships out within one to two business days. This means that chapters can more reliably plan their induction ceremonies and students will receive their graduation regalia in time for their commencement ceremonies. **In 2021 we instituted**

## **a new scholarship opportunity for Art History.**

Undergraduate students are invited to submit a short paper on any art historical topic. The first-place recipient will have their paper printed in *Sketchbook*. This new scholarship not only recognizes the importance of scholarship to the interdisciplinary nature of the visual arts, but it also provides an opportunity for students to gain experience in the process of submitting and publishing their work. This year's *Sketchbook* is the first to feature this new opportunity.

## **Kappa Pi has big plans. We are launching a new website that will feature integrated membership management tools and members only content.**

Our first goal is to streamline the membership submission and renewal process. While we are still working on the mechanics of the process for chapters to submit their new membership requests, I can tell you that once a member has been inducted into Kappa Pi, they will receive yearly renewal notices and an easy-to-use payment portal to keep their memberships active. In addition, we will be introducing a tiered membership structure. Current members at all levels will be eligible for Kappa Pi's scholarship opportunities and will be able to access the members only content on our new website, including access to the digital edition of *Sketchbook*, when it launches later this year.

A new membership level will also be made available that will allow the student to receive a printed copy of the *Sketchbook* in addition to the online digital access. Other planned content for the website includes a jobs board, past issues of *Sketchbook*, and social networking features. Finally, Kappa Pi is planning for growth. The board of directors is discussing plans to host a yearly conference and show that will feature the work of our students and faculty advisors. We also are planning for Kappa Pi to attend and sponsor special panels at widely recognized national conferences in the visual arts.

I would like to close this letter with a heartfelt thank you to Michael Stanley. Michael led Kappa Pi as President and worked tirelessly to transition the organization into the 21st century. It is with great pleasure that I announce that Michael has been granted a lifetime membership for his service.

Justin Sturgeon, PhD  
President, Kappa Pi International



# 2021 SCHOLARSHIP RECIPIENTS GRADUATING SENIORS

Past Winner  
Graduating Senior 2017  
© Queen Hibbler

**FIRST PLACE** Abbey Kostyal

**SECOND PLACE** Heather Parra

**THIRD PLACE** Rebecca Slife

Available to active members in their final two semesters of school. To apply to this scholarship, you must include: Official Kappa Pi chapter name, name of university/college, expected date of graduation, mailing address (where scholarship check can be mailed if selected as recipient), email address, five images of work, statement of intent, and letter of support from your faculty sponsor.

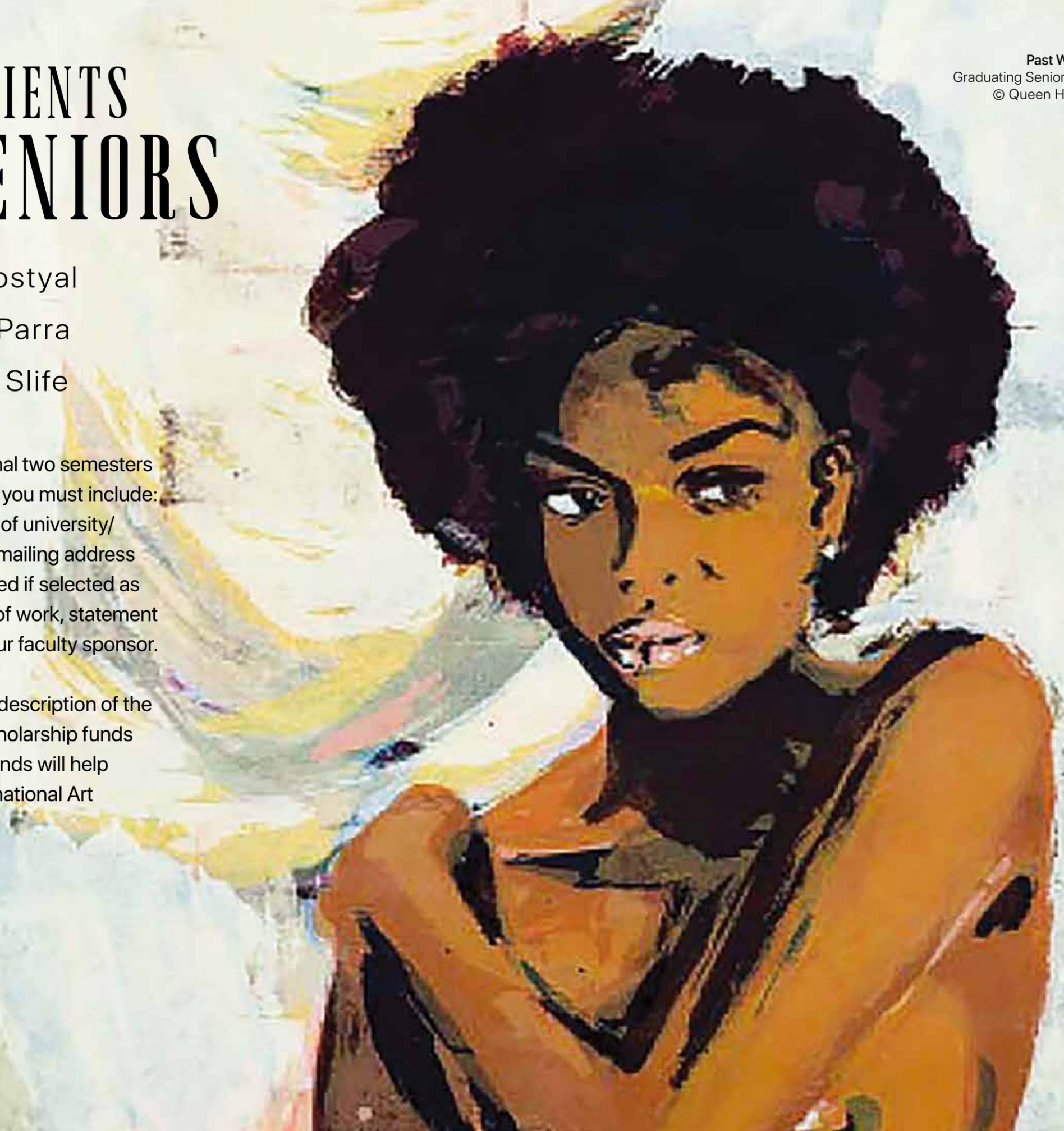
Statements of Intent should include a description of the proposed project, address how the scholarship funds will be spent, and how receiving the funds will help benefit your chapter of Kappa Pi International Art Honor Society.

Awards for Graduating Seniors:

**FIRST PLACE** \$1000

**SECOND PLACE** \$500

**THIRD PLACE** \$250



# FIRST PLACE



"Seas the Day, a plastic-free food truck dedicated to sustainability and improving the lives of sea creatures. This project was tons of fun for many reasons; I really got to play with minimalism, try out new typographic treatments, and explore badge logos through this project. Overall, I am proud of the imagery and branding I created."

**Seas the Day**  
Graphic Design  
Branding  
Illustration  
Packaging  
2000 x 1334px

## GRADUATING SENIORS ABBEY KOSTYAL



"Shakesbeer Brewing Company, is a fictional brand I created during Spring 2021 in my portfolio class. In total I created artwork for four cans, with each can representing a different character of Shakespeare's Macbeth. Pictured are *Worthy Gentleman* and *Toil and Trouble*, representing King Duncan and the Three Witches

respectively. My goal for this piece was to create a collage for each character with imagery that represented their personality and actions throughout the script. Overall, I feel this piece is successful in creating the weird and unsettling tone Macbeth strives to facilitate."

**Shakesbeer Brewing Company**  
Graphic Design  
Branding  
Packaging  
4167 x 3125px

"My next piece is an illustrated iPad app called *Spellbook*. Our prompt for this project was to pick a topic that had an immense amount of information on it to see how we could handle many different categories of type. I chose to make my app about Witchcraft and really dive deep into the history of the practice, as well as many recipes for spells. I was very inspired by scratchboard artwork and the work of Mark Hearld for the imagery."

