



ARTISTS' FELLOWSHIP, INC.

September 2023

Newsletter

Dear Members and Friends of the Fellowship,

It's such an honor for me to be writing my first Newsletter greeting as President. As I write this, I'm ensconced in working on a series of new paintings toward a show next year...spending my days in the studio surrounded by color, immersed in what I love to do above all. I'm hoping that all of you are also in the midst of creating, or communing with art.

The beginning of 2023 was the beginning of my term as President, as I moved from Vice President into the very hard-to-fill shoes of my remarkable predecessor Charlie Yoder. I didn't expect just how meaningful I'd find my first six months of steering the Artists Fellowship: welcoming new trustees to our board, working on and attending our extraordinary spring awards event, being able to give desperately needed financial assistance to artists facing illness and life hardship. Those things add up to the unshakable truth that we are a strong community—a community of support and love and empathy; artists and those who believe in artists, nurturing the ability to create, year after year.

The last few years of an upside-down world have shown us that we never know what to expect, and that when the worst happens, one can't put a value on an organization like ours, and our ability to come to the aid of those who are struggling. Charlie led us thoughtfully through that unique time of true emergency. But we have to stay vigilant, because in a world where artists are most often among the most fragile part of the ecosystem,

emergencies can return at any time.

Just as we are a community of giving practical support, we're also a community of kinship, celebration and joy. Moving ahead, we're thinking about creating more ways for us to come together and celebrate the profession we've chosen, together. Wishing everyone a new fall season filled with art, celebration and good health. I look forward to continuing to get to know you all, and to seeing some of you at the Annual Members Meeting on December 12th!

Warm wishes,

Jessica Daryl Winer

President, Artists' Fellowship, Inc.



Jessica Daryl Winer



Charles Yoder and Jessica Winer with Everett Raymond Kinstler's self portrait at The Players

Artists' Fellowship 2024 Medal Honoree



KAY WALKINGSTICK

BENJAMIN WEST CLINEDINST MEMORIAL MEDAL

BY BABETTE BLOCH



Kay WalkingStick

In May 2024, Kay WalkingStick will be honored with the Benjamin West Clinedinst medal at the Artists' Fellowship Annual Awards celebration.

Kay WalkingStick, who refers to herself as a Woman artist, an American artist, and a Cherokee artist, has spent her painting career digging deep into her roots, her

connections to the earth, and to the injustice of land being stripped away from its original Native inhabitants. Her large landscapes evocatively embrace our mythic, powerful, and majestic earth. She hopes that her paintings inspire us to preserve and save our beautiful planet. Kay has never taken the easy route but has stayed authentic and true to herself through her own explorations of abstract expressionism, pop, realism, and imagery inspired by her Native American heritage.

Kay's body of work has long been celebrated, and her awards and honors have been many. Throughout her years as a young mother and homemaker she found the energy to develop her art—a pioneering feminist balancing act between parenting, domestic life, and career. At the age of 38 she enrolled at Pratt in their MFA program, going on to a teaching career that included time at Stony Brook and Cornell universities, where she was honored as Professor Emeritus in 2005.

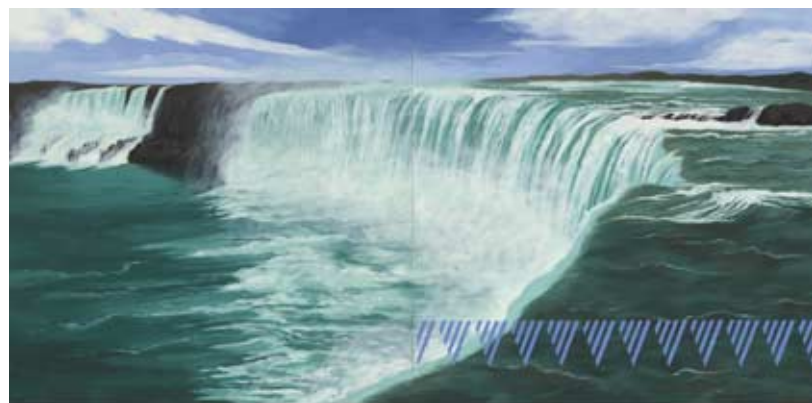
She continues to be celebrated widely in museums throughout America. In 2011, the Pollock-Krasner Foundation presented her with their Lee Krasner Award for Lifetime Achievement. In 2015–2016, a traveling

50-year retrospective was mounted by the National Museum of the American Indian in Washington, DC.

Her works have been widely acquired by major museums, and have been included in exhibitions at the Museum of Modern Art, Metropolitan Museum of Art, The Whitney Museum, and the Smithsonian American Art Museum.

