



ARTISTS' FELLOWSHIP, INC.

September 2022

Newsletter

Hello Artists' Fellowship Members and Friends,

This is the sixth President's letter I have written. Each year is different and yet still the same. These newsletters arrive annually to remind us of what we did last year, what we've been doing this year and what we hope to do in the coming year.

The Fellowship has been around in one form or another since 1859, constantly helping artists and adjusting to the changing needs over time. At first, it resembled a volunteer fire department, called together at each emergency. Later, membership and its annual dues provided steady funds that served as "an insurance policy" that assured prompt payment of an artist's "final costs."



Carole Teller, *Salmagundi at Dusk*, oil on board, 11 x 6 in. Courtesy of the artist.



Charles Yoder

Incorporation in 1925, subsequent bequests and our non-profit 501 (c) 3 status have brought us to our present configuration. The careful management of the resultant endowment has insured the continuation of our main reason for being: the financial relief and emergency assistance to professional visual artists in need.

The long history of the Fellowship is the result of all the selfless volunteers who have gone before us and who still step up to serve on our board of trustees year after year, month after month doing the necessary work at hand.

With the pandemic, our face-to-face meetings became Zoom meetings. Through it all, the board has overseen the continuous flow of aid to artists facing financial emergencies. Members, friends and foundations have stepped up their giving to provide the monies needed for the largest demands in our history.

Last year we were pleased to award the Elizabeth Greenshields Foundation with our Gari Melchers Memorial Medal. This Montreal-based foundation has given unrestricted grants to young visual artists working in traditional methods for over 60 years. Accepting the honor was its president, Claudette Bellemare.

At our upcoming Annual Awards event, artist Audrey Flack has accepted our invitation to receive our Benjamin West Clinedinst Memorial Medal, as has Joel Wachs, president of the Andy Warhol Foundation for the Visual Arts, in accepting our Gari Melchers Memorial Medal for the foundation.

This continuing health crisis necessitated a change in the normal scheduling of our annual awards event. Hoping that in time, we will be able to meet for an in-person gathering, we are planning for a date in late April-early May (*cont'd.*)

PRESIDENT'S LETTER *(cont'd)*

2023. The venue will be an awards ceremony and cocktail party.

New members are always welcome. If you have friends or acquaintances interested in charitable giving, talk up the Fellowship and its mission. Ask them to join the Artists' Fellowship.

New members are always welcome. If you have friends or acquaintances interested in charitable giving, talk up the Fellowship and its mission. Ask them to join the Artists' Fellowship.

Tell them about our unbroken 163 years of giving and ask them to give a tax-deductible donation.

Better still, ask them to both join and donate, citing "Giving is its own reward."

The most remarkable aspect about the Artists' Fellowship is its long unbroken service to the visual arts community. The best part about being a member of this organization is the hope you can offer when you hear of an artist in a dire financial emergency.

I have said this before and will say it again:

"We are a small charity with a large impact. Our work is important."

No annual President's letter would be complete without my most sincere thanks to our dedicated all-volunteer board of trustees and officers, our hard-working professional staff and our loyal membership for their steady support and understanding



Charles Yoder at work during the 2021 Virtual Awards Ceremony

of the vital aid that the Artists' Fellowship provides to our arts community.

In true Fellowship,

Charles Yoder

Charles Yoder, President
Artists' Fellowship, Inc.

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: Elliott Arkin; 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 ex officio; Claudia Seymour

Staff: Leah McCloskey, Tina Summerlin





Artists' Fellowship 2022 Medal Honoree

THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS THE GARI MELCHERS MEMORIAL MEDAL

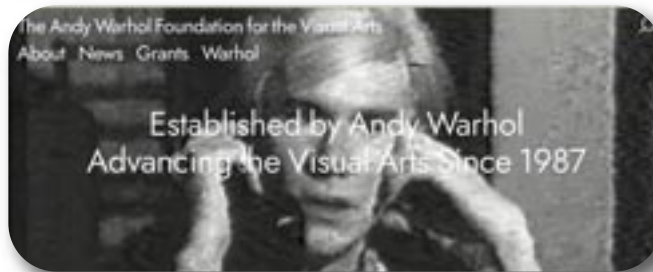
BY CHRISTOPHER SWEET

Andy Warhol is recognized as one of the most important artists of the twentieth century. As the preeminent figure of the Pop Art moment he has also proven to be the most influential artist of the second half of the twentieth century and the first decades of the twenty-first. Just recently his *Shot Sage Blue Marilyn* (1964) set the world record for a twentieth-century work of art at auction. Drawn to the glamour of fame and fortune, inspired by celebrity and the simple and ubiquitous products of commercial enterprise, totally engaged in the media culture of his era, and deeply attuned to the bohemian, the hip, and the downtown scene, Warhol was extraordinarily ambitious as well as prolific and multifarious, working in a variety of media, from painting, prints, sculpture, film, and photography to television, books and magazines. His artistic and cultural legacy is assured. But apparently that was not enough for him, for Warhol has also left us with another legacy: an extraordinary devotion to the support of the visual arts with conspicuous focus on artists themselves—of all persuasions and all backgrounds—through the good offices of the Andy Warhol Foundation for the Visual Arts formed under the terms of his will shortly after his death in 1987. The

late Eugene Thaw—legendary art dealer, collector and director and founder of the Krasner-Pollock Foundation—said at the time of the announcement of the foundation that it was Warhol’s “social apotheosis.”