**Spellbook**  
Graphic Design  
Interactive  
Illustration  
3551 x 2662px

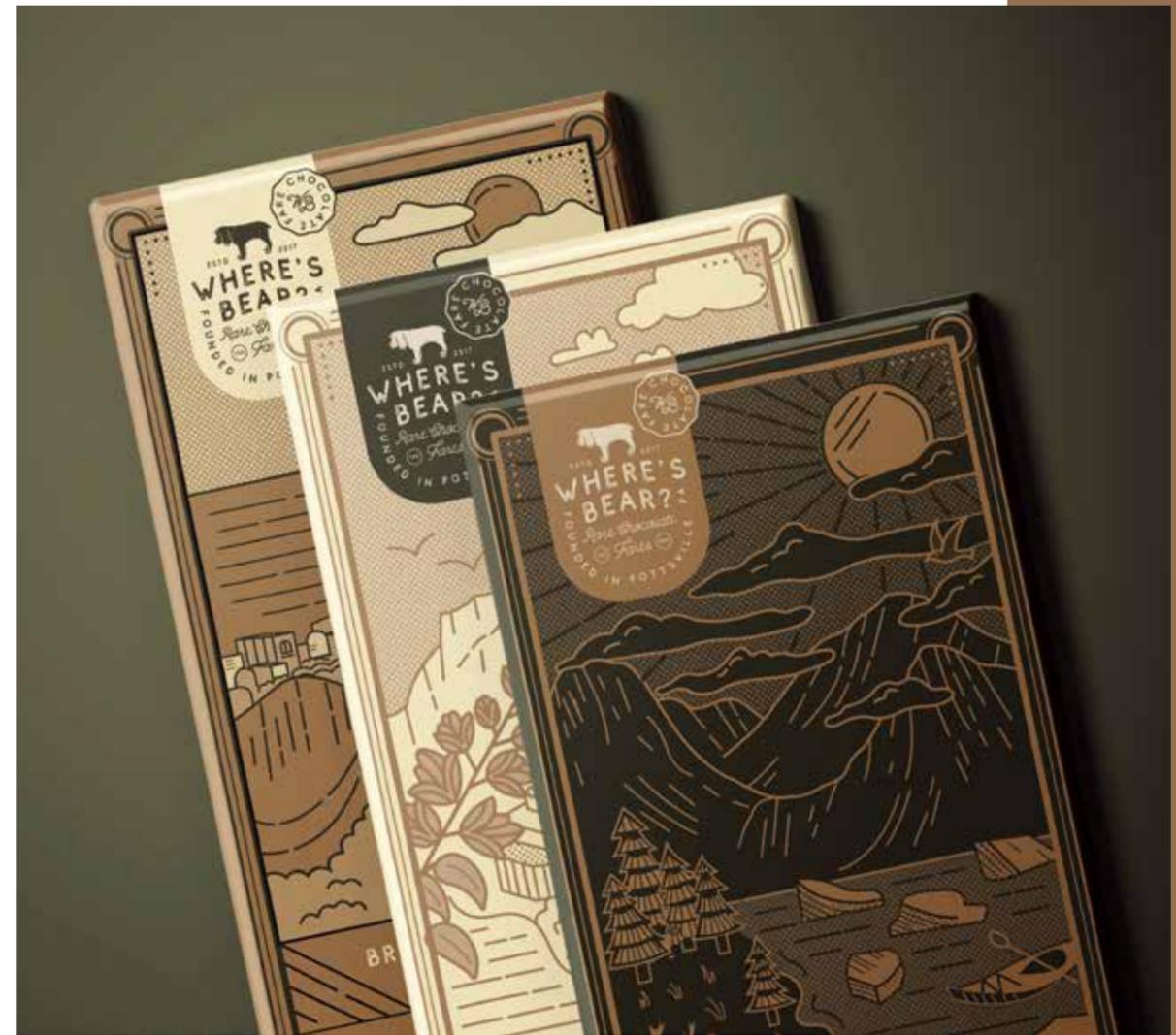


"*Mandela* is an editorial that dives deep into the conspiracy theories surrounding the Beatles. This project as a whole really helped me refine my typography skills, as well as learn basic image-making in Photoshop."

**Mandela**  
Graphic Design  
Editorial  
Typography  
11 x 17in



**Where's Bear?**  
Graphic Design  
Illustration  
Packaging  
2.5 x 5in

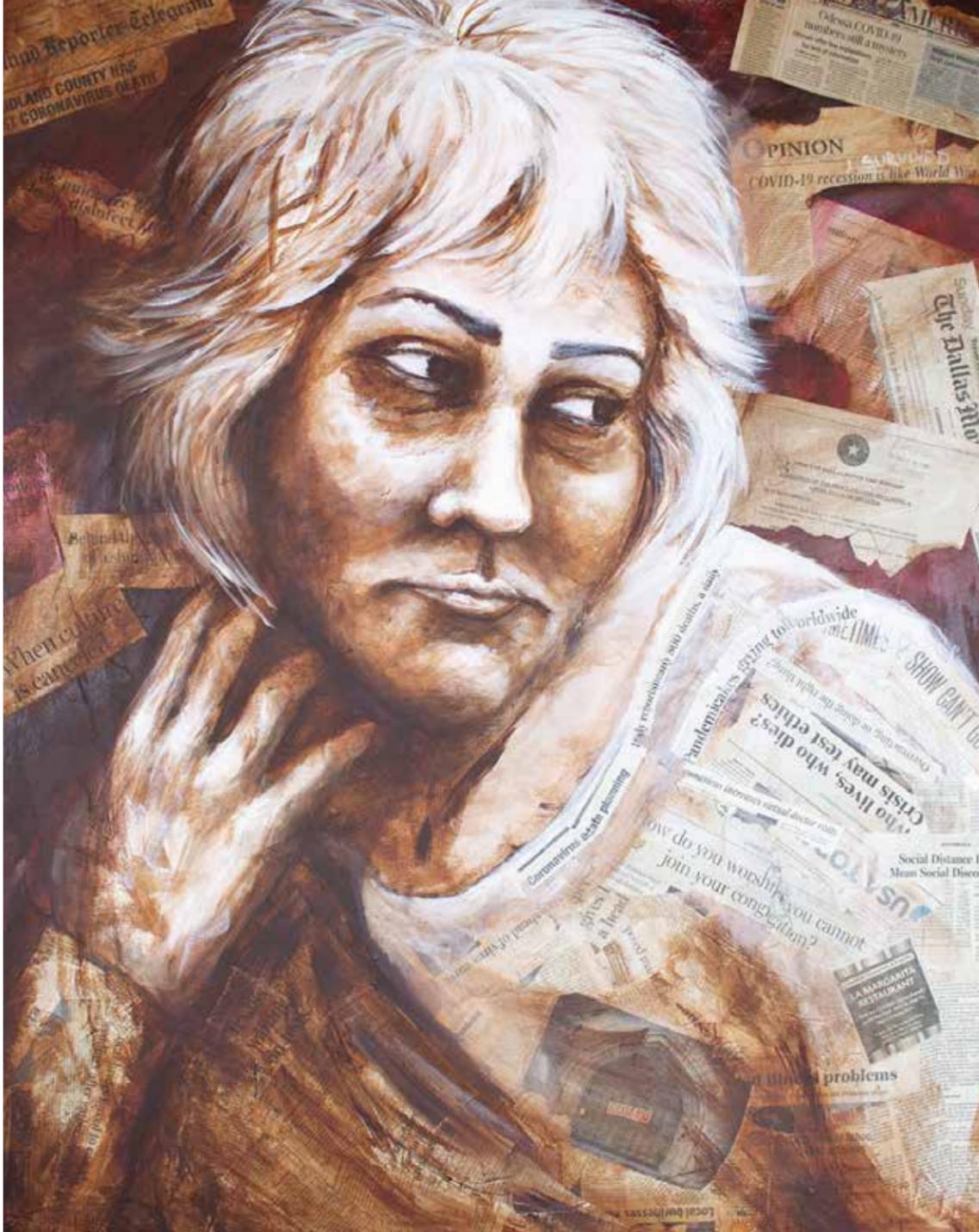


"*Where's Bear?* is a piece that was self authored, and created during Winter 2021 while I was stuck in quarantine and missing travel. One thing that really helped me through 2020 and dealing with the pandemic was my daily walks with my dog, Bear. He sort of became my quarantine adventure buddy. To honor this, I decided to

create illustrations inspired by *Where's Waldo*, featuring my dog, Bear, traveling the world to all of the places I wish I could go. Each chocolate bar features my cocker spaniel pup hiding somewhere amongst the scenery. I was very inspired by the monoline and vintage state park illustration for this project."

# GRADUATING SENIORS ABBEY KOSTYAL

**Covid-19,  
Initial Response**  
Acrylic  
Mixed Media  
40 x 50in

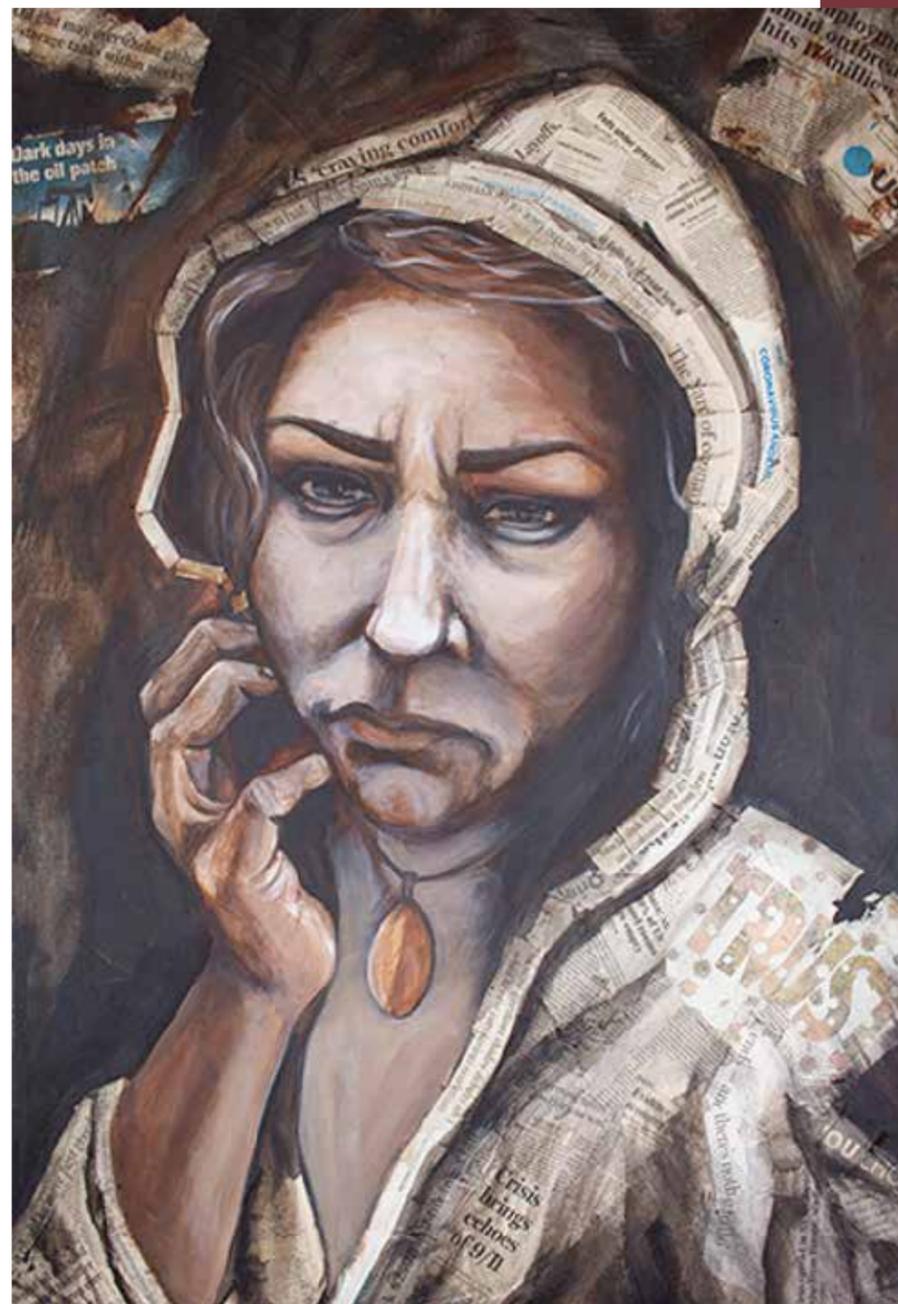


"Covid-19, Initial Response and Dark Days are pieces from my series started during the initial stages of the Covid-19 pandemic. Both draw attention to the tense climate of emotion (anxiety, fear, grief, uncertainty) that many people felt, as well as the devastating economic impact that affected working class people in my community of Texas. The process involved gathering all available newspapers in my town every three to four days, and collecting

the major headlines, images, and graphics pertaining to the pandemic and economic downfall resulting from it. These are collections of local community experiences and pieces of propaganda that I collaged onto my self-portrait. This was a more immediate way to communicate about my internal feelings and my community's experience during the hardships of the pandemic, quarantines, and lock-downs."

