



ARTISTS' FELLOWSHIP, INC.

September 2021

Newsletter

Welcome once more, members and friends of the Artists' Fellowship,

It has been predicted that the "New Normal" will replace the "Old Normal" and yet, at present, we find a "Very Different Normal" like nothing ever experienced. It has been a truly unusual year full of twists and turns.

After numerous attempts to put this bizarre, confusing, nonsensical situation into some kind of understandable context, I have taken solace in focusing on our long tradition of volunteer service to working artists in financial trouble. This most basic tenet of the Fellowship has remained unchanged.

Straddling three centuries, the Artists' Fellowship fulfilled its mission yet again by helping artists, and in this last year did so by helping more artists in a single year than ever before.

The tradition of our board's monthly meetings continues, for now, virtually. A membership drive that started two springs ago and had been put on hold has now been revived in the interim with a friendly competition among our trustees. These efforts have given us forty new members in the last four months. Heartened by this success, the scope of this resurrected drive will be to reach out to our entire membership with the goal of each current member bringing in at least one new member. The rewards of membership? Simply put: Give and you shall receive.

Donations to the Fellowship came from friends and strangers in the form of both repeat and first-time givers, from artists and non-artists alike and trust funds big and small. Such generosity is very uplifting and is even more satisfying when all that came in went out in record amounts, directly to artists in need.

Last year the annual tradition of honoring deserving artists and arts organizations continued. In our first ever Zoom event, our Benjamin West Memorial Clinedinst Medal was awarded to well-known painter Burton Silverman. Burt spoke compassionately and succinctly of his life's journey. A great many of his admirers, former students and friends participated in the sharing of accolades, stories and personal histories. For our first-time

virtual presentation, it was a well-attended, well-received, affectionate and a full presentation of Burt's life and art.

Encouraged by last year's success, this year's Gari Melchers Memorial Medal will go via Zoom to The Elizabeth Greenshields Foundation, a 66-year-old philanthropy dedicated to providing financial assistance to artists between 18 and 40 who are working in the traditional representational style. Receiving the medal for Greenshields from Montreal will be the foundation's president Claudette Bellemare. Introducing her will be painters Sharon Sprung and Dan Thompson, both of whom share the common distinctions of being current trustees of (*cont'd.*)



Burt Silverman, Charles Yoder, Wende Caporale, Tina Summerlin, Leah McCloskey



Burt Silverman

the Fellowship's board and of having received grants from Greenshields early in their careers. This year's award ceremony will take place on Wednesday October 6th.

What is truly remarkable is that the aid and the caring continue because of our board of trustees' amazing long-time commitment to their volunteer work. Add to this our staff's years of experience in working in non-profit art foundations, which has been an invaluable asset.

However, all this would not be possible without the many years of loyal support of our members and friends. It is through their deep-felt understanding of the fragile construct of an artist's career that they know the importance of the mission of the Artists' Fellowship.

In 1859, the untimely death of a young artist left his family in dire straits. Artists and their community united to raise the necessary funds to pull them back from the brink of financial ruin. The spirit of that single act of philanthropy continues to this day. Even though the work of the Fellowship has expanded and adapted to the changing times, our constitution's original Article 1, Section 2 remains the same: "The purposes of the Fellowship are to voluntarily and



actively aid artists and their dependent families in the event of sickness, distress and bereavement, by financial contributions, as the Trustees may deem proper, such aid not to be limited to members of the Fellowship, and to provide a bond of mutual aid, welfare and fellowship among artists."

Thank you all for your vital and continuing support to our efforts.

I remain in true Fellowship,

Charles Yoder

Charles Yoder, President
Artists' Fellowship, Inc.



Charles Yoder behind the scenes

ARTISTS' FELLOWSHIP NEWSLETTER

Co-editors: Charles Yoder, Leah McCloskey,
Tina Summerlin, Jessica Daryl Winer
Graphic Design: Mindy Lewis

Artists' Fellowship, Inc.

Officers: Charles Yoder, President; Jessica Daryl Winer, Vice President; Pam Singleton, Treasurer; Joyce Zeller, Corresponding Secretary; Priscilla McCarthy, Recording Secretary; Christopher Sweet, Historian

Trustees: Babette Bloch ex officio; Edith Rae Brown; Wende Caporale-Greene ex officio; Peggy Kinstler; Pia Ledy; Accra Shepp; Sharon Sprung; Dan Thompson; John Anthony Varriano; Bonnie Yousuf

Advisory Panel: Dr. Fran Dembitzer; Marc Mellon; Claudia Seymour

Staff: Leah McCloskey, Tina Summerlin



Artists' Fellowship 2021 Medal Honoree

THE ELIZABETH GREENSHIELDS FOUNDATION
GARY MELCHERS MEMORIAL MEDAL

BY DAN THOMPSON

The Elizabeth Greenshields Foundation, which students of representational painting and drawing have revered as a veritable lifeline to achieving proficiency, has granted some \$26M in Canadian dollars to 2000 students and artists from some 60 countries since its inception in May of 1955.

In Barbara Moon's October 1955 article in *May-fair*, a "great idea" "crystalized" when a Canadian lawyer, businessman and amateur painter named Charles Glass Greenshields read in the conclusion of R. H. Ives Gammell's book, *Twilight of Painting*:

"...Yet in [the really talented boy or girl with a feeling for a higher standard of painting] lies the only hope for the future of traditional painting. If only a tiny fraction of the money and energy spent every year in this country on the encouragement of art were devoted to giving this handful of young people, and there can never be more than a handful, an opportunity to learn their trade, a great step would be taken in the right direction."