Warhol died unexpectedly and prematurely, but his vision of a foundation was predetermined and has since come to full fruition, and it is now the largest artist

foundation in the country supporting the visual arts. The stated mission of the foundation reads: “In accordance with Andy Warhol’s will, the mission of The Andy Warhol Foundation for the Visual Arts is the advancement of the visual



Website homepage screenshot © The Andy Warhol Foundation

arts. The Foundation manages an innovative and flexible grants program while also preserving Warhol’s legacy through creative and responsible licensing policies and extensive scholarly research for ongoing catalogue-raisonné projects. To date, the Foundation has given over \$260 million in cash grants to more than 1,000 arts organizations in 49 states and abroad and has donated 52,786 works of art to 322 institutions worldwide.”

The largest beneficiary of works of art from the Foundation has been the Andy Warhol Museum in Pittsburgh which has received over 4,000 works of art and a vast collection of archival materials. In 2012 the Foundation began dispersing the remaining (*cont'd.*)

THE ANDY WARHOL FOUNDATION (cont'd)

works in its collection (and that continues), and the year before it dissolved its authentication board, with the purpose of shifting its focus to “grant-making and other charitable activities.”

Just this summer the Foundation has announced a wave of new grants. As Joel Wachs, President of the Warhol Foundation, has said: “Our granting program recognizes the equal importance of small, community-oriented spaces, major museums, and everything in between. Together, and with the foundation’s support, they work to collectively amplify the voices and visions of artists, which deepens and diversifies the national cultural discourse.” Although the foundation’s grant-making activity does not give money directly to artists it is focused on funding institutions that do support them. Grants are made for scholarly exhibitions at museums, curatorial research, visual arts programming at artist-centered organizations, artist residencies and commissions, arts writing, and efforts to promote the health, welfare, and first amendment rights of artists.

Wachs, who came to the Warhol Foundation as President shortly after 9/11 has ably guided the Foundation ever since. Prior to that he was a longtime city councilman in Los Angeles who ran for mayor three times and lost three times. It was after the third loss in 2001 that he got the call offering him the job in New York at the Warhol Foundation. Charmingly, Wachs made the news outside of his role at the foundation recently when his first bid to be mayor of Los Angeles in 1973 was featured in Paul Thomas Anderson’s film *Licorice Pizza* (2021), a coming-of-age story set in early 1970s LA. Everyone shall have their fifteen minutes of fame!

On a rather different scale than Andy Warhol, the artist Gari Melchers nonetheless enjoyed a successful career, winning a Grand Prize in Painting at the Universal Exposition in Paris alongside John Singer Sargent in 1889, enjoying an international clientele, and at the height of his career maintaining studios in Holland,

“The Foundation’s commitment to supporting artists by funding the institutions that incubate, encourage, exhibit and critically engage their work is unwavering. Non-profit arts organizations face profound challenges due to the political, economic, social and cultural upheavals of our current moment. At the same time, and more than ever, artists need the supportive community and creative encouragement that these organizations provide.”

– JOEL WACHS, PRESIDENT

Paris, and New York. His work is in many museum collections and his rural retreat near Fredericksburg, Virginia, with all his art, is now a house/studio museum, but Modernism eclipsed the taste for his more traditional talents and until recently his reputation languished in relative obscurity. But he has not been forgotten by the Artists’ Fellowship. Melchers was a strong supporter of artists in need, often providing personal funds to help, and he left the Artists’ Fellowship a substantial endowment for just such purpose. And so the Fellowship established the Gari Melchers Memorial Medal in 1945 to commemorate his “generous services to the Fellowship, his genial comradeship, and his sympathetic understanding and great goodwill for artists” and that it should be awarded to a person or organization that has materially furthered the interests of the profession of the fine arts. No other organization can compete with the impressive work of the Andy Warhol Foundation of the Visual Arts in so doing—as a champion of art and artists in its great generosity, achieving the social apotheosis that Eugene Thaw foretold.

Artists' Fellowship 2022 Medal Honoree



AUDREY FLACK

BENJAMIN WEST CLINEDINST MEMORIAL MEDAL

BY MARC MELLON

In recognizing Audrey Flack with our Benjamin West Clinedinst Medal, we celebrate the complex and often groundbreaking bodies of work Audrey has shared with us from the 1940s through today. Our artist honoree stands as a bridge to other eras, including the rise of New York's import in the world of art. An artist's artist, Audrey has explored in-depth drawing, watercolor, painting, and sculpture, and famously utilized photography as a central tool in her most celebrated paintings.