# SECOND PLACE

**Dark Days**  
Acrylic  
Mixed Media  
30 x 48in



# GRADUATING SENIORS HEATHER PARRA



**Petrification**

Acrylic  
36 x 48in

"The two landscapes, *Basalt Canyon* and *Petrification*, explore theories of the sublime pertaining to the infinite, overwhelming fear of the unknown, and questioning emotional and physical reality as well as the viewer's place in these spheres."



**Basalt Canyon**

Acrylic  
48 x 30in



"*Solid, Fertile Ground* is a piece that came about through introspection over current events of 2020 and how these events affected the children of my family and friend network. Unfortunately, many of the stories I heard from my own children and from friends about their children during this time were fraught with instances of overwhelming depression, suicidal feelings, and distinct forlorn thoughts

about their futures or lack of futures due to the isolation from school, friends, and extended family. My own children lost a friend to child abuse that grew out of control during this period of isolating children from school and the support systems they needed. This drawing is done in oil pastel and has an overlay of oil painted details throughout the composition."

**Solid, Fertile Ground**

Oil Pastel  
Oil Paint  
22.5 x 2.5in

# GRADUATING SENIORS HEATHER PARRA

# THIRD PLACE



"While drawing inspiration from traditional artists such as Euan Uglow and Paul Cézanne, my own work mimics their traditional style. Oftentimes, this pushes my oil paintings to hold a serious tone through deliberate brush strokes and carefully mixed colors. *The Feast*, inspired by traditional Dutch paintings, confronts the viewer with a long horizontal canvas filled with food on

a table. It was painted meticulously using a combination of twelve colors, each mixed to create a larger color palette similar to Cézanne's. Through a well thought-out placement of color, *The Feast* came together, allowing the presence of a full table to resemble the associations we have of plenty alongside associations with hospitality and community."

**The Feast**  
Oil Paint  
4 x 2ft

# GRADUATING SENIORS REBECCA SLIFE

**D.C. Rain**  
Etching  
5 x 6in

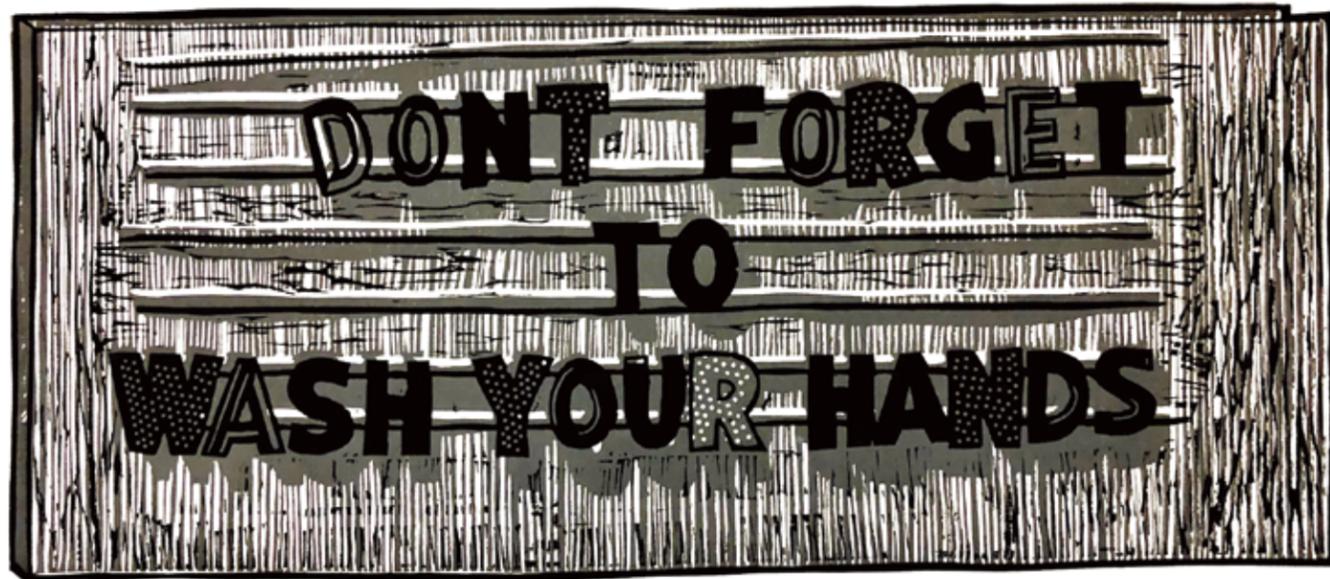


A.P. "D.C. RAIN" REBECCA SLIFE



"Both *Italy* and *D.C. Rain* were done as etchings. This traditional technique originated in the 15th century and was used by artists such as Rembrandt and Giovanni Battista Piranesi. *D.C. Rain* was made on a small scale and explored a sense of depth through strong, structured lines and provided perspective on the city scene. Also representing architectural work, *Italy* captures the intricate, baroque architecture in Italy through the details of my etching."

**Italy**  
Etching  
5 x 7in



"Juxtaposed to the traditional paintings and etching techniques, *A Sign of the Times* holds a playful tone to it. Intrigued by patterns and textures, my prints heavily embody these elements of design to help portray a sense of place. *A Sign of the Times* is a two piece linoleum print of an old sign that once belonged to a drive-in theatre, now abandoned. My print captures the aging through crooked letters and broken pieces, allowing the chatter and layering of my panels to emphasize the deterioration of the sign."

***A Sign of the Times***  
Printmaking  
14 x 28in

GRADUATING SENIORS  
**REBECCA SLIFE**

"Using a similar color palette as *The Feast*, *Still Life on Green* was created to embrace the warm feeling found within my grandparents' house. The still life was set up to portray a variety of textures and surfaces."

***Still Life on Green***  
Oil Paint  
24 x 24in





# 2021 SCHOLARSHIP RECIPIENTS NEW INITIATES

**FIRST PLACE** Kyeongrim Kim

**SECOND PLACE** Morgan Zavoral

**THIRD PLACE** Devon Ott

Available to all initiates in their first year of Kappa Pi. To apply to this scholarship, you must include: Official Kappa Pi chapter name, name of university/college, date of initiation, mailing address (where scholarship check can be mailed if selected as recipient), email address, 5 images of work, artist statement, and letter of support from your faculty sponsor

Statements of Intent should include a description of the proposed project, address how the scholarship funds will be spent, and how receiving the funds will help benefit your chapter of Kappa Pi International Art Honor Society.

Awards for 2021 New Initiates:

**FIRST PLACE** \$500

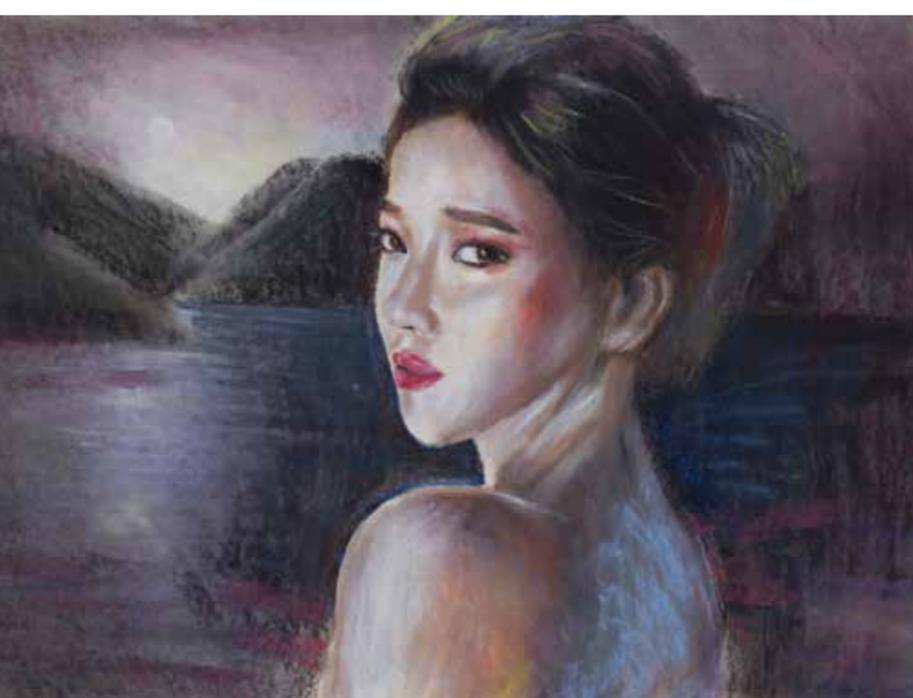
**SECOND PLACE** \$250

**THIRD PLACE** \$125



**Kim Gu**  
Charcoal  
18 x 24in

"Kim Gu was a leader of the Korean independence movement against the Japanese Empire, and a reunification activist after 1945. He is also my ancestor, sharing Andong Kim as a family name. I think that there should be more artwork about people who worked for the independence of Korea in the past. My intention was to create portraits in a more contemporary style, referring to Guy Denning. The Korean letters on the right side are his name, read as Kim Gu."