"He's betting \$250,000 against modern art," explained Moon. The 72-year-old (born 1883) Greenshields, who had studied privately with noted Massachusetts seascape painter Emile Gruppé, endowed The Elizabeth Greenshields Foundation and dedicated it to his mother's memory. In his May 30, 1955 Letter of Gift, he stated that "the use of all of its funds will be so restricted as to make them available

only to...serious students, artists or sculptors who recognize that there is no shortcut to competence."

Amidst early debate, as critics wondered whether Greenshields intended to "use his money to force artists to paint as he wishes [in which case, he would have] no right to use it in this way," interviewers such as J.V. McAree offered clarification. "In the past all innovations have grown out of principles already established. They have been offshoots of the parent trunk of tradition."

When Greenshields shared his idea with Gammell, whose 1946 book had been so influential, the response was one of support, the move having put distance "between the modernists and the moderates." Gammell indicated that The Elizabeth Greenshields Foundation could embody a defining moment in the history of art. Legendary Artists' Fellowship member Daniel E. Greene, N.A., who won a Greenshields in 1963, might have agreed, calling it "the single most important turning point in my career" in a letter to the Greenshields Foundation which he wrote in 2000.

A two-time recipient myself, my admiration for the Foundation is longstanding. Its ongoing efforts (*cont'd.*)



Charles Glass Greenshields

THE ELIZABETH GREENSHIELDS FOUNDATION *(cont'd)*

have embraced the vigorous studio practices of the 21st century, which involve the confluence of traditional proficiency with an artist's capacity to project in a more expressive manner. The promise of The Elizabeth Greenshields Foundation continues to echo among tomorrow's driven adherents to the prerequisite of traditional training. As Gammell wrote: "Surely the time has come to give some consideration to that little band of young people who, against the tides of fashion and apart from all reward, would still strive to become honest and competent practitioners of an extraordinarily difficult art."

One of my former students, Esteban Ocampo Giraldo, a talented Columbian artist who received his third grant for painting in 2019, said that "getting assistance from The Elizabeth Greenshields Foundation meant that for a very prolonged period of time I was able to experience the rush of...what I wanted to paint, instead of what I had to paint. It was thanks to the EGF that I'm now able to paint and make a full living out of it. The EGF's help made

me free." The next year, in 2020, the Foundation "freed" an additional 88 artists and art students, adding to its impressive list of grantees from such countries as diverse as Tunisia, Nepal, Ethiopia, Kenya, Nigeria, Swaziland, Botswana, Zimbabwe, Singapore, Bangladesh, Iran, Venezuela, Macedonia, Belarus, Serbia, Georgia, Slovakia, Kazakhstan and Uzbekistan.

The Gari Melchers Memorial Medal is the Artists' Fellowship's instrument of recognition and gesture of profound appreciation to an organization or individual that has materially furthered the interest of the profession of the fine arts. In the pursuit of providing financial support to aid in the development of deserving, emerging "practitioners of an extraordinarily difficult art," The Elizabeth Greenshields Foundation has distinguished itself as a champion of the fine arts. Its legacy of supporting "artists or sculptors" has made an extraordinary difference in their unique professions, and proves that it has indeed taken that "great step" in the right direction.

ARTISTS' FELLOWSHIP, INC.
VIRTUAL
ANNUAL AWARDS EVENT

1859 CELEBRATING 2021

162

YEARS OF FELLOWSHIP

HONORING

THE ELIZABETH GREENSHIELDS FOUNDATION
WITH THE GARI MELCHERS MEMORIAL MEDAL

Wednesday, October 6, 2021 at 6:30 via ZOOM



Judith Barcroft, *Shelter in Place*, 2020, acrylic on canvas, 20 x 24 in.

LOCKDOWN STORIES

Last year was a very strange time for all of us. Our lives were upended and we found ourselves in “lockdown.” For some it was a very productive and creative time. For others it was bleak and difficult, and for all of us it was frightening. We asked our members to reflect on this past year. Here are some of their stories.

LOCKDOWNSTORIES

Judith Barcroft

This is a quick sketch (page 5) of our family in Seattle, Yonkers, NYC, Virginia, and California, meeting together after one year apart for much needed spiritual reinforcement!

Babette Bloch

I spent the first part of the pandemic trying to save projects that were suddenly put on hold. Lots of time was spent trying to reconcile what was happening in our world. Then I settled into reading, did lots of healthy cooking, and spent countless hours cleaning up my studio. We spent precious time with our grown daughters who came back to CT which created a fun POD. Every Friday night we lit candles to mark that another week had passed

and gave gratitude for being healthy and together. I learned to pause and enjoy the “not rushing” around. I walked outside everyday enjoying nature. Finally, after the election, I really found my footing and began creating artwork again designing an historical (circa 1778) statue for the Museum of Darien in CT. Being vaccinated gave me hope and renewal. I fabricated and installed a new *Egret* sculpture in Lenox, MA at Canyon Ranch. I drew orchids and made two stainless steel wall sculptures and exhibited them at Century Association and the National Arts Club. Now I am fabricating #2 of 5 in the edition of my *Vitruvian Man* sculpture for the CHIMEI Museum in Taiwan. The dedication and fabrication deadlines got pushed out because of shipping and supply chain issues, but currently I am making the sculpture in the hot fabricating shop in Naugatuck, CT feeling grateful for the work and this dream project.

Irene Christensen

It has been a very surreal year so far. I have been exhibiting in Johnstown, PA at *Art Off the Rails* at Art House 6 with an accordion book and an installation of 28 small paintings. The gallery is in a beautiful old house. The other exhibitions are online. That seems to be the way it has to be until the galleries can open up and I think that they probably will be doing both for a while. I do feel lucky to be able to create in my studio in Long Island City, so at least I have been very productive. New York Artists Circle is a wonderful organization for professional artists. We support each other and a committee has put together juried shows. The first exhibit this year was called *Fragile Earth: Artists Respond to Climate Change*, where I exhibited the painting *Survival* (artwork on next page).