Despite her involvement during the exuberance of the birth of abstract impressionism, interacting with Jackson Pollack and Yves Kline while continuing her schooling at Cooper Union and Yale, Audrey found herself drawn to classical and Baroque traditions. Privately she felt the pull of classical art and of figuration, using her children as models, even while developing her early modernist works, most recently featured at Hollis Taggart Gallery in Manhattan.

By the 1960s she was identified with the "new realists," and from there was recognized as the only woman exhibiting with the Photorealists. Audrey declared herself to be "a feminist...who is an artist," and unlike her male photorealist colleagues, including Richard Estes and Chuck Close, she identified themes that spoke to her womanhood. These works maintained the energy of her abstract expressionist roots while working with complexly conceived self-curated themes, regularly breaking boundaries from the norms of the time.



Audrey Flack, courtesy of the artist

Other photorealists focused on cars and buildings, while Audrey often spoke to her inner life, and to the struggles of contemporary women for respect and recognition in a slow-to-change man's world.

Contemporary woman artists embraced Audrey's import, and Audrey was represented in the groundbreaking 1973 exhibition *Women Choose Women* at the New York Cultural Center, and again in the 2014 exhibition *Women Choose Women Again*.

At the peak of her acclaim as an extraordinarily significant painter, Audrey switched gears, and after two years of rumination decided to put down her paint brushes. In the following thirty-plus years, Audrey's work came to focus on monumental outdoor (cont'd.)

AUDREY FLACK *(cont'd)*

statues of strong women, a theme that again addressed her passion for equal respect and recognition for the lives and achievements of all women.

With such a long and active career, the list of exhibitions and collections is myriad.

She was the first photorealist painter included in the collection of the Museum of Modern Art in NYC in 1966. Museum collections to name just a very few include the Guggenheim Museum, the Whitney Museum, the Metropolitan Museum in NYC, the San Francisco Museum of Fine Arts, National Museum of Women in the Arts, Washington, DC and the National Gallery of Australia Canberra.

Solo exhibitions abound with long time representation by the Hollis Taggart Galleries and Bernaducci-Meisel Gallery in NYC. Other solo shows were presented at Guild Hall Museum in East Hampton,



Audrey Flack, *Time to Save*, 1979, acrylic and oil on canvas 80 x 64 in.

NY and the Butler Institute of American Art in Youngstown, OH.

We are pleased to add to the many well-deserved honors and awards that Audrey has been given over the years. Our Benjamin West Clinedinst Memorial Medal was established by a generous donation by his family in 1947. It is awarded for the achievement of exceptional artistic merit and to commemorate his dedication to the fundamental and traditional principles of Art and his interest in his fellow artists.

Artists from the '60s and '70s

will remember the Janson *History of Art* volume on every art student's "to buy" list. When it came time for an updating of the volume, Audrey personally lobbied for the inclusion of women artists, who remarkably had been absent from previous volumes. The resulting edits, included Mary Cassatt and...our deserving honoree, Audrey Flack.

The Artists' Fellowship, Inc
2022 ANNUAL AWARDS EVENT
has been

POSTPONED

We will honor
Audrey Flack
and
The Andy Warhol Foundation
for the Visual Arts

in the **SPRING 2023**

New Date and Venue
to be determined



Creative SPACES

This year we asked our members to share their creative spaces with us. Below is evidence of the warm welcomes we received. Utilitarian and unique and in all sizes, forms and locations, their diversity offers a candid look into some very personal places devoted to artmaking. Here's what some of you sent in.

Pia Ledy, Watermill, NY: I love this studio (*above*) because it has everything I need organized in one room. The light is great and the larger space allows me to work on any size canvas. I can also work with a variety of materials and am able to corral them each into their own area. I am always inspired when I come in here to work!

CreativeSPACES



Henry Egan, Easton, CT: Hello my Artists' Fellowship friends. I hope all is well with you, your family and friends during these difficult times. This is a picture of my studio, "my sanctuary." Oh how I love it so! I hope it brings solace and inspiration to all who see it. I look forward to seeing the other pictures, which will warm my heart with the spirit of inspiration and creation.



*Creative*SPACES

Bob Palevitz: My Union Square Studio in NYC (*above*). My joys and my sorrows, my life experiences and sensitivity, all put together in compositions on linen.



Charles Yoder: I moved into this downtown loft in NYC in 1977. The back half of it is referred to as The Living Space. The front half (*above*) is affectionally called "The Garage." This is my studio, office, den, entertainment center. Sometimes noisy but more often a quiet space. Bare and stark when I moved in, it is now near filled with canvases, storage racks, flat files and the inevitable detritus of an artist's life.

*Creative*SPACES



Wende Caporale-Greene's new studio in Woodbury, CT.