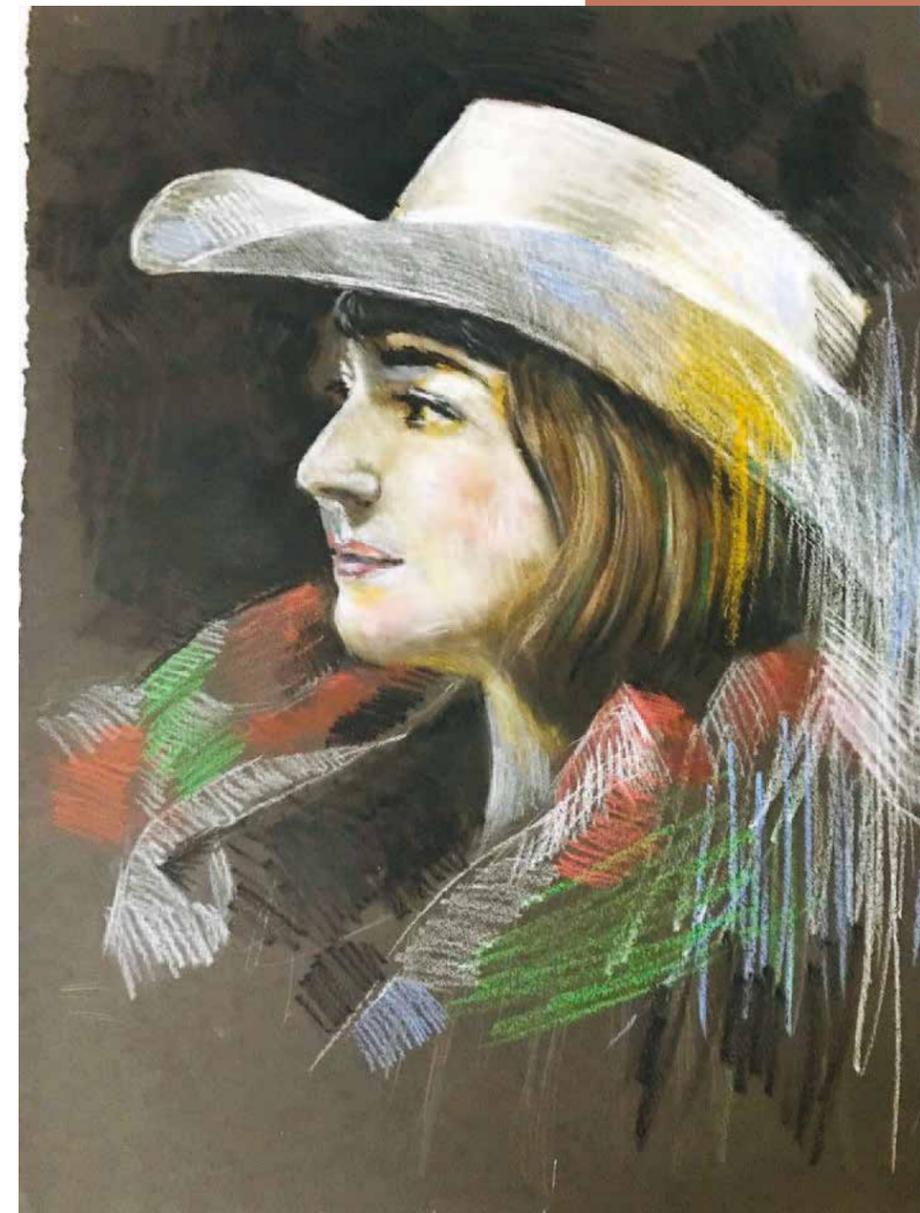


**The Beautiful Night in Jeju Island**  
Pastel  
Oil Pastel  
30 x 22in

"My best friend in Korea told me about a beautiful night she experienced on Jeju Island which is well known for its beautiful nature. I tried to capture the dark sky, black ocean, and silver moonlight she described. Her admiration of nature reminded me of a poem, which is one of my favorite poems, written by Seong Hon (1535~1598) who was a Neo-Confucian Scholar, politician, and educator of the Joseon Dynasty in Korea."

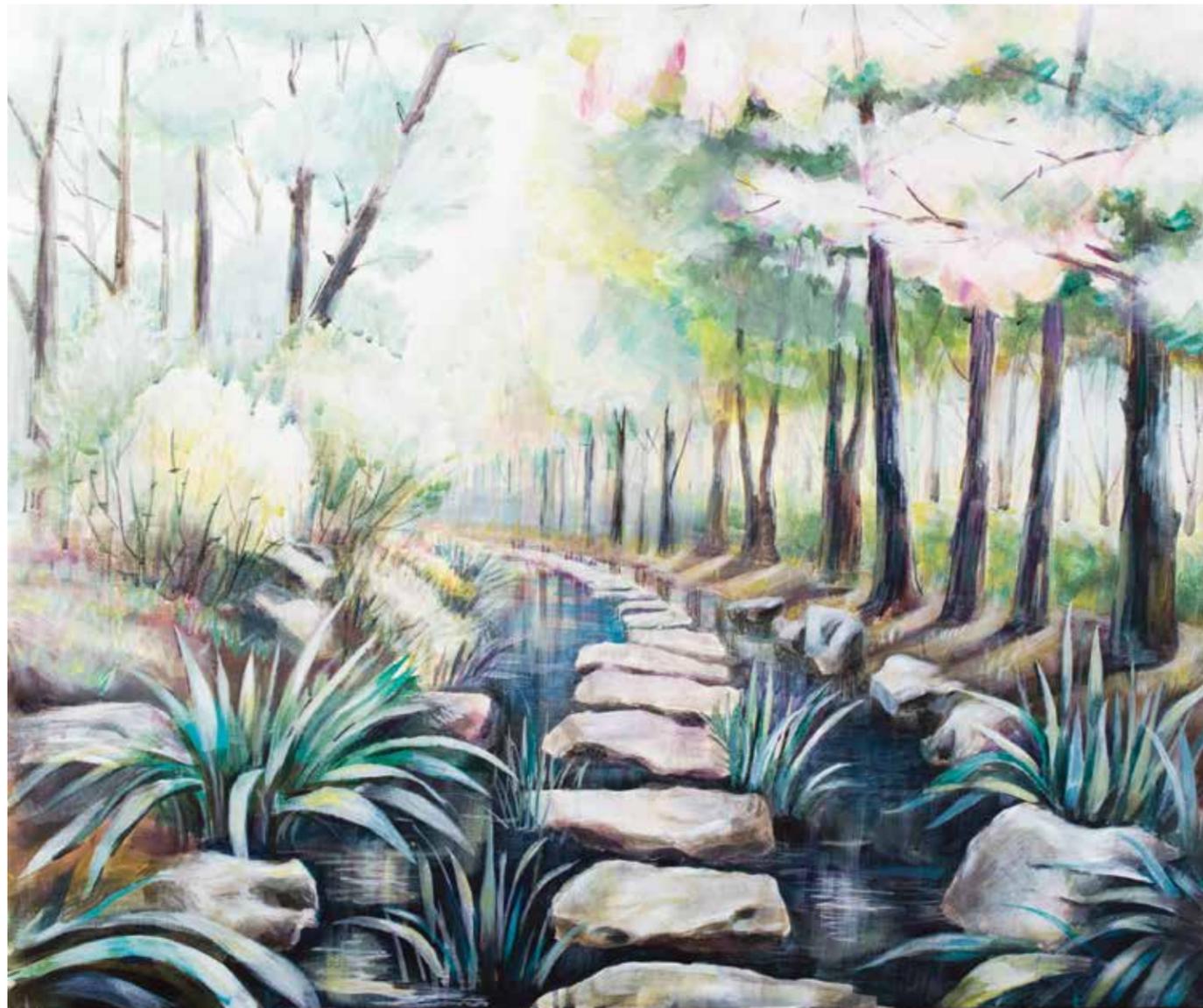
# FIRST PLACE

"Parker is my friend who I got to know since I came to the US in 2019. She is a native American and has lived in Texas. Different cultures can be unfamiliar to experience, but friends helped me feel more comfortable with this change. The costume she is wearing shows her identity as a Texan. I tried to capture her warm and bright personality in my drawing."



**Parker**  
Oil Pastel  
22 x 30in

# NEW INITIATES KYEONGRIM KIM



"I have gone through homesickness since I came to the U.S. Living in another country always made me eager for foundation comfort. In this painting, I tried to capture my memory of spring in Korea, using a watercolor

like style. I wanted to invite viewers to imagine and almost feel the scent of cherry blossom, the warm air, and the beautiful colors of plants that I loved and enjoyed during the spring season in Korea."

**Lost in Memories of Spring**  
Acrylic  
36 x 30in

## NEW INITIATES KYEONGRIM KIM



"The flowers are national flowers of Burma, Thailand, Vietnam, Malaya, Manchukuo, Taiwan, the Dutch East Indies, Portuguese Timor, and New Guinea. Also, each of them represents Comfort Women from each nation. Comfort women were women and girls forced into being sex slaves by the Imperial Japanese Army in occupied countries and territories before and during World War II. However, the Japanese government has denied any legal responsibility for the sexual assaults and has not educated true

history in school. I hope Comfort Women stories become more known to people in the world. I was listening to an interview, one of them was blaming herself for this happening and it was heartbreaking. I intentionally painted the flowers beautiful and elegant, hoping that they wouldn't blame themselves and feel small. They are strong, honorable, and beautiful women. The small butterfly on the vase is used as a symbol of comfort for women in Korea."

**Unforgotten Flowers:  
Comfort Women**  
Acrylic  
30 x 24in

# SECOND PLACE



**Pretty Bird**  
Mixed Media  
Collage  
Watercolor  
9 x 12in



**Tiny Treasures**  
Graphite  
16 x 21in

"My artwork is typically everyday things. I enjoy creating portraits and images of the natural world the most. I find that the natural world is beautiful and should be portrayed as such. In landscape work I will occasionally modify it with more brilliant tones and colors, but try and keep that realistic aspect to it to catch people's eyes and make them look more at the colors around them in the real world. Tiny animals and creatures follow suit with their intricate patterns that they possess. People also fall into that category of beauty and drawing all their imperfections is what makes them

so enjoyable. Every bump on the male figure's face and the imperfections in his head and facial hair helped create that look of youthfulness and humanity. Within the woman, who is the mother of the young man, the little details in her hands and neck are highlighted to give a natural feeling to the piece since I believe that every detail of an individual should be present and none masked over. People should never judge the world around them, since they are the ones living in it. I believe that my artwork can bring a little joy into people's lives."