Babette Bloch, *Egret*, 2020,
stainless steel, 95 x 54 x 54 in.

Irene Christensen, *Survival*, acrylic on paper, 22x30 in.



Jack Faragasso

Being in Assisted Living when the pandemic broke out was extremely difficult. I had just entered into the facility the day before lockdown. I was in an unfamiliar environment and on top of it, all my art supplies and belongings were still



Jack Faragasso, (left) *Hope For Healing*, (right) *Beauty Unmasked*, 2020, charcoal on paper, 9 x 12 in. each

at my old apartment in NYC where COVID was running rampant! I was unable to return there, and everyone I knew there, was leaving the city. The only way I “coped” with this was with the kindness and generosity of my friends, family and the Assisted Living Facility personnel themselves! They all asked what supplies I needed that would enable me to continue to paint and draw. They so kindly provided me with mostly everything I needed.

Painting and drawing is my life. As long as I have my art supplies, no matter how difficult my days were during lockdown... or anytime... I am able to “cope.”

Watching the beautiful colorful sunsets each night through my window, meditating, classical music playing, painting and drawing is what saved me.

LOCKDOWNSTORIES

Phyllis Galembo

I was fortunate to make something beautiful during the pandemic, a new book *Sodo, Haiti, 1997-2001*, published by Datz Press in South Korea. The book contains images from Sodo, meaning “waterfall” in French, where a spiritual ritual takes place yearly to commemorate the place where it is believed that the Virgin Mary, or *Vyej Mirak* (the Virgin of Miracles) appeared in 1849. The mix of Catholicism and Vodou is visible throughout this pilgrimage. The devoted bathe in the therapeutic waters, which are believed to bring about renewal and answers to their prayers. From 1997-2001 I participated in the annual pilgrimage, immersing myself in the sacred waters along with the Vodou faithful. To my amazement, when the film was processed the spirit revealed itself in remarkable ways.

Since I was unable to travel during the time of the pandemic I was happy to revisit this body of work and create something new.

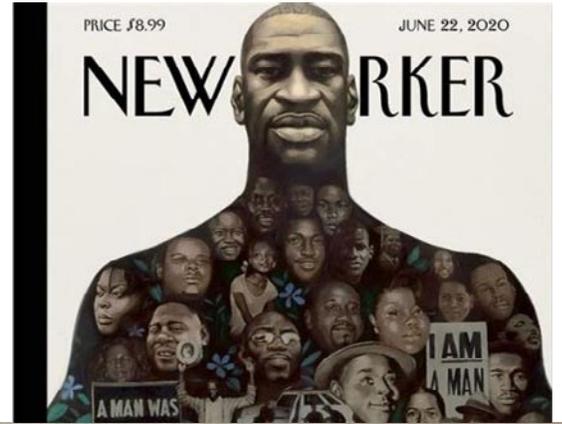
Phyllis Galembo, both images
from *Sodo, Haiti Series, 1997-2001*,
silver prints, 16 x 20 in. each



LOCKDOWNSTORIES

Lee Hutt

I made the sculpture *Portrait of George Floyd* using *The New Yorker* cover for reference. Created from a clay slab and fired.



Lee Hutt, *George Floyd*, 2020-2021, fired clay, 12 x 7 in.

LOCKDOWNSTORIES

Leah McCloskey

As it was for so many people around the world, my home in the country and the immediate surroundings became the center of life in 2020. When faced with nowhere to go but where I was, I found that it was full to the brim with possibilities. I fell in love with all that was on offer, especially the colors and textures of the treasures in the natural world that surrounds me. Since then, I have learned how to make ink from the plants, trees, nuts and flowers that grow in the area and I've been placing them in one tiny bottle at a time.

Mindy Lewis

As a freelance writer and graphic designer, I'm used to working alone, so during the pandemic, my life wasn't very different. I spent a lot of time outdoors with Teddy, my wonderful Bichon Shih Tsu mix, enjoying the seasons in Central Park



Mindy Lewis with Teddy and his best friend, Benny

with our pack of friends. Teddy enjoyed fifteen minutes of fame when interviewed for West Side Rag's "Pupper West Side" column: <https://tinyurl.com/vfath23>. Last March, I was furloughed from the independent writing program where I taught memoir and nonfiction workshops since 2004. I resurrected my classes privately on Zoom, with the advantage of being able to include people from across the country.



Leah McCloskey, Studio ink art in progress, Spring 2021



top: Handmade walnut ink in progress
bottom: Bottled daffodil ink

LOCKDOWNSTORIES

(cont'd.) I also did some freelance manuscript consulting. Since writing *A Curious Life: From Rebel Orphan to Innovative Scientist*, the life story of octogenarian Thomas H. Haines (in January, Tom's daughter Avril Haines was appointed Director of National Security by President Biden), I've been working on a book proposal for a remarkable 97-year-old woman who's had 12 successful careers. In my spare time, I studied French and Italian. The biggest challenge was being separated from my boyfriend, who returned to his home in France in March, 2020. We look forward to being reunited in the fall.

Frank O'Cain

*The year was a sorrow and surprise.
We stayed indoors and canceled all travel.
Then I stared at the Zoom class, that became an amazing surprise.
The dedication of my students and the remarkable help from my assistants made it all a savior.
The work in watercolor and acrylic came to about 50 demos
Which I gave to my TA's.
The rest is in the day by day finding of news that was not and news that was
A lot of planning for what may be if this is really ever over
A simple note about our life during the mad isolation.*

Ilene Skeen

During COVID, I produced 274 videos, one for each of the 273 days from Sept 1, 2020, to May 31, 2021, and one extra on November 1, 2020. Most of the videos were under three minutes long. It kept me busy,

healthy and focused on the positive.