Fanny Sanin in her NYC studio.



New beginnings

Leah McCloskey,
Salem, NY: This spring I decided to dedicate my studio space (*left*) to making inks and pigments and the art I create with them. It involved a complete clean out, new paint, and a few chemistry sets! It's an exciting endeavor.

Jessica Daryl Winer's
still-evolving NYC studio (*below*) after a recent move.





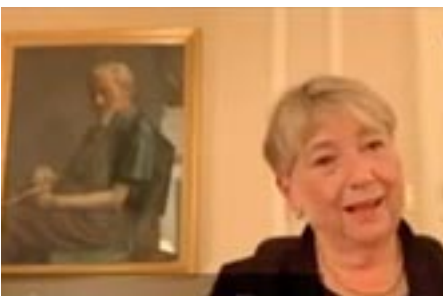
AF 2021 Virtual Annual Awards Event



HONORING THE ELIZABETH GREENSHIELDS FOUNDATION

BY WENDE CAPORALE-GREENE

President Charlie Yoder kicked off the Artists' Fellowship 2021 virtual awards event honoring The Elizabeth Greenshields Foundation with the Gari Melchers Memorial Medal by extending a welcome to the president of the organization,



Claudette Bellemare

Claudette Bellemare. Taking into account the previous year leading up to 162 years of fellowship, Yoder explained how the board was fulfilling its mission; there has been more demand for services than

ever before and we have accepted more donations than ever from individuals and organizations. That being said, we were also faced with the most applications we have ever experienced. While he spoke, a slide show with examples of the work of Greenshields grant recipients and an image of its founder was presented.

At the last virtual awards event in 2020, we honored Burt Silverman with the Benjamin West Clinedinst Memorial Medal, the award we present to an individual. This year we singled out The Elizabeth Greenshields Foundation, based in Montreal, as the recipient of our Gari Melchers award for an organization. President Yoder, who was seated in front of one of his monumental landscape paintings, quipped that he was broadcasting from the Canadian woods (in theory). He explained that the Gari Melchers award was established in 1947, and noted that the Greenshields Foundation embodied the principals of its intent as a 66-year-old organization giving unrestricted grants at the beginning or at crucial points in artist's career.

Trustees Sharon Sprung and Dan Thompson, who both received grants from Greenshields, presented an

introduction to Claudette Bellemare. Thompson began by outlining his background with the organization and described how he was warned by a fellow recipient not to throw a toga party and blow his grant in one weekend. Thompson read a quote by writer Joseph Conrad that he felt was an inference to his own condition; that "an artist carries something special; something within that is worth nurturing, developing and preserving." He went on to explain how artists frequently suffer paralyzing insecurity and that they needed a sign from the universe to validate their efforts. The grant from Greenshields was the sign to Thompson that he was meant to be an artist. He thanked the Greenshields Foundation for giving an intangible and lasting sense of affirmative purpose to each recipient.

Sharon Sprung expressed how she was so glad to be part of the ceremony and extended her thanks to Claudette Bellemare and the Greenshields Foundation. She also explained how her grant provided support and validation and was the "first concrete example of external recognition based solely on my work." (*cont'd.*)



Watercolor sketch of Mr. Greenshields at his easel

AF 2021 Virtual Annual Awards Event *(cont'd.)*



Dan Thompson, grantee, teaching at the Art Students League

Sprung remarked how she was “so thrilled to be here as a recognized and accomplished artist in debt to the foundation for helping secure a path forward.” She noted that as a teacher, she has seen the great difference these

grants have made in the lives of young artists while marveling at the number of grants awarded and the variety of work encouraged.

Claudette Bellemare spoke from the office of the Greenshields Foundation in Montreal and chose to have a representation of Daniel Greene NA’s work behind her. She wanted Daniel to be part of this event and this moment. As she held up the Gari Melcher Memorial Medal, Bellemare acknowledged that it was the recom-



mendation of Daniel Greene that led to Greenshields being honored and how very pleased she was that they were selected as the recipient. Clearly moved, she thanked President Yoder, Thompson and Sprung and extended her gratitude. Giving us a bit of history, Bellemare suggested that the founder would be proud.

Charles Greenshields was a prominent lawyer and amateur artist who started the foundation with \$250,000 in the mid 1950s. The grants were intended for the training, education and development of the traditional means of artistic expression. Since figurative and representational work was not encouraged at that time, Greenshields was criticized by artists and critics. It caused controversy for the “folly of this gesture” and yet he was praised by some artists for his courage and determination. Time magazine wrote in 1955 that “Greenshields Foundation will be a small contribution to a great need,” citing the “discipline required to master their craft.” Since that time, The Elizabeth Greenshields Foundation has awarded over 26 million dollars to 2,000 artists from 60 countries. Bellemare cited the names of numerous grantees including Daniel Greene, Sharon Sprung and Dan Thompson among other well-known figurative artists, many of whom



Sharon Sprung, grantee, *Pigeon*, oil on panel, 22 x 22 in.

are connected to the Artists’ Fellowship. She expressed her pride in what the grantees have accomplished yet knows there is more work to be done. She claimed that the award provided her with renewed enthusiasm and acknowledged her gratitude for the opportunity.