**Tiny Town Tree**  
Oil Pastel  
8.5 x 7.4in



NEW INITIATES  
**MORGAN ZAVORAL**



**Untitled: Rembrandt  
Portrait Study**

Graphite  
12 x 18in



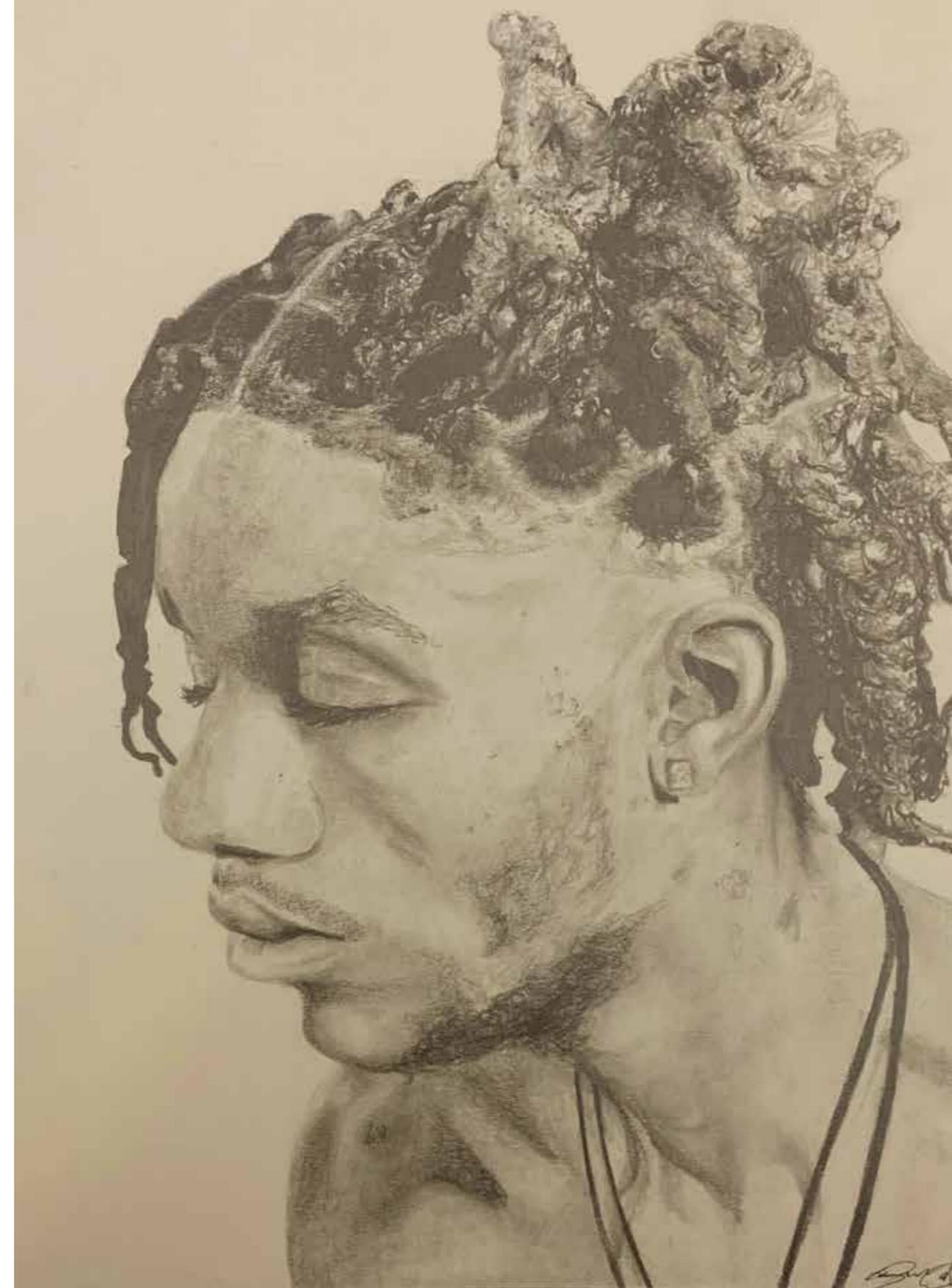
**Mama Bear's Beauty**

Graphite  
8 x 10in

"My artwork primarily consists of graphite drawings and colored pencil drawings, since these mediums are my favorite to work with. I enjoy stepping outside my comfort zone to

create pieces with a different feel to them, using mediums such as: oil pastel, collages, and watercolor. Most recently, I have been exploring mixed media pieces such as acrylic and oil."

NEW INITIATES  
**MORGAN ZAVORAL**



**Contemplation**

Graphite  
8 x 10in

# THIRD PLACE

"For as long as I can remember, I have had a passion for the arts of all sorts: Literature, music, theatre, visual art, and especially drawing. Although I had no formal arts education before college, I was drawn to graphic design with the idea of combining my love of art and creation into functional products/advertisements that people interact with every day. Admittedly, when I applied into the program, I was not entirely sure what graphic

design even was. However, three years later, I can confidently say that I have found a passion for design. I love the scientific approach to creating effective compositions, founded on a mastery of the fundamentals, but also know that the best designs convey a strong meaning and often form an emotional connection with the viewer. In this sense, the origins of fine art can never be separated from graphic design."

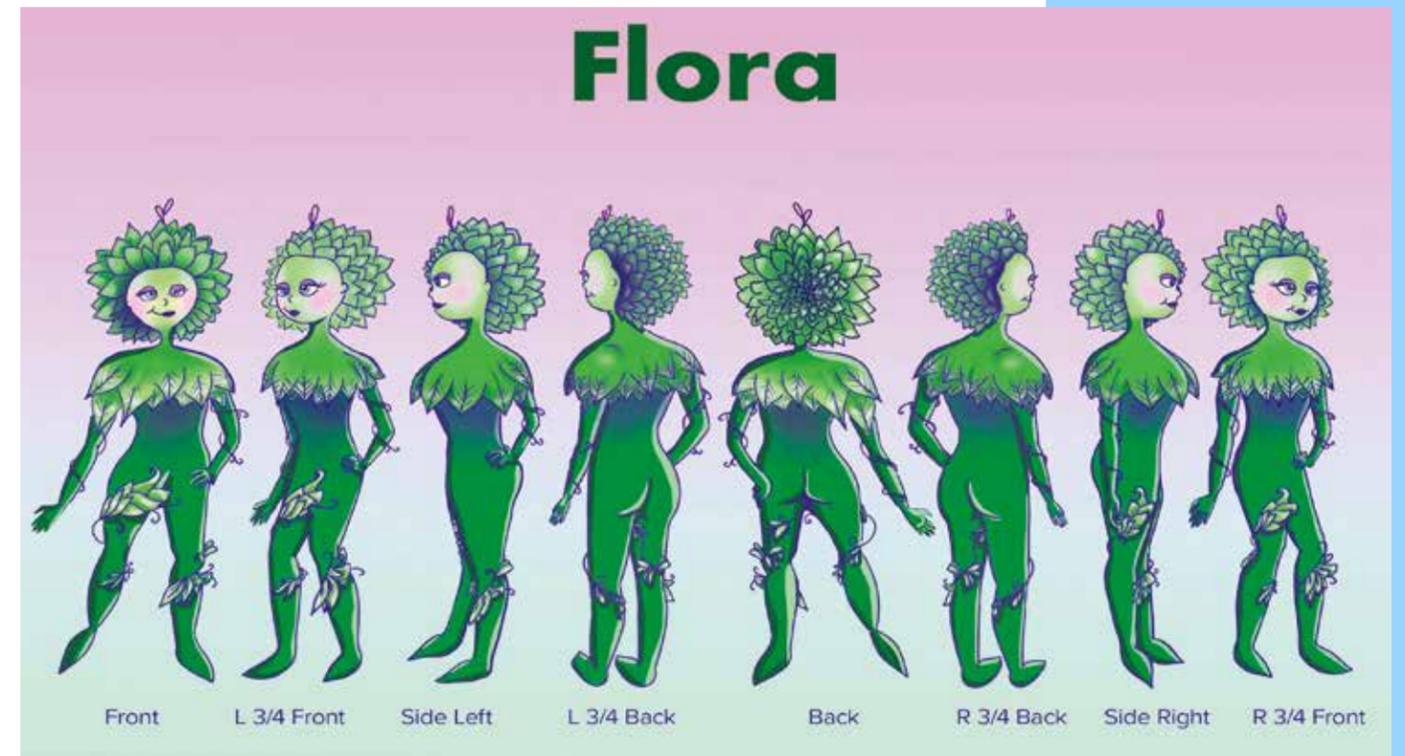
**Free for All Game Design**  
Adobe Photoshop  
2048 x 1536px



**Ballot Box App Design**  
Adobe Indesign  
Adobe Illustrator  
1334 x 750px



# NEW INITIATES DEVON OTT



"The projects I have chosen vary greatly in subject. First is an app that I created to increase voter participation in Delaware, a tool combined with social media elements. The second is a game design for a racing game in which the player picks one of 5 characters and races through different courses. Third, my public awareness campaign uses digital drawings I made to raise awareness about processed foods that are marketed

as healthy in an effort to target the obesity epidemic. Fourth is a study of typography in the Times New Roman typeface, a book I designed to look like a newspaper because TNR was originally developed for Times newspaper. Lastly, I have also attached an animation I made in Adobe AfterEffects with illustrations drawn in Procreate (on iPad) and Adobe Illustrator."