My son moved from NYC in December. My partner and I got vaccinated in Feb-Mar. For the month of June, I rested from videos. A new video series started in July. It was a great year for personal growth and deepening relationships. I zoomed.

Here is the link to my channel:

<https://www.youtube.com/c/IleneSkeen/home>

Here is the link to the extra video: *Nude Cheesecake: How to Look at Art* (8:01)

<https://youtu.be/tUeZlhBpmG8>

Sharon Sprung

I painted as long as possible to quell my anxiety, then fell into bed and hid under the covers still trying to quell my anxiety.



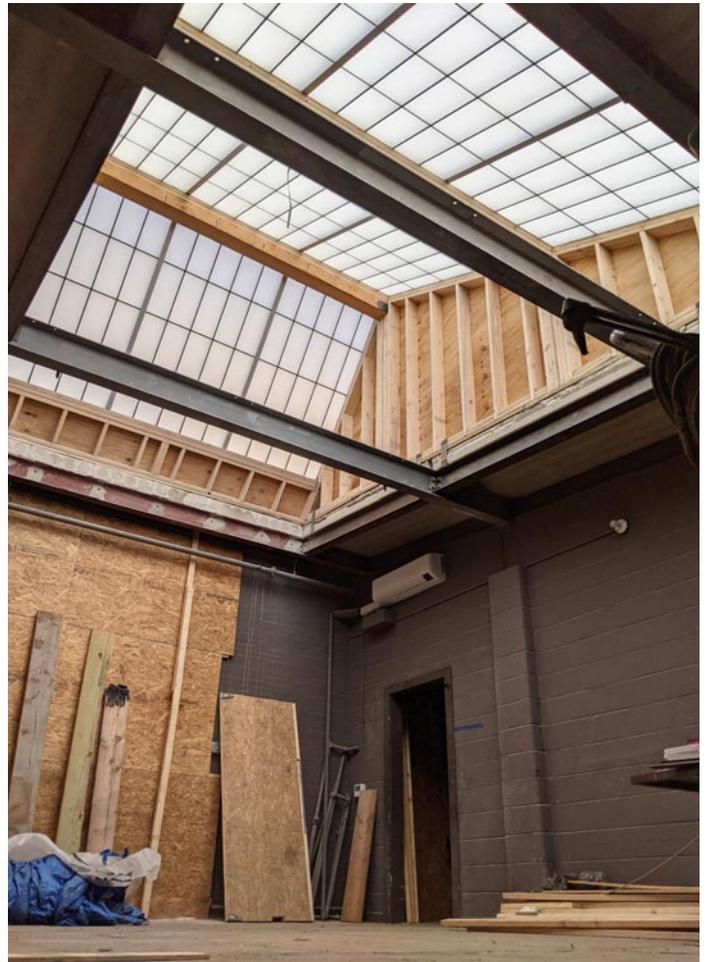
Sharon Sprung, *Mind Garden*, 2020, oil on panel, 46 x 46 in.