The New York Foundation for the Arts elected her in 2022 to the NYFA Hall of Fame. Also last year she had a featured exhibition at Hales Gallery in Chelsea, NY. This year, the New York Historical Society in an exhibit opening this October will juxtapose her recent landscape paintings, imbued with her reverence for the natural world, with likeminded historic Hudson River School works by Thomas Cole, Asher B. Durand, and Albert Bierstadt.

Since 1947, the Clinedinst Memorial Medal has been awarded annually to an artist “for the achievement of exceptional artistic merit.” Kay WalkingStick fulfills this description perfectly. We are thrilled she has accepted our invitation to honor her and look forward to the spring presentation at our Annual Awards event.



Kay WalkingStick, *Niagara*, 2022, Oil on panel in two parts, each 101.6 x 101.6 cm.

Photograph by JSP Art Photography



Artists' Fellowship 2024 Medal Honoree

THE ELIZABETH FOUNDATION FOR THE ARTS
THE GARI MELCHERS MEMORIAL MEDAL

BY CHRISTOPHER SWEET

The Open Studios event held over three evenings once a year at the EFA Center, the headquarters of the Elizabeth Foundation for the Arts, is one of the most delightful art viewing experiences to be had in Manhattan. It is akin to a Thursday opening night in Chelsea, going from gallery to gallery with the art crowd thronging about and friends and acquaintances met along the way. However, at the EFA one does not have to go out into the street after each visit, and the several floors of studios offer an enchanting experience of encountering artists, discovering new art, and engaging a rich diversity of art in a very special way, in the very setting of its creation. The warren of individual studios, private workspaces as varied as the art on view, offers a welcome change in being able to see so much art in such a context. The studios, in whatever array, are unique to each individual artist and do not succumb to the austere aloofness of the typical gallery setting. And one senses immediately that the Elizabeth Foundation not only provides space for artists to work, but also a place of community for artists to grow and to communicate as well as opportunities to show their work in various contexts, to develop their careers, and to engage with the larger artistic community beyond the walls of the EFA Center.

The Elizabeth Foundation for the Arts was established in 1992 as a charitable grant-giving organization by Jane Stephenson, who named the non-profit after her mother and continues to hold the title of Founder/Executive Director. Over the course of nine years, it awarded grants to over a hundred artists. It



EFA studio member artist Wafaa Bilal at Open Studios event

also developed a career-development residency program which has become known as the International Studio and Curatorial Program, a now independent organization based in Brooklyn.

In 1998, working with capital funding from a private foundation, the EFA acquired a twelve-story Garment District building on West 39th Street near Hudson Yards. The interior space was converted into administrative offices, a gallery, a project space, a workshop space, as well as ninety individual artist studios over 7 floors. Built in 1925, it is one of those many midtown buildings along the crosstown streets that has an air of anonymity about it from the outside, but it is most vital and alive within. With the development of the EFA Center, the Elizabeth Foundation shifted its focus to “providing longer-term, practical support for individual artists and fostering dialogue between artists, art communities, and the public.” Its mission is “dedicated to providing artists across all disciplines with space, tools and a cooperative

THE ELIZABETH FOUNDATION FOR THE ARTS (cont'd)

forum for the development of individual practice.” Indeed, the EFA is “a catalyst for cultural growth, stimulating new interactions between artists, creative communities, and the public.”

The EFA’s activities are essentially three-pronged with the EFA Studio Program most prominent among them and the other two areas being the EFA Robert Blackburn Printmaking Workshop Program as well as the EFA Project Space Program.

The EFA Studio Program was founded in 1998 with the acquisition of the EFA Center building and provides affordable private studio spaces for established professional artists, supports their career development, and facilitates critical and public awareness of their work. In essence, the program provides a built-in community, growing outward from the artists’ relationships among themselves and supported by the EFA’s efforts



Robert Blackburn Printshop participant

on their behalf. The program also provides Open Studios events, exhibitions in the gallery and project spaces, bringing in art professionals (curators, dealers, critics) as well as other artists, collectors, and art lovers. The EFA is one of the last arts organizations that is able to provide subsidized studio space in Manhattan.

Most artists who join the Studio Program are provided a studio for two years, with the option of reapplying for an additional two years. There is also the possibility of a short-term studio arrangement on a monthly basis, as well as residencies by artists from abroad sponsored by cultural institutions, government agencies, corporate organizations, or private patrons.