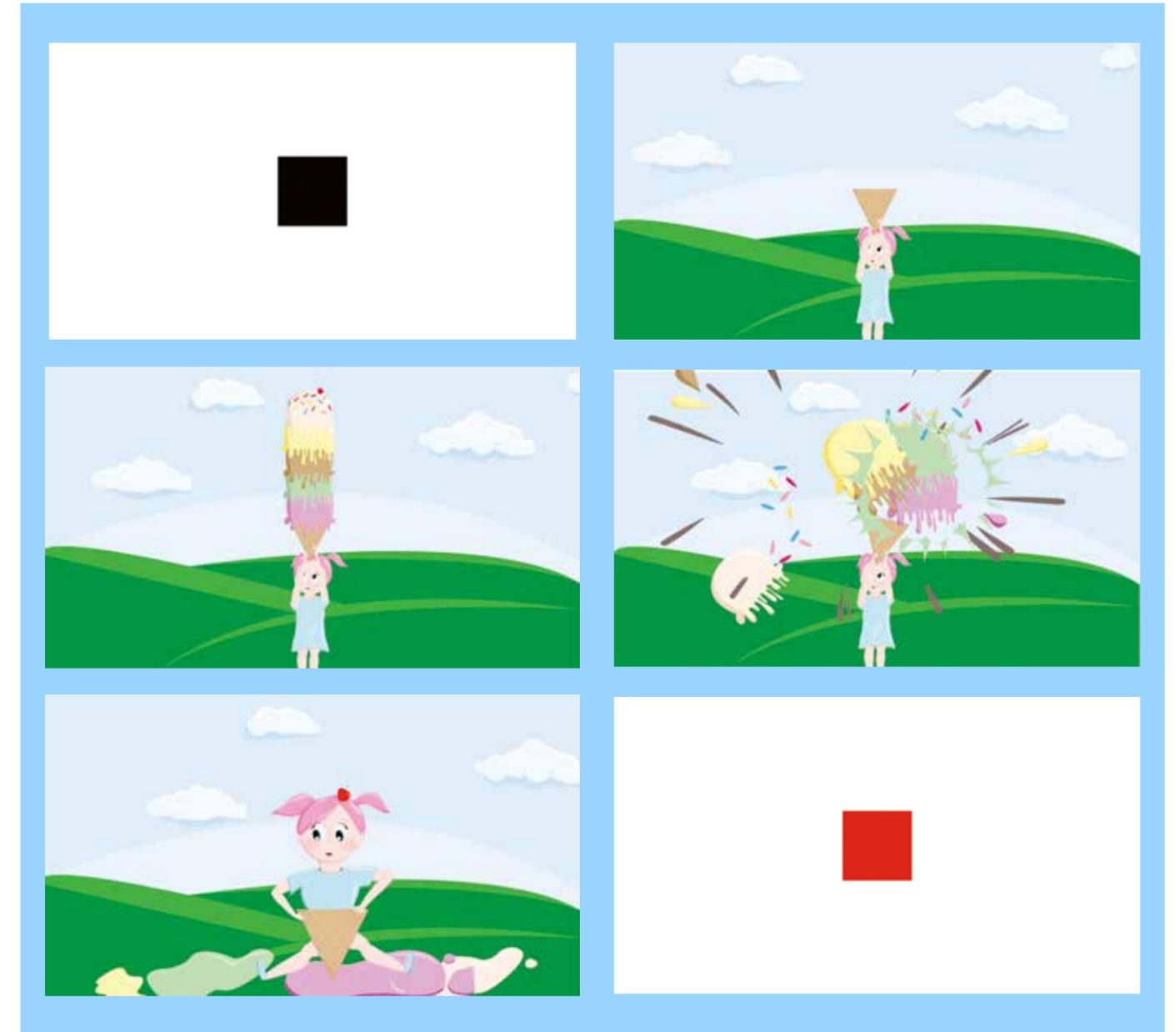
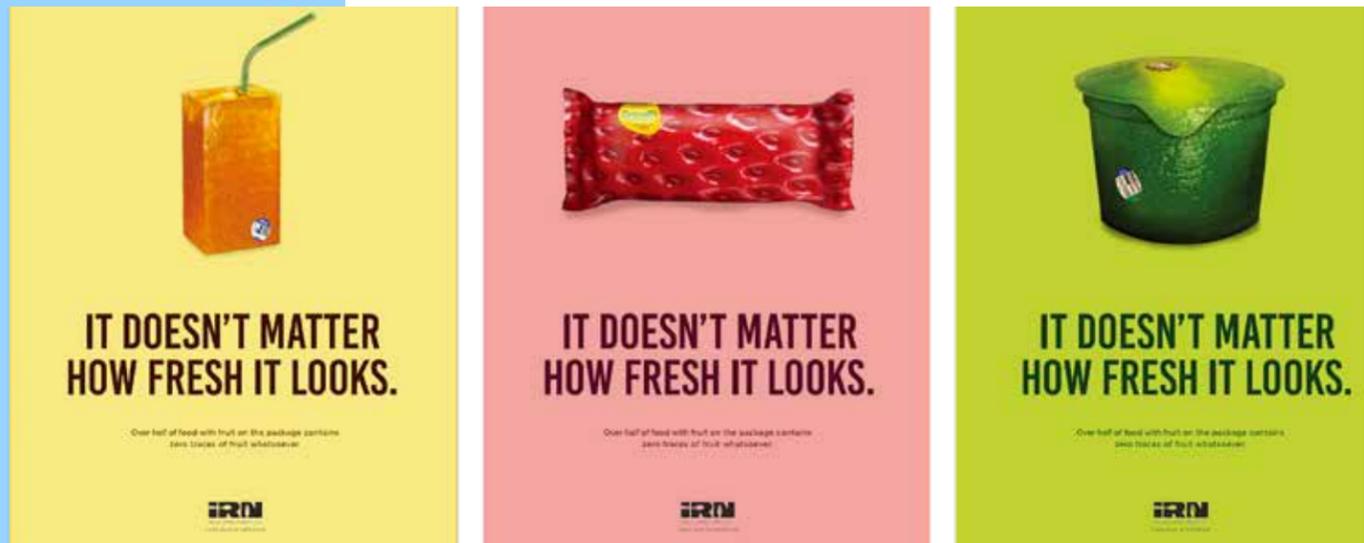
**Type Specimen Book**

Adobe Indesign  
8 x 16in



**Public Awareness Campaign Posters**

Adobe Indesign  
Procreate  
23 x 30in



**Animation**

Adobe AfterEffects  
Procreate

NEW INITIATES  
DEVON OTT

# ART HISTORY

## DEATH AND THE MAIDEN

### REBECCA ANN RIGGS

**H**ans Baldung Grien's depiction of the women portrayed in *Death and the Maiden* reflects the prevalent views of women in the late Northern Renaissance and this portrayal helped to further promote and reinforce the persecution of women as witches at that time. Using symbols of vanity in his representation, Grien presents women's nature as intrinsically materialistic, and displays a view of women's lives as a futile existence that culminates in an ultimate resistance of their mortality. Using Iconography and Feminism in my analysis I will convey that Grien's depiction lacks consideration of the complex nature of women's lives; that although he presents the elements of the life cycle in his portrayal, his image displays a view of women that is based on his own prejudice.

Beginning with an in-depth formal analysis I will describe the Iconography of *Death and the Maiden* to illustrate how women are depicted at this time. Grien depicts four figures: a child, a maiden, an old woman, and death all connected by a veil that moves throughout the composition wrapping around the figures (fig. 1). The child figure gazes up adoringly at the maiden, a voluptuous youthful female. The maiden gazes into a handheld mirror, transfixed by her reflection, as she sweeps her long golden hair away from her face to better see her visage. The older woman and death gaze upward together toward an hourglass clutched in death's hand. The older woman looks distraught, as she reaches out to push the hourglass away from the maiden. On the surface, this interaction between the figures

represents the surface desires women have in the stages of their lives. In their youth girls are looking eagerly toward their future, and long for the moment that they become a woman. When they attain that desired age they are naively unaware of their mortality, and focus only on their image and things of

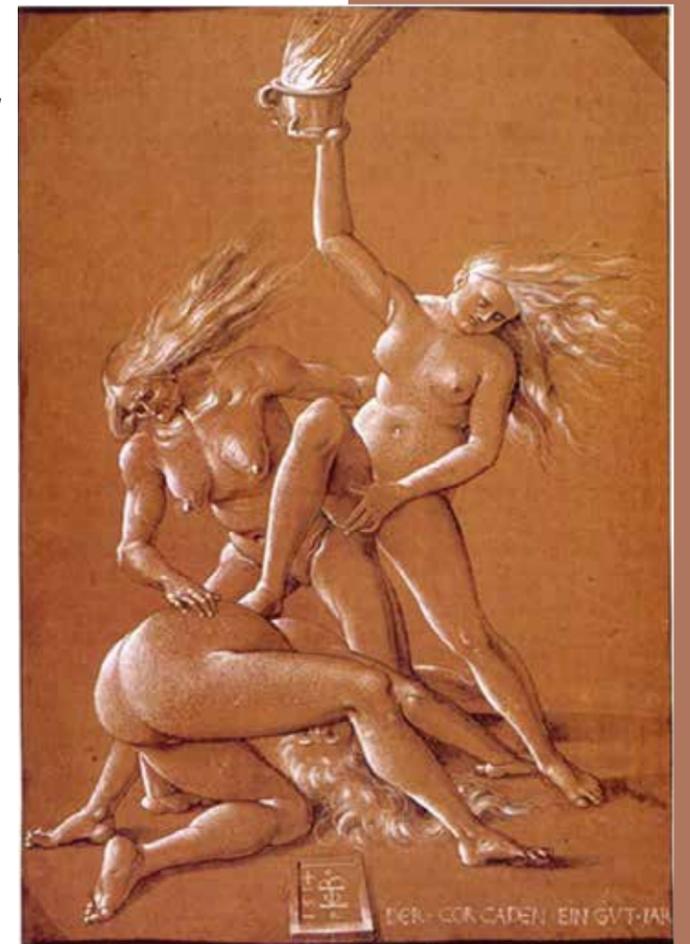


**Figure 1. Hans Baldung Grien, *Death and the Maiden***  
1509-11  
Kunsthistorisches Museum  
Vienna

the material world. In their mature womanhood they look back wistfully at their youth and fear their mortal demise. The figures are all placed within a naturalistic, yet fantastical forest setting. This piece was created in the early-sixteenth century, during a period that revered, appreciated, yet also feared nature.<sup>1</sup> The figures are placed in an environment that is dark, lush, and mysterious. The setting is important to note because for centuries the untamed natural world was linked with prevailing ideas of women. The willow trees in the background of the composition, with their long flowing branches, are similar in appearance to the maiden's long flowing hair. This similarity further ties the idea of women as something wild, untamed, and mysterious.