LOCKDOWNSTORIES

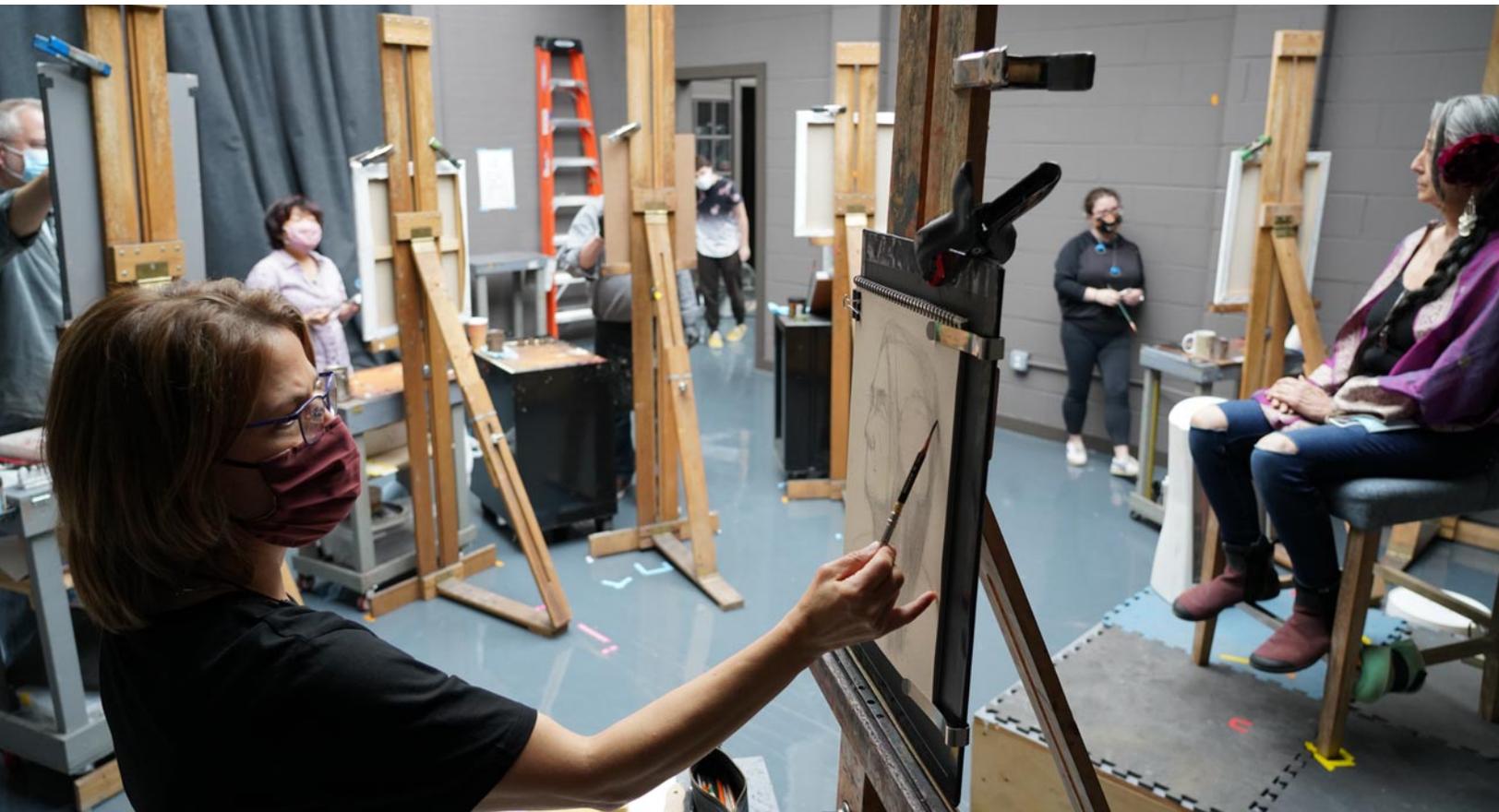
Dan Thompson

Over the past year, I took a leading role in the move of a four-year art school from north to south Philly. I committed the school to its new space and completely reorganized facilities. I was especially pleased with the skylights and interior studio lighting that I designed. I revised its core program, brought in faculty, and improvised a virtual program through the pandemic. With my colleagues I brought Studio Incamminati's first national exhibition, the Bennett Prize for Women Artists, to the school, and the opening and closing events attracted immense interest. I also designed lectures, events, coursework and open houses virtually while maintaining a full-time teaching appointment in NYC.

Below: The completed 709c skylight space being used for a portrait painting session. Artist/instructor and Artist Fellowship member Lynn Snyder drawing in the foreground



Above: Studio Incamminati's 709c space, under construction



LOCKDOWNSTORIES

Jessica Daryl Winer

During the pandemic, though an art show receded, my volunteer collaboration with Central Park Conservancy expanded, when they took my popular quarterly drawing classes in the park virtual, and now hundreds of people from all over the world tune in monthly.



Jessica Daryl Winer holds a virtual drawing class for the Central Park Conservancy

Vivian Tsao

Unlike I usually do, I kept my pocket calendar for 2020. The palm-sized calendar began with a printed green wreath saying, “Happy Holidays” next to the month of December, 2019. For a

year, I carried the calendar in my purse. I canceled my appointment with a doctor on March 17, 2020 during the New York Pause. I

have not been back to that neighborhood in Murray Hill since. I wonder if the aroma of curry still lingers on as one moves above ground from that train station.

During the Pause, I continued to paint and write in my studio. In late summer, I returned to develop the oil painting *Afternoons* by using a different way of stroking and a different set of brushes. When I saw the completed work in the 2021 *Live EAM* Show at The National Arts Club last April, it felt like walking into a dream.



Vivian Tsao *Afternoons*, 2020, oil on linen, 36 x 34 in.



AF 2020 Virtual Annual Awards Event



HONORING ARTIST BURTON SILVERMAN

BY WENDE CAPORALE-GREENE



Last October, at the height of the pandemic, the Fellowship celebrated our Annual Awards ceremony virtually. Nothing would dampen the spirits of the many who “attended” in order to honor Burton Silverman as he accepted the Benjamin West Clinedinst Award. Burt’s contribution to American art through the vehicle of illustration as well as his easel paintings is monumental. An eloquent communicator, I asked Burt to reflect on his experience receiving the Clinedinst award and what it means to him. Here are his thoughts.

Reflections on the Clinedinst Medal Award

“The Benjamin West Clinedinst medal is a significant honor for an artist and I felt that last August, when Charlie Yoder called to inform me of the award for 2020. My first reaction, of course, was the great pleasure of being in the company of some of my contemporaries whose work I admired. But a second thought, and a troubling one, was what I would say at the ceremony celebrating this moment. More of that in a moment. The medal has a long history having been first awarded almost 75 years ago in 1947. Even the name of the medal—the Benjamin West Clinedinst Memorial—conjures up a sense of some honorific



Burton Silverman, *At Long Last*, oil on linen, 2021, 25 x 21 in.

from the 18th Century. It is both a legacy of excellence and perhaps more importantly, a record of the kind of art being produced in our art history. The art of the recent past honorees is interestingly heterodox in form and content as evidenced by prior medalists from Lois Dodd to William Bailey, from Jane Freilicher to Paul Cadmus to Phillip Pearlstein, and from Louise Nevelson to Norman Rockwell. If this seems too eclectic, too disparate, to suggest a coherent critical ideal, it does offer us a history that includes many realist artists which makes it of special importance to me.



Burton Silverman, *Mannequins*, oil on linen, 2021, 32 x 44 in.

“Now as to the other issue mentioned briefly above. *What would my speech be about?* I did want it to reflect how grateful I was for the award, but also something that would help make the award about some larger concerns that interested me. (cont'd.)



Stephanie Plunkett

My acceptance speech, pre-recorded at the Salmagundi Club in August 2020, was a brief summary of what I had been seeking to do in my work: “to make art that used classic techniques to listen to the orchestra of living.” From the vantage of hindsight and a year later, I feel that this elegant ideal has often not been realized. I have stopped thinking about aesthetic criteria, and have gone back to those very early sensibilities that just relied on wanting to make pictures of things that somehow seemed important, and to me alone.

“In retrospect, the Medal Awards Ceremony seems at least as consequential as the medal itself. And with the accolades by Stephanie Plunkett (Deputy Director/Chief Curator, Norman Rockwell Museum) and Peter Trippi (editor-in-chief, *Fine Art Connoisseur*), the dual nature of my art as illustrator and a painter was fused into one. I will be forever grateful to them both. The presence of so many friends in that electronic room, and the warmth of the response to my work, still resonates with me even now as I write this. My most fervent thanks to all of you who came to pat me on the back and to Artists’ Fellowship who made it happen.”