Marc Mellon and Babette Bloch spoke from their home library where busts of Everett Raymond Kinstler NA and Will Barnett, NA, sculpted by Mellon were displayed. Mellon explained that both of these artists were past recipients of the Melchers award and encouraged Claudette to review the past recipients. Mellon recalled that the Greenshields Foundation represented a beacon of hope to the representational artists he met as a young man on the Bowery in New York City. *(cont'd.)*

AF 2021 Virtual Annual Awards (cont'd.)

"I am eternally grateful to the generosity of this foundation, without their help my dream of pursuing my Masters Degree and furthering my art practice would not have been possible. Thank you so much!"

Stephanie Buer

He also noted the symmetry between the Greenshields Foundation and the Fellowship. Bloch shared how the letters we receive show that the recipients of Fellowship aid are not only grateful for the funds but also for the recognition by their community of artists.

Charlie wrapped up the evening by explaining how our current working practices are evolving with the implementation of Zoom meetings in the last two years and remarking on how it has been a particularly busy year. He thanked the staff, Tina Summerlin and Leah McCloskey, for keeping up with all that needs to be done. Charlie's gratitude extended to ex officios Babette Bloch, Marc Mellon and Wende Caporale-

Greene for their continued commitment to the Fellowship's activities. He read several letters of thanks from artists who have received relief. Yoder concluded by noting just how difficult the board meetings can sometimes be but how the camaraderie transcends the differences of opinion. He hoped that the next award presentation will be live in NYC as it had been before the pandemic. The evening concluded with a delightful interchange of conversation among the guests on Zoom.



Mollie Douthit, Grantee, *Three Bears*, oil on canvas, 24 x 36 cm.



Members' News 2021-2022

Ralph Acosta of Stonington, CT has won the Edgar J. Whitney Watercolor Award at the Hudson Valley 89th Juried Exhibition. The exhibition was on view at the Lyme Art Association in Old Lyme, CT last spring.

The award was especially appreciated since Ralph had studied with Whitney for several years in New York.

Elliott Arkin has continued building on his *Salvator Mundi*® brand. He has also continued developing the upcoming *Salvator Mundi The Musical!* while adding new products to his existing line of fashion, food and unique gift items. During the last few months, **Edith Rae Brown's** paintings have been on exhibit at The



Elliott Arkin, Pendants from his website RealSalvatoreMundi.com

I am deeply honored to be selected. Your support means a lot to me. As an emerging artist, it is not easy to keep my artistic career during this Covid time. I hope I can continue to be a creator and keep making artworks. Artists' Fellowship not only provides financial assistance but also shares love and kindness with artist communities. Your generosity will never be forgotten.
– Multi-media artist, Brooklyn, NY



Edith Rae Brown, *Lavender Fields*
acrylic on canvas, 12 x 12 in.

Deepwoods Mansion in St. James, NY, in connection with the Catharine Lorillard Wolfe Art Club, at The Exhibiting Artists Annual at The National Arts Club in NY, and starting September 1st, in an online exhibition celebrating the 109th Annual Allied Artists of America.

Bruce Dorfman was chosen as an Honoree and Distinguished Artist at the Hamptons Fine Art Fair, in September 2021. In October 2021, The Kemper Museum of Contemporary Art in Kansas City, MO, acquired three of his large recent works for its permanent collection. He also had a solo exhibition titled *Affirmation* at the June Kelly Gallery in NYC from June 16 – July 29, 2022. **Wende Caporale-Greene** was recently appointed Treasurer of the Portrait Society of America, and was a presenter and gave the keynote address at the International Association of Pastel Societies (IAPS) in Albuquerque, NM in June. Wende was also accepted into the Pastel Society of America's 50th Annual Exhibition, *Enduring Brilliance*, that will be held at the National Arts Club, NYC in September. Her oil diptych of sculptor Rhoda Sherbell was awarded the Butler Institute of American Art Award and will be exhibited at that venue

with other award winners from the 109th Allied Artists Exhibition in September. **Henry Egan** reports: "For the first time in two years, contracts have been sent out and I'm waiting to hear back. In the meantime, I'm keeping busy with my son's summer traveling baseball league and



Wende Caporale-Greene, *Portrait of Sculptor Rhoda Sherbell, 2022*, diptych, oil on canvas, 32 1/4 x 52 1/2 in.

Members' News (cont'd)



Jeff Cornish, *Partially-Peeled Radioactive Baked Potato*, 2022, acrylic on canvas, 72 x 56 in.

his string orchestra's traveling concerts! Hoping this summer is filled with joy, excitement, creativity and success. Continued success to all in the Fellowship. I am truly grateful for being part of such a great organization. Keep up the great work!" **Jack Faragasso**

wanted to share the news that four pieces of his original artwork were on display in June 2022 at The Malverne Art Walk: two illustrations and two landscape paintings.