The figure of the child is depicted next to a play horse with red reins. One of the child's legs is positioned across the toy, as if it was just riding it but has since abandoned play to instead gaze up at the maiden. Below the maiden falls a piece of red fruit, a symbol that has been historically tied to women from the biblical story of Adam and Eve and women's original sin.<sup>2</sup> This could also be a representation of decay, that all life after ripening will fall and decompose. In her hand, the maiden holds a red mirror. She gazes into its depths, but instead of her beautiful youthful face, it is Death's face reflected in the mirror. However, the maiden is focused solely on examining herself, she seems either unconcerned or unaware of Death's looming presence.<sup>3</sup> The old woman's hand rests on the back of the mirror, helping the maiden to support that image of herself.<sup>4</sup> Like the reins on the child's toy, the fallen fruit, and the mirror, the hourglass in death's hand is also red. This repetition of color ties the figures and their stages in life together, while simultaneously reinforcing the notion that the symbols that represent each stage of life also act as symbols of mortality. Furthermore, the sand trickling to the bottom of the hourglass is a representation of the time the woman has left in this world.

In *Death and the Maiden* the veil draped around the figures represents a symbol that both reveals and conceals.<sup>5</sup> The child is hidden under the veil, but is still completely visible to the gaze of the viewer, suggesting the translucent obscurity of the passage of time. The veil crosses over the maiden's genitals, covering her sexuality but at the same time immediately drawing attention to her sexuality.<sup>6</sup> The idea of women's creative, sexual,



**Figure 2.**  
**Hans Baldung Grien,**  
***Three Witches***  
1514  
Louvre Museum  
Paris

1. James Snyder, *Northern Renaissance Art: Painting, Sculpture, the Graphic Arts from 1350-1575* (New York: Harry N. Abrams, Inc., 1985), 357-69.

2. Charles T. Wood, "The Doctor's Dilemma: Sin, Salvation, and the Menstrual Cycle in Medieval Thought," *Speculum* 56, no. 4 (1981), 710-27.

3. James Snyder, *Northern Renaissance Art*, 375-69.

4. Joseph Leo Koerner, "The Mortification of the Image: Death as a Hermeneutic in Hans Baldung Grien," *Representations*, no. 10 (1985), 52-101.

5. Koerner, "The Mortification of the Image," 52-101.

6. Koerner, "The Mortification of the Image," 52-101.



**Figure 3.**  
*Witch Riding Backwards  
On A Goat*  
Albrecht Dürer  
1501-02  
British Museum, London

life bringing cycles was something that men feared. For the most part European culture "was one that consistently represented women's bodies as harboring secrets, especially with regard to the mysteries of reproduction."<sup>7</sup> Death clutches the veil in its hand, representing that death is in control of the cycle of life. Death is depicted in decaying skin that hangs in tatters similar to the veil itself, and, "here and there where its body has been eaten away, we can see into it as if into an empty shell."<sup>8</sup> This similarity in appearance of death and the veil represents that death itself is a veil between life and the beyond.

Grien's overall depiction of the maiden in the stages of her life represents a trivial view of women as creatures who live a vain and material existence. At that time men were "at best ambivalent about the role and status of women."<sup>9</sup> Most believed sexuality to be the root cause of sin, and women with their biological ties to child bearing were seen as the most carnal and lustful of the sexes, and the ultimate cause of man's suffering.<sup>10</sup> Out of this general animosity towards women the idea of witchcraft was born.<sup>11</sup> The *Malleus Maleficarum*, or *Hammer of Witches*, was a treatise on recognizing and condemning witches that was sanctioned by the Catholic church in the sixteenth century.<sup>12</sup> When discussing why women are more prone to malevolence and sorcery than men, the *Malleus* states: "What else is a woman but a foe to friendship, an unescapable punishment, a necessary evil, a natural temptation, a desirable calamity, a domestic danger, a delectable detriment, an evil of nature, painted with fair colors."<sup>13</sup> Women were seen as

temptresses who would bring men away from God with the pleasures of the flesh.<sup>14</sup>

Hans Balding Grien was an artist alive and creating works of art during a period of witch persecution in Germany, "the birthplace of organized witchcraft."<sup>15</sup> His art helped to propagate the witch stereotypes at that time.<sup>16</sup> Even when his artwork did not depict witchcraft, it illustrated embedded patriarchal views of women's place and function in society. Grien's representation of the maiden as a nude, sensuous, youthful woman in *Death and the Maiden*, was very similar to the standard iconography of young witches at that time, such as displayed in Grien's *Three Witches* pen and ink drawing from the same period (fig. 2). The young witches in this composition also show sensuous, voluptuous female forms with long flowing hair. The hair is a symbol tied to both women and witches. Stated in the *Malleus* "is the fear that women try to excite men with their beautiful hair."<sup>17</sup> The hair has long been a symbol tied to beauty, status, and vanity. The popular view was "that women with attractive hair were likely to be the targets of incubi and therefore witches."<sup>18</sup> This eventually led to the belief that a witch's power was stored in her hair, which caused many suspected witches' heads to be shaved before trial.<sup>19</sup>

# ART HISTORY DEATH AND THE MAIDEN

However, witches were not only depicted as youthful temptresses, "according to the *Malleus*, old women were particularly prone to practicing witchcraft, chiefly because old women's spirits were often 'inflamed with malice or rage.'"<sup>20</sup> According to the *Malleus Maleficarum*, older witches were typically seen as more powerful than young ones, and were known to cause natural disasters and storms.<sup>21</sup> This can be seen in the work of Grien's teacher, Albrecht Durer. Durer's *Witch Riding Backwards on a Goat* depicts an old witch, in the midst of creating a hailstorm (fig. 3). Grien depicts older witches in his works as well. For example, in *Three Witches*, they are usually portrayed teaching or instructing younger witches in the craft, or else performing great magic. They were seen as particularly dangerous because they initiated new women into witchcraft. Keeping this in mind, Grien's depiction of the old woman in *Death and the Maiden* is also an expression of female initiation. The old woman is helping to prop up the mirror so the maiden can clearly see her reflection. This interaction is instilling in the young woman that the most important thing is to focus on her beauty, while ignoring all else. Grien's old woman is displayed

as a desperate old hag, initiating the maiden into the vain and material world that men perceived women to be a part of at this time.

The depiction of women and witches by German artists at this time helped to popularize and spread the belief in witchcraft. Women had long been seen as untrustworthy and sinful, but in the sixteenth century, during the height of the hysteria surrounding witchcraft this disdain for women now had a specific target. The life cycle portrayed in *Death and the Maiden*, is not a true depiction of a woman's life. It is a representation of the widespread view of women as vain, material creatures that fear their mortality, which helped to foster the view that they would do anything to retain their youth and vitality, and therefore were more susceptible to engaging in the powers of witchcraft. This pejorative view of a woman's life as something that can be reduced to four simple stages is a clear indication of the way in which women were viewed as the lesser of the sexes. With this socially accepted widespread view of women already in place, the witchcraft obsession that began in the late Northern Renaissance was able to take root and spread without significant opposition.

20. Neave, "The Witch in Early 16th-Century German Art," 3-9.  
21. Neave, "The Witch in Early 16th-Century German Art," 3-9.

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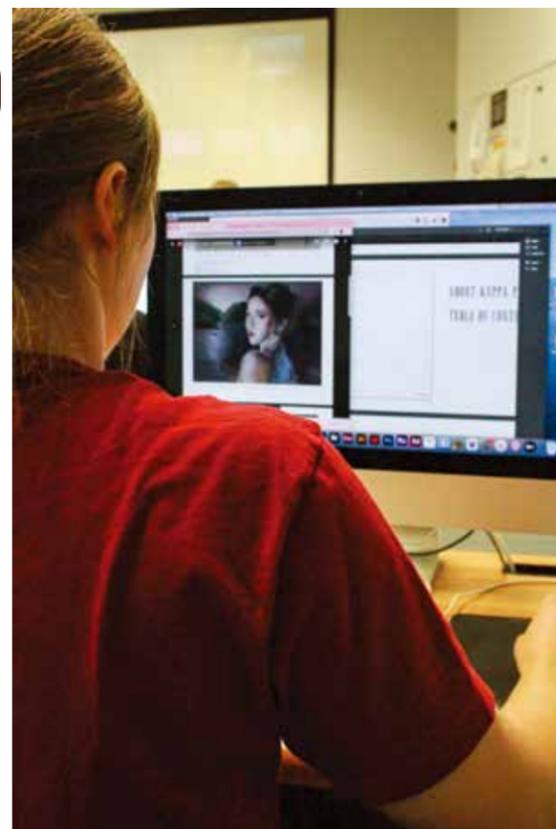
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# PANIC IN THE PROCESS



**48** PAGES  
**14** DAYS  
**42** HOURS  
**1** PROFESSOR  
**14** STUDENTS  
**3** WEEKS



This year's publication of The Sketchbook was created by the students of Culver Stockton College in Canton Missouri. Culver Stockton's academic semester is split into two sections; a normal 12-week period in which students take on an average class load, and a 3-week period in which they only study a single subject every day. This publication was created during one of these three-week focus periods, giving the students of Culver Stockton only 3 weeks to plan, create, and print the magazine. This made the process a nerve-wracking race for most of the students involved.

The students working on the magazine were made up of two separate classes, both helmed by Sally Kintz, the professor of graphic design at Culver Stockton. The first of the two classes was made up of students with little to no experience in graphic design, while the second class was made up of those

with a much more thorough understanding of the subject. Each of the more experienced students worked with a group of those new to graphic design. These groups were each assigned independent roles to complete for the magazine such as photo-editing, text-editing, layout design, and creating the Kappa Pi social media platforms. The Culver students were also in charge of the bidding and printing process. Multiple online and local printers were contacted and researched by one of the groups of students conveniently made up of business and accounting majors.

The students of Culver Stockton were lucky enough to work in close association with the president of Kappa Pi, Justin Sturgeon, in the creation of this publication. The president's guidance was instrumental in deciding the final versions of the magazine's cover, and page layouts. The president provided Culver Stockton with a list of every current chapter of Kappa Pi. The students used this list to reach out to several other schools for information on their own Kappa Pi groups and members, making the publication, like the organization, an international effort.