Peter Trippi



Wende Caporale-Greene

In spite of the virtual format, the emotion that flowed from so many who came to honor Burt was palpable. Burt continues to inspire into his ninth decade as he carries on painting, teaching, lecturing, and mentoring. A life well-lived and so deserving of this honor.



Members' News 2020-2021



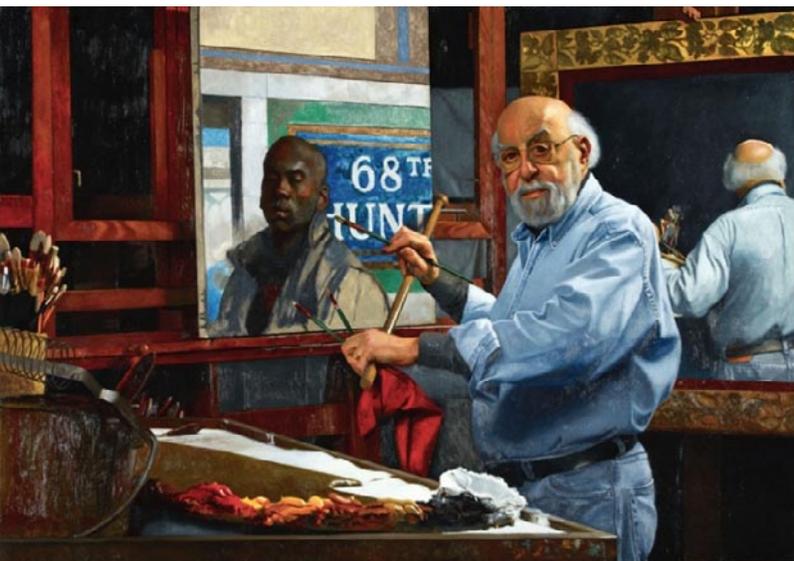
William Behnken, *Close of Day*, 2019, lithograph, 12 x 30 in.

William Behnken entered a lithograph in the Society of American Graphic Artists *85th Members' Print Exhibition*, held at the Providence Art Club in Rhode Island. The exhibition ran from March 28 to April 16, 2021. The work, *Close of Day*, was the recipient of the Speedball Art Products Award. **Annette Blaugrund's** term as board president of ArtTable came to an end in July, 2021 but she continues to work as consulting curator for the Thomas Cole National Historic site in Catskill, NY. She has recently published "Sam Adoquei's Search for Beauty and Meaning" in *Fine Art Connoisseur* magazine's June 2021 issue. **Wende Caporale** taught a portrait painting workshop in oil and pastel in Ossining, NY the last week of July and will conduct another in Dresden, ME from October 7 to 10. Her pastel

Bar at Raci's was accepted into the Pastel Society of America's 49th Annual Exhibition, *Enduring Brilliance!*, which will be virtual starting September 7, 2021. Wende spent the past year transitioning from the home



Joe Goldman, *Giant Stairs*, 2020, metal print on aluminum, 20 x 30 in.



Wende Caporale, *Portrait of an Artist - Daniel E. Greene, N.A.*, 2012, oil on canvas, 30 x 40 in.

of 39 years she shared with her husband, the late **Daniel E. Greene**, to a new home in Connecticut. **Marilyn J. Friedman** is very pleased to announce that she has been named a 2020 New York State Council on the Arts/New York Foundation for the Arts (NYSCA/NYFA) Artist Fellow in Sculpture. As a recipient, she is now part of a long legacy in the arts in New York State. The program is highly competitive—this year's recipients were selected by discipline-specific peer panels from an applicant pool of over 3,500 artists. She is honored to be part of the NYFA program, and greatly appreciates their recognition and support for the work that she does as a sculptor. **Joe Goldman's** photo-

Members' News (cont'd)

graph *Giant Stairs, Bailey Island, Maine, 2020* was exhibited at the 2021 Salmagundi Club *Black and White* exhibition in NYC. **Lee Hutt's** patinated bronze on steel sculpture *His Honor* was exhibited in the *88th Annual Awards Exhibition* at Brookgreen Gardens, SC from June 12 to August 22, 2021. This was a juried show of 55 contemporary sculptors. A real rabbit was the reference for this abstracted portrait. **Morton Kaish** and daughter **Melissa Kaish**, both AF members, have been together most of their time in lockdown in their studios in New York and Connecticut collaborating on



Luise Kaish, book cover art, *Poet in Two Worlds (Deep Space) (detail), 1975-78*, burnt canvas and acrylic collage, 50 x 68 in.

work for the Kaish foundation and art projects. This spring, Syracuse University Art Museum announced a major gift from Luise and Morton Kaish. The gift includes the establishment of the Luise and Morton Kaish Gallery Endowed

Fund, the naming of a museum gallery, the donation of

I am honestly at a loss for words. I am overwhelmed by the generosity of the Artists' Fellowship in granting me this wonderful gift. I can breathe so much easier knowing

I have the funds to pay my rent! God bless you all.

– Painter, Hempstead, NY

a selection of artworks by Luise and Morton Kaish to the permanent collection, and the creation of the Kaish Fellows program. The Fellows program provides funding to enable undergraduate students across all disciplines to undertake original research on the permanent collection and to work with museum staff on exhibi-

tions, scholarly publications, and public programs. Giles Ltd (UK) also recently published the monograph *Luise Kaish: An American Art Legacy*. The publication, which is edited by Maura Reilly, has been nominated for several art book awards. A review of the book will appear in the July issue of *Fine Art Connoisseur*. The book was also featured last month by ArtTable, which hosted the lecture *Luise Kaish and Women Artists in*



Lee Hutt, *His Honor*, patinated bronze sculpture, 14 x 16 in.