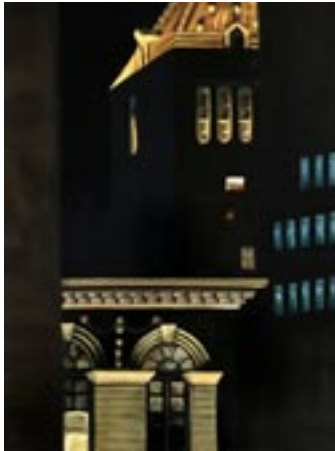
Joe Goldman's fine art print, *Windswept*,



Jack Faragasso, image for book cover: *The Godmakers*, 1974, oil on board, 18¾ x 11¼

recently received the Harry Ballinger Memorial Award in Photography for the Salmagundi Club's *145th Historic Annual Black & White Exhibition*, photographed near Giant Stairs on Bailey Island, Maine. He prints his images using the Epson P800 with archival Inks. He also exhibited at the Incubator Studio Gallery in East Williamsburg, Brooklyn. **Joseph Keiffer** had two exhibitions last summer: *New York*

Report at Jane Roberts Fine Arts, Paris, and *Sundown*, at Courthouse Gallery, Ellsworth, ME. **Pia Ledy** reports: "As David and I were beginning our 3rd year of residence in our home in Watermill, we decided to take a place in LA for several cold NY months. I was very inspired by the art, the casual indoor/outdoor living and the legendary California vibe. Since then, I have completed an entire new series of work based on flowers, shells, collage and abstraction. I recently had the oil



Pia Ledy, *Tribeca Gold*, 2020, oil on canvas, 18 x 14 in.

painting, *TriBeCa Gold*, juried into the The New York Academy of Art's *Artists for Artists* event, later this year at Sotheby's." **Karen Loew** has created a 4-image monotype series about the plight of the Ukrainian people. Each one of these works on paper has

Karen's hand holding an object symbolic of their overwhelming struggles. *Insecurity* from the series was accepted into the Salmagundi Club Drawings and Prints 2022 summer show. The subject is a hand holding a bent fork over an empty plate, while the other three images are a prayer candle, suitcase and sack, and Karen's hand holding a sunflower with her fingers forming the peace sign. Congratulations to **Bruno Lucchesi**, who turned 96 on July 31, 2022. He celebrated with family, friends, and a few students who shared fond memories that each had with him over the years. Additionally, his pastel drawing created in response to the Covid-19 pandemic, titled *Pandora's Jar*, was featured in the Gainesville Sun, a Florida newspaper on May 17, 2020. *Bronze and Steel - The Art of Marc Mellon and Babette Bloch*, twin exhibits with 100 works on view, ran from May 7- July 24, 2022 at



Karen Loew, *Insecurity*, 2022, monotype, 9.375 x 7.375 in.



Joseph Keiffer, *May, Central Park*, 2021, oil on canvas, 20 x 24 in.

Members' News (cont'd)

Brookgreen Gardens in SC, accompanied by a comprehensive catalogue. Babette's monumental sculpture *Vitruvian Man* was shipped to Taiwan's CHIMEI Museum and awaits permanent installation. Marc is working on busts of Ukraine's President, Volodymyr Zelensky, of Brookgreen Gardens Curator Robin Salmon, and of the late Jacques d'Amboise for the National Dance Institute



Marc Mellon with Zelensky in progress (above). **Babette Bloch's** *Egrets*, Brookgreen Gardens, Murrells Inlet, SC (right).



in Harlem. Two photos by **Jeffrey Mitchell**, *Birth* and *Balancing Act*, have been selected for display by the Booth Western Art Museum, a Smithsonian affiliate, in Cartersville, GA. He recently became a member of the Booth Museum Photography Guild, an organization dedicated to teaching Digital Artistry. **Nancy Dyer Mitton** participated in the 2022 South Coast Spring Arts Festival PowerPoint Presentation in Marion, MA. Her paintings were on view at Soprafina Gallery in Boston from July 1 through 31, 2022. **Bar-**



Jeffrey Mitchell, *Birth*, 2021, digital photograph, 24 x 36 in.

bara Nessim's exhibition, *StarGirl*, was held at the Malin Gallery in Chelsea, NY from April 20th - June 19th, 2021. From March 19th to April 30th, 2022, Barbara exhibited in a group show, *The Sausage Party*, at Galerie Rudolphe Janssen in Brussels, Belgium. **Robert Palevitz** writes: "I was surprised &



Nancy Dyer Mitton, *Stephen's World*, 2021, oil on canvas, 36 x 60 in.

happy to have my art given a full-page promotion in the December 2021 issue of *Sutton Place* magazine, NYC.