**Self Portrait**  
Sandra Aracely Vega  
2016  
Charcoal  
30 x 22.5"

# WE WANT TO HEAR FROM YOU

**Kappa Pi** welcomes submissions from chapters, members, and faculty advisors. Please submit articles for publication and chapter news that will be of interest to our members.

All submissions will be reviewed by our editorial board and accepted submissions will be included in *The Sketchbook*.

Email us at [info@kappapiart.com](mailto:info@kappapiart.com)

*Since its establishment in 1911 at the University of Kentucky, Kappa Pi has dedicated itself to providing a voluntary, non-profit base of support for art excellence through its active support of all Kappa Pi chapter's goals and objectives.*

**Kappa Pi** strives to accomplish these goals by:

- Promoting artistic excellence at the collegiate level and beyond by maintaining and promoting high academic achievement.
- Awarding certificates, pins, and membership cards, along with multiple scholarships each year. Honor cords may be purchased for graduating seniors.
- Recognizing deserving artists and those interested in and supportive of the arts by awarding Honorary Memberships for Kappa Pi.
- Publishing articles that encourage enlightenment and new horizons in two publications, "The Sketch Book" and "The Sketch Pad" each year.

**A special thank you to our judges for all of their hard work in 2021.**

**Justin Sturgeon** - Assistant Professor of Art History, University of West Florida

**Debra Scoggin-Myers** - Assistant Professor of Art, Culver Stockton College

**Nancy Hart** - Professor of Art, The University of Texas Permian Basin

**Richard Barlow** - Associate Professor of Art, Hartwick College

**Krista Bennett** - Independent Art & Scholar

# CHAPTER UPDATES

## ZETA ALPHA ETA ALMA COLLEGE

Kappa Pi played a large roll in community development within the art department. They held spirit days, art prom and other various events on campus to bring art to campus and create a sense of community.



## ZETA ALPHA LAMBDA MARIETTA COLLEGE

Kappa Pi welcomed new members in November 2021. They held their annual induction ceremony, and several members were active in campus art events such as sidewalk chalk art competitions and various t-shirt design contests. The group also went out for ice cream to celebrate some warm weather.



## IOTA KAPPA CULVER STOCKTON COLLEGE

Had a busy 2021-2022 year. This year for halloween our club participated in trunk or treat with the local community. They handed out candy and had a costume contest for the kids. It was a huge success. One way they gave back to the community was creating cards for the nursing home on Valentine's Day. There were enough cards to supply two different local nursing homes. Congratulations to the new members of the Iota Kappa chapter.



## DELTA DELTA WESTERN ILLINOIS UNIVERSITY

The WIU chapter of Kappa Pi focuses on volunteer opportunities and building relationships. Kappa Pi holds an annual food drive and sponsors several children with Toys for Tots during the holiday season. Kappa Pi also develops art based activities for the mental health fair on campus and can frequently be found screen printing at campus events. Our chapter is well known on campus and in the community for its homecoming participation and consistently placing in the Paint the Town competition. Kappa Pi decorates miniature Rocky Dog statues for a campus wide scavenger hunt during Homecoming. Later, a silent auction for the Rocky Dogs takes place during the Semester Art Sales with

proceeds going towards funding a WIU Art Scholarship. Members benefit from exhibition opportunities, guest speakers and workshops that help to develop their professional skills as an artist.



## THETA TAU TENNESSEE STATE UNIVERSITY

The Theta Tau of Kappa Pi focuses on volunteer opportunities and building relationships. Activities include painting community murals, food drives, participating in the Annual Tennessee Craft Fair, and much more. Creating connections with professional artists within the students' fields of study so they can create internship opportunities and more. Currently developing scholarship opportunities for graduating and incoming members. Congratulations to the newest

members of Theta Tau Chapter of Kappa Pi International Art Honor Society.



## IOTA DELTA YOUNG HARRIS COLLEGE

Kappa Pi at Young Harris College wants to make sure every art student has the opportunity to shine. They have events like artwork sales, where they make stickers, prints, bookmarks, etc. to sell on campus to other students and faculty/staff members. They also hold competitions like pumpkin carving contest in the fall. Members of Kappa Pi also connect with other art classes to create projects.



# CHAPTER ROLL

ALPHA University of Kentucky Lexington, KY	ALPHA ALPHA Samford University Birmingham, AL	GAMMA BETA Fairmont State University Fairmont, WV	EPSILON SIGMA Ohio Northern University Ada, OH	ZETA ALPHA THETA Ferrum College Ferrum, VA	ETA GAMMA Lycoming College Williamsport, PA	ETA CHI University of Dayton Dayton, OH	THETA PI Dallas Baptist University Dallas, TX
BETA Centre College Danville, KY	ALPHA ETA Florida Southern College Lakeland, FL	GAMMA ZETA Hastings College Hastings, NE	EPSILON TAU University of Alabama at Huntsville Huntsville, AL	ZETA ALPHA IOTA Muskingum University New Concord, OH	ETA DELTA California State University, Fullerton	ETA PSI Capital University Columbus, OH	THETA SIGMA Henderson State University Arkadelphia, AR
GAMMA Columbia University New York City, NY	ALPHA OMICRON Georgetown College Georgetown, KY	GAMMA KAPPA James Madison University Harrisonburg, VA	EPSILON CHI Bethany College of West Virginia Bethany, WV	ZETA ALPHA KAPPA Millsaps College Jackson, MS	ETA EPSILON Midwestern State University Wichita Falls, TX	ETA OMEGA University of Lynchburg Lynchburg, VA	THETA TAU Tennessee State University Nashville, TN
DELTA Vanderbilt University Nashville, TN	ALPHA RHO Brenau University Gainesville, GA	GAMMA MU Northwestern State University Natchitoches, LA	EPSILON PSI University of Mississippi University, MS	ZETA ALPHA LAMBDA Marietta College Marietta, OH	ETA ZETA Bluefield University Bluefield, VA	THETA ALPHA Meredith College Raleigh, NC	THETA UPSILON University of North Carolina, Wilmington
EPSILON Purdue University West Lafayette, IN	ALPHA SIGMA Our Lady of the Lake University San Antonio, TX	GAMMA OMICRON Centenary College of Louisiana Shreveport, LA	ZETA GAMMA Union University Jackson, TN	ZETA ALPHA MU St. Peter's University Jersey City, NJ	ETA ETA Georgian Court University Lakewood, NJ	THETA BETA Reinhardt University Waleska, GA	THETA PHI Radford University Radford, VA
THETA Birmingham-Southern College Birmingham, AL	ALPHA TAU Stetson University Deland, FL	GAMMA PI Western Kentucky University Bowling Green, KY	ZETA XI Sul Ross State University Alpine, TX	ZETA ALPHA NU Texas Christian University Fort Worth, TX	ETA THETA Valdosta State University Valdosta, GA	THETA GAMMA Bradley University Peoria, IL	THETA CHI University of Redlands Redlands, CA
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LAMBDA Oklahoma City University Oklahoma City, OK	ALPHA ALPHA PSI Eastern Kentucky University Richmond, KY	DELTA BETA Mississippi College Clinton, MS	ZETA PHI Angelo State University San Angelo, TX	ZETA ALPHA PI Huntington University Huntington, IN	ETA MU Virginia Commonwealth University Richmond, VA	THETA ZETA North Carolina Central University Durham, NC	IOTA BETA Austin Peay State University Clarksville, TN
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RHO Mississippi University for Women Columbus, MS	BETA MU Frostburg State University Frostburg, MD	DELTA XI Arkansas Tech University Russellville, AR	ZETA ALPHA BETA Illinois Wesleyan University Bloomington, IL	ZETA ALPHA PHI Savannah State University Savannah, GA	ETA RHO New Jersey City University Jersey City, NJ	THETA MU Framingham State University Framington, MA	IOTA ETA Pepperdine University Malibu, CA
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PHI University of Central Oklahoma Edmond, OK	BETA TAU Lamar University Beaumont, TX	DELTA UPSILON Troy University Troy, AL	ZETA ALPHA DELTA University of Indianapolis Indianapolis, IN	ZETA ALPHA PSI Carthage College Kenosha, WI	ETA UPSILON The University of Texas of the Permian Basin Odessa, TX	THETA XI Denison University Granville, OH	IOTA IOTA New River Community College Dublin, VA
CHI Eastern Illinois University Charleston, IL	BETA PHI Texas Wesleyan University Fort Worth, TX	EPSILON THETA McMurry University Abilene, TX	ZETA ALPHA EPSILON University of West Georgia Carrollton, GA	ZETA ALPHA OMEGA Wingate University Wingate, NC	ETA PHI Belmont University Nashville, TN	THETA OMICRON Lourdes University Sylvania, OH	
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OMEGA Indiana State University Terra Haute, IN	GAMMA ALPHA Northwest Missouri State University Maryville, MO	EPSILON RHO Friends University Wichita, KS	ZETA ALPHA ETA Alma College Alma, MI	ETA BETA Tougaloo College Tougaloo, MS			

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KAPPA UPSILON  
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Lebanon, TN

KAPPA PHI  
Fairleigh Dickinson University  
Madison, NJ

KAPPA CHI  
Creighton University  
Omaha, NE

KAPPA OMEGA  
Tuskegee University  
Tuskegee, AL

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LAMBDA BETA  
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LAMBDA DELTA  
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Mobile, AL

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Stoker Webster  
Raul Whitener  
Grant Wood  
Flank Lloyd Wright  
Glann Zweygardt

In accepting an invitation to become members in an honorary status, artists and those that encourage the arts, serve a dual purpose in lending their distinctive names to the Kappa Pi organization and giving student members of Kappa Pi a desirable goal.

Honorary members set high standards for our active members to attain and embody the pinnacle of creativity, professionalism, and commitment to artistic excellence.



*Unforgotten Flowers: Comfort Women*

Acrylic

30 x 24in

© 2021 Kyeongrim Kim



For over 100 years now, Kappa Pi has offered thousands of art students and professionals a group to call home and an umbrella under which success, talent, creativity, and scholarship can be covered.