America with art historian Gail Levin. A portion of proceeds from sales benefit the Artists' Fellowship. The book can be purchased here: <https://www.luisekaish.com/store>. **Joseph Keiffer** had a solo show at Gallery Neptune & Brown, Washington, D.C. titled *Wanderlust*. The exhibition ran from May 1 to June 12, 2021, with an E-catalogue available at <https://tinyurl.com/5yyzrfty>. **Marcia Massih** is pleased to announce that her painting *Sunset on the Cape* was featured at the Mark Gruber Gallery's exhibit in New Paltz, NY, celebrating this wonderful gallery's 45th year in business. The exhibit ran from April 1 to May 31, 2021. She was also included in their show titled *Couples*, with her husband and AF board member



Joseph Keiffer, *Sea + Smoke*, 2020, 28 x 34 in.

Members' News (cont'd)



Nancy Dyer Mitton, *Beneath the Clouds*, 2020, oil on canvas, 42 x 50 in.

John Varriano, which ran from June 1 through July 30, 2021. A solo exhibition of **Nancy Dyer Mitton** paintings, entitled *Water and Sky*, was held at Soprafina Gallery, Boston, MA, from July 2 to July 31, 2021. These were mostly new paintings from the last two years. www.soprafina.com. **Takayo Noda** had a virtual art exhibition, *MY Dog is Sweet*, from March 16 to May 16, 2021 at Denise Bibro Fine Art. <https://tinyurl.com/25sdds5>. **Brian O'Leary** had a solo exhibition of paintings from 2016 to 2019 at M&M Fine Art, Southampton, NY, from July 10 to 25, 2021. Tennessee artist **Lori Putnam**



Marsha Massih, *Sunset on the Cape*, 2018, oil on canvas, 24 x 36 in.

won the \$15,000 Grand Prize for *Plein Air* magazine's 10th *Annual Salon* with her oil painting *Safe Harbor*. She also won the People's Choice Award for *Headin' Home*, a 36 x 48-inch oil painting. **Marcia Raff** published her first, albeit small, hardcover book titled

This financial contribution has renewed my motivation and confidence in the value of creation and invention in a world that continues to encourage other disciplines. Artists' Fellowship has allowed me to believe the world can be a better place.

– *Illustrator, Laguna Beach, CA*

LABYRINTHS Walk and Color a Finger Labyrinth®. She'd like to mention that even though it's being offered in paperback as a 24-page book, she likes it best in hardcover, which is now available here:



Lori Putnam, *Safe Harbor*, 2020, oil on canvas, 30 x 40 in.

<https://tinyurl.com/5xh8dhhr>. She also has designed *The Peace Labyrinth*® which is being used by the Peace Lab (an off shoot of Humanity Rising) as their logo. She hopes to receive a commission to install the labyrinth in the ground for people to walk through. **Fanny Sanín's** work was included in the *Latinx Abstract* exhibition at BRIC in Brooklyn, NYC. The exhibition was reviewed by the *New York Times*, and there is a catalog available. On February 18, 2021, NYU's Institute of Fine Arts held the virtual symposium *New Approaches to Fanny Sanín – Women Artists and Geometric Abstraction* on her work with speakers Dr. Beverly Adams of

Members' News (cont'd)

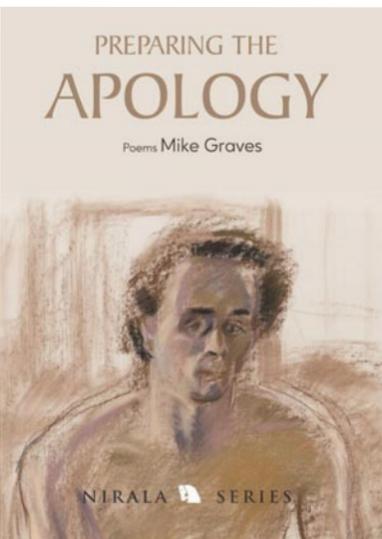
MOMA; Dr. Lori Cole of NYU; Dr. Susanna Temkin of Museo del Barrio and Dr. Tatiana Flores of Rutgers University, moderated by Professor Edward J. Sullivan,



Mara Sfara, *Major Bear, The Star Voyager*, 2021, Lucite, 12 x 10 x 9 in., 13 lbs.

Deputy Director of the IFA. **Mara Sfara** is thrilled to announce that she will be having a solo exhibition this November, 2021, at Emillions Art Gallery in Naples, FL. She has become a trustee at the Springfield Museums, Springfield, MA, and is also a member of its Development and Acquisition Committees. She is a regular contributing writer for the *The Family Office* and *Art and Museums* magazines, which are published in the United Kingdom. There will be an upcoming feature article about Mara's artwork in *Art and Museums* magazine. She is currently represented by Rosenbaum Contemporary of Boca Raton, FL. She writes that her new Lucite sculpture:

"*Major Bear, The Star Voyager*, has very soft, calming lines. *Major Bear* is hugging you. It's an act of love and comfort. It brings us back to a time in our lives when we were loved and safe. The sparkles in the space are hopes of gleaming lights in humanity's future." **Vivian Tsao** participated in the



Vivian Tsao, pastel, book cover art

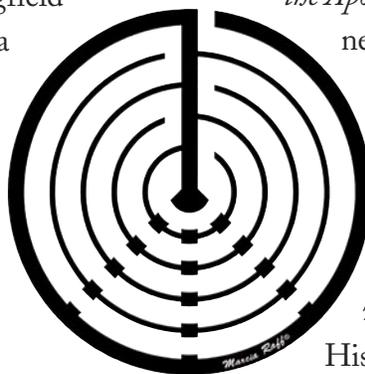
exhibition *Taiwanese Art Treasures Preserved Overseas* at the National Taiwan Museum of Fine Arts in Taichung, Taiwan from March to June, 2021. The special show of the art collection of Dr. Hsu, Hong-