Ann Rosow-Lucchesi's sculpture, titled *New Coat*, was featured in *Fine Art Connoisseur's* June 2022 issue about the Catherine Lorillard Wolfe Art Club 125th Exhibition in an article titled "A Legacy of Women & Art Endures."



Bruno Lucchesi, *Samson*, 2021, bronze with marble base, 16 x 10 1/4 x 7 in.

Also, she was honored with the Council of American Artist Societies Inc. Excellence in Figurative Sculpture award. **Fanny Sanin** exhibited a 1977 work last spring in the Hunter Dunbar Projects show *9th Street and Beyond: 70 Years of Women in Abstraction, Part II - The Geometric*; had a solo show *Progression: 1956 to Now* at the Dickinson Gallery, NY, also last spring; had several works shown at the Dallas Art Fair; and, 9 large paintings will be presented at the Aichi Triennale in Japan this fall. She will also have



Barbara Nessim, *Girl About To Eat From Floating Hand*, 1972, pen, ink, and watercolor on paper, 13 x 10.25 in.

Members' News (cont'd)

a solo exhibition at the 2022 NY Armory show with Leon Tovar Gallery, and will be included in *Inspired Encounters: Women Artists and the Legacies of Modern Art*, the Inaugural Exhibition of the David Rockefeller Creative Arts Center,

Tarrytown, NY. In March 2022, **Accra Shepp** released a volume of his photographic work with Convoke, NYC, entitled *Radical Justice: Lifting Every Voice*. He contributed an essay, as did Pulitzer Prize winning journalist, Salamishah Tillet, who wrote the forward.



Accra Shepp, *Radical Justice: Lifting Every Voice*, 2022 (book cover)

An exhibition based on the book, curated by Luke Jordan and Kate Meyer at the Spencer Museum at University of Kansas at Lawrence, will be shown in 2023. In March/April, 2022, he had an exhibition titled *Folium Pictum* at Von Lintel Gallery, Los Angeles. He also received a commission this year to



Ann Rosow-Lucchesi, *New Coat*, 2021, polychrome terracotta, 18 x 7 x 7 in.

create work for an exhibition at the Bowdoin College Museum of Art, scheduled for 2024, called *The Monhegan Wildlands: Artists, Ecologists, and the Resilience of a Maine Island*. **Ellen Singer** is happy to report that she recently won a fellowship from the New Jersey State Council of the Arts. **Sharon Sprung** was honored to be selected to paint a portrait of Representative Patsy Mink (D-Hawaii, b.1927, d.2002). It was unveiled in its new home at the U.S. Capitol in June and joins the *Congress' First Series*. Representative Mink started her service in 1965 as the

first woman of color and first Asian American woman elected to Congress. On Saturday, June 4th, 2022, **Dan Thompson** unveiled his oil portrait honoring Dr. Peter D. Quinn, DMD, MD, for the Department of Maxillofacial Surgery at the University of Pennsylvania in Philadelphia. The unveiling was held at the Perelman Center for



Vivian Tsao, *Sycamore in Winter*, 2020, pastel on paper, 23 x 17 in.

Advanced Medicine and was the culminating event of the Symposium *3rd Annual TMJ Total Joint Replacement: Past, Present and Future*. **Vivian Tsao** held her solo show *Journey in Light: Exhibition of Words and*

I recently received an emergency aid award from Artists' Fellowship and it brought tears to my eyes and lifted a weight from my shoulders. Not only is it the actual cash award as a true lifeline, but also the feeling of community support and a sense of professional validation that helps give me hope for my return to my studio practice.

– Painter, Valencia, CA



Dan Thompson (right) unveiling his oil painting of Dr. Peter D. Quinn

Members' News (cont'd)

Images at The National Arts Club from November 10 to December 8, 2021. The retrospective included her oil and pastel paintings and her books in Chinese and English languages. Trustee member **John A. Varriano** recently received the Philip Isenberg Memorial Award



John Anthony Varriano, *After the Storm, Monhegan Island*, 2022, oil on canvas, 36 x 48 in.

at the 109th Annual Member's Exhibition at the Salmagundi Club for his painting *After the Storm, Monhegan Island*. He also had two drawings included in the *Drawing From Life* exhibition in August at the Salmagundi Club, NY. **Richard Whitney**, PhD, has painted several portraits recently, including President Dennis Hanno of Wheaton College, IL. In the president's home was a portrait of the founder of the college, Mrs. Wheaton. Richard thought it would be interesting to include her painting on the wall behind President Hanno to suggest her ideals are still being carried out by the current president of the college she founded 150 years earlier. He also painted a memorial portrait of Allen Munro for Kimball Union Academy, NH. His portraits of Rev. Stephen Kendrick and Dr. Nelson Kiang were in a group show entitled *The Students of R.H. Ives Gammell* at the Guild of Boston Artists last spring. **Jessica Daryl Winer** writes: "In the last pandemic year, I made plans for new art projects, and tried to spend time in nature—in Central Park, drawing from those walks. This season ended with a small surprise exhibition. And my spirits continued to

be buoyed by leading my on-going monthly virtual drawing classes for the Central Park Conservancy." In April, generous friends brought **Jimmy Wright** opportunities for upcoming shows: October 2022 in NYC at Fierman Gallery and three in 2023 in Vienna at Wonerth-Dejaco, Chicago at Corbett vs Dempsey, and the Southern Illinois University Museum; inclusion in an upcoming spread in *Acne Paper*, London, by Fabio Cherstich; publication of a Wikipedia entry outlining 60 years of art-making, thanks to the efforts of friends.