Fanny Sanin, *Acrylic No. 3, 1974*, acrylic on canvas, 71 x 66 in.

yen is now in the care of that museum. She also took part in the 2021 Exhibiting Artist Members Show at The National Arts Club in April. Her pastel artwork is featured on the cover of the upcoming book *Preparing the Apology* by New York poet Mike Graves. The new book is part of the Nirala Series published in Nepal in 2021. The exhibition *Artful Stories: Paintings from Historic New England* is on view at Eustis Estate in Milton, MA through October 2021. Co-curated by AF member (and *Fine Art Connoisseur* magazine editor-in-chief). **Peter Trippi** with Historic New England's Senior Curator for Collections Nancy Carlisle, this project has gathered 45 of the organization's finest

paintings, dating from the 1730s through today. Together they convey what it is about New England—including architecture, landscapes, townscapes, and



Marcia Raff, *The Peace Labrinth®*, logo for the Peace Lab

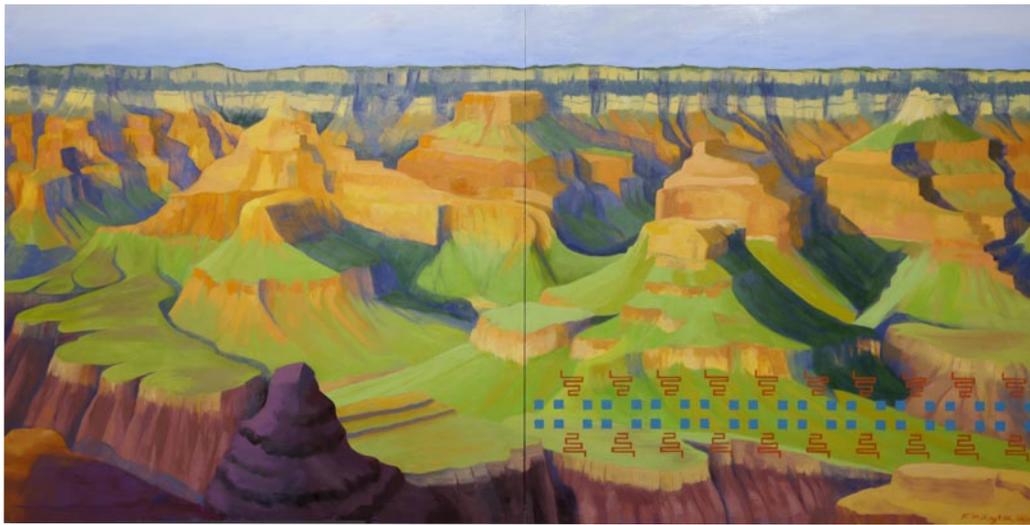


Peter Trippi, photo, Historic New England's Eustis Estate, Milton, MA.

Members' News (cont'd)

people—that imbues the region with such a unique sense of place. Comprehensive entries for every painting are available at eustis.estate/locations/artful-stories, and a roster of public educational programs is at historic-newengland.org. The Eustis Estate was constructed as a family home in the 1870's. **Kay WalkingStick** will be having an exhibition of her recent work, *Painting as Memory*, with her friend Joe Feddersen at Froelick Gallery in Portland, OR. This exhibit will take place

Design Annual Exhibition, the Pastel Society of America 49th Annual Exhibition, and will have a solo exhibition of work from the 1960s in Corbett vs Dempsey Gallery's *Deep Dive* series. **Charles Yoder** is serving his fifth year as President of the Artists' Fellowship and wishes to thank the membership and its Board of Trustees for their continued support. This past year his art work has been shown in group shows in NYC at the Century Association, Denise Bibro Fine Arts, Garvey/Simon Gallery, the New York Academy of Art and the Salmagundi Club, as well as the Julie Keyes Gallery in Sag Harbor, NY.



Kay WalkingStick, *Canyon Spring*, 2020, oil on panel, 31.75 x 63.5 in.

from September 1 to October 9, 2021. **Richard Whitney** was commissioned to paint a portrait of John Glenn for the Congressional Country Club in Bethesda, MD. He was asked to use the famous NASA photo of him in his astronaut suit. However, Glenn was photographed against a beige wall so his head did not show up well. Whitney redesigned the background so the deep blue and stars of an American flag surrounded his head, making the head dominate the painting and also symbolize his trip into space. **Jimmy Wright's** work is on view in the following exhibitions: *Private Eye: The Imagist Impulse in Chicago Art*, Indianapolis Museum of Art, IN, through Dec. 5; *You Got Your Secret On*, Quappi Projects, Louisville, KY, June 25-Aug. 7. His work depicting pre-AIDS gay life in '70s NYC is a featured cover article in the European publication *Candy Transversal*. In the fall he will exhibit a painting in the National Academy of

We do not have words to describe how important your support is at this challenging time for us. This grant will secure our life for the nearest future, allow us to continue working on achieving our goals and discovering endless possibilities for our career.
— Muralist/Painter,
New York City



Richard Whitney, *John Glenn*, 2021, oil on canvas, 37 x 28 in.

THANK YOU FOR YOUR DONATIONS

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Kathy Anderson <i>In memory of Daniel Greene and Everett Raymond Kinstler</i>	Edith Rae Brown <i>In memory of Paul Brown</i>	Marianne Diwik <i>In honor of Wende Caporale-Greene, friend and teacher</i>
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In memory of Everett Raymond Kinstler and all the incredible artists we lost in 2020

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