What wonderful news! This [grant] really helps meet our challenges right now. This fire has been devastating to myself, my family and my work. It has been very emotional. Your help comes at a perfect time.

– Installation artist, Brooklyn, NY

In the past year, **Charlie Yoder** has shown in *Select Six Show* at Garvey/Simon in NYC; *Artists and Writers* at Kathryn Markel Gallery in Bridgehampton, NY; *Art in Isolation* at the Century Association, NYC; *Artists for Artists* at New York Art Academy, NY, and *Ukrainian Relief Auction* at Julie Keyes Art Gallery, Sag Harbor, NY. This December will mark six full years as President of the Artists' Fellowship. He thanks the Board of Trustees and our membership for their constant support. **Joyce Zeller** won first place in oil for her portrait *Lila* in the Catharine Lorillard Wolfe Art Club's Members show at Van Vleck House in Montclair, NJ. She also was accepted into the CLWAC's 125th Open Annual Exhibition at the Salmagundi Club in which she won the Lundquist Award for drawing.



Richard Whitney, *Dennis Hanno*, 2022, oil on linen canvas, 42 x 32 in.

Remembering Harvey Dinnerstein

By Sharon Sprung

My fondest memory of Harvey stands out among many. After critiquing my work in class, an especially tough one, Harvey took me to the Metropolitan Museum wordlessly pointing to paintings that had a specific and particular strength. He was showing me what was great and captured the soul of the viewer and model. I was nineteen following Harvey, who one might mistake for a Rabbi, up and down the halls, out of breath as I fought to keep up. This short glimpse is one that epitomizes Harvey. He made no compromises—he followed his truths with dignity and diligence. He taught by his presence in the world what it is to be an artist. I can't remember a lesson in technique

Harvey Dinnerstein, *The Studio*, 1978, oil on board, 23.5 x 20.5 in. Collection of The Robert Hull Fleming Museum, Burlington, VT. Gift of the American Academy of Arts and Letters.



Remembering Knox Martin

By Ira Goldberg



Of all the painters, sculptors, printmakers and draughtsmen I encountered in my nearly forty years at the Art Students League of New York, no one embodied the spirit of the artist more than Knox Martin.

Ever since I met him in 1982 when I was a student at the League working in the office, Knox would engage me in conversations about art before going to teach his class every Tuesday and Thursday. At the time they were one-sided, to say the least. His acuity was remarkable. He would often bring in a book that he would use for a lecture that afternoon. “You want to know the meaning of art,” he said, and he’d open the book to a reproduction of a painting by Cezanne. “There it is.” Then he would point out the elements that made it such. “The four corners are radically different. The forms are juxtaposed; straight lines against curved, thick against thin. Every square inch is active, there is no dead space anywhere. Nothing is naturalistic. There is no perspective. Do you see that!?” I nodded my head. The next time he brought in a book of Titian or Van Eyck or Velazquez with similar analysis and the same question.

It took years of studying, of going to the Met every week, looking at art intensely, repeatedly, before I began to see what Knox was talking about.

He was curious about everything. He was an au-

thority on astronomy, able to point out every constellation and planet in the night sky. He raised zinnias, cactuses and orchids. Upon entering his apartment on the upper west side, you were greeted by a fish tank filled with piranhas. He had a boa constrictor which he gave to a zoo when it got too big. He kept cats, a dog, and Madagascar hissing cockroaches that really hissed. The elaborate perch of his African grey parrot that could imitate the sound of soda pouring into a glass, occupied much of the living room.

He was a deep-sea diver, a world traveller, a chef, a master of sleight of hand, a martial artist and a voracious reader of science fiction, physics and philosophy.

During my tenure as Executive Director of the League, Knox always stopped by my office before going to teach. The conversations continued. We learned from each other.

I was proud to have introduced Knox at the Artists’ Fellowship Annual Dinner in 2012 when he was awarded the Benjamin West Clinedinst Medal for artistic merit.

He was like a father to me as well as a mentor and a dear, dear friend.

There is an axiom that Knox used on more than one occasion during our discussions that I occasionally use as a mantra when I’m working. I had referred to the subject of painting by Chardin that we were looking at as a still-life. He said, “The subject of art is not still-life, or portraiture, or landscape or abstraction. The subject of art, is Art!”

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