EFA studio member artist Keren Anavy at Open Studios event

The EFA Robert Blackburn Printmaking Workshop Program is the oldest active print workshop in the country. An institution in itself, it was founded by African-American artist Robert Blackburn (1920–2003), master printmaker and legendary teacher, as The Printmaking Workshop in 1947, an informal cooperative out of his studio in Chelsea, and then 24 years later in 1971 incorporated as a non-profit organization. Over the 50-plus years of its run under his guidance he worked with many artists, including Will Barnet, Nell Blaine, Mel Edwards, Lucio Pozzi, Faith Ringgold, Betye Saar, Juan Sanchez, Michelle Stuart, Ursula von Rydingsvard, **Kay WalkingStick**, Charles White, and William T. Williams. Despite a MacArthur Fellowship and other prizes, as well as his teaching at various New York art institutions, the Workshop was always in precarious financial condition. Mr. Blackburn approached the EFA in 2001 seeking a home for it as his health was failing. The Workshop was relocated to the EFA Center along with its presses and archives and the



EFA Project Space exhibition, *Boy Box*, curated by Angela Conant

THE ELIZABETH FOUNDATION FOR THE ARTS *(cont'd)*

program was launched in 2005. With a 4,000-square-foot printmaking workspace for lithography, intaglio, relief, and screen printing as well as a digital lab, the program maintains and enlarges upon Robert Blackburn's "vision of a culturally diverse artistic community," and "provides affordable workshop access, unique learning opportunities, and publishes the work of underrepresented and established artists to expand the creation, understanding and collection of fine art prints," while also embracing "technical and aesthetic exploration, innovation, and collaboration." The Printmaking Workshop brings a brilliant legacy dimension to the creative environment that is the Elizabeth Foundation for the Arts.

The third prong of the Foundation's activities is the

EFA Project Space Program which was launched in 2008 and in the words of EFA, "is a collaborative cross-disciplinary arts venue founded on the belief that art is directly connected to the individuals who produce it, communities that arise because of it, and to everyday life. EFA Project Space provides an arena for these connections and empowers artists to forge new partnerships and expand ideas through exhibitions, projects, performances, seminars residencies, and events."

The Elizabeth Foundation for the Arts is a unique and laudable institution which has been especially creative in its support of visual artists. It is thus a very worthy recipient of the Fellowship's Gari Melchers Memorial Medal, which is awarded to a person or an organization that has materially furthered the profession of the fine arts.

Congratulations to one of our own, **Sharon Sprung**, for her portrait of Michelle Obama!

The official likenesses of former president Barack Obama and former first lady Michelle Obama, commissioned by the White House Historical Association, were unveiled on September 7, 2022 in the building's East Room.



The ceremony, presided over by President Joe Biden and First Lady Jill Biden and attended by the Obamas, was the first of its kind in ten years.

Painter and AF Board member Sharon Sprung said, "I am honored that my portrait of Michelle Obama was officially unveiled at The White House today. My heart and soul go out to Michelle for her kindness. It's hard to express the breadth of Michelle in one painting."

To see more about this wonderful portrait and how it came to be, please visit Sharon's website: www.sharonsprung.com.

Join us on Zoom for a very special conversation with Sharon Sprung! Weds, October 24, 2023 at 6:30pm (find out more on our website)



Charlie Yoder's Long Island Studio

Creative SPACES

Once again, we asked our members to share their thoughts and photos of the spaces they work in. Here is what a few of you sent in:

Charlie Yoder: Over the course of the last couple of years, I have been spending more and more time at our country home. The once near empty walls of my studio have slowly begun to fill with the usual sorts of art stuff: oils, acrylics, pastels, charcoals, watercolors, monoprints and the like.

I keep saying that I'm just here for a short while. I don't think I'm lying to myself, but it just seems that every day there is something that needs to be done out here in the woods.

I have every intention of returning to the city. Just not today.

Creative SPACES



Above: **Babette Bloch's** sculpture design studio, Redding, CT. Below: **Edith Rae Brown** in her Glen Head, NY studio.



CreativeSPACES



Peggy Kinstler writes, “I’ve been hosting artist workshops in Everett Raymond Kinstler’s Easton, CT, studio (*above*) for the last three years. Students and instructors come from all over the country and have said how much they enjoy working in the space with beautiful light where Everett loved to paint.”

On the Wing is a work in progress on a clear acrylic plate held in the hands of AF member **Karen Loew** (*left*) at one of the monthly monotype parties held last Spring in the Rockwell Gallery at Salmagundi Club, where on average 30 artists create monotypes. “The camaraderie and inspiration we enjoy makes this a dynamic environment for amazing one-of-a-kind works of art printed on the club’s antique presses.” Club members Susan Brand and Patricia Wynn were the event leaders. Robert Pillsbury, President Emeritus and one of the original monotype event leaders, wearing the black shirt, is seen in the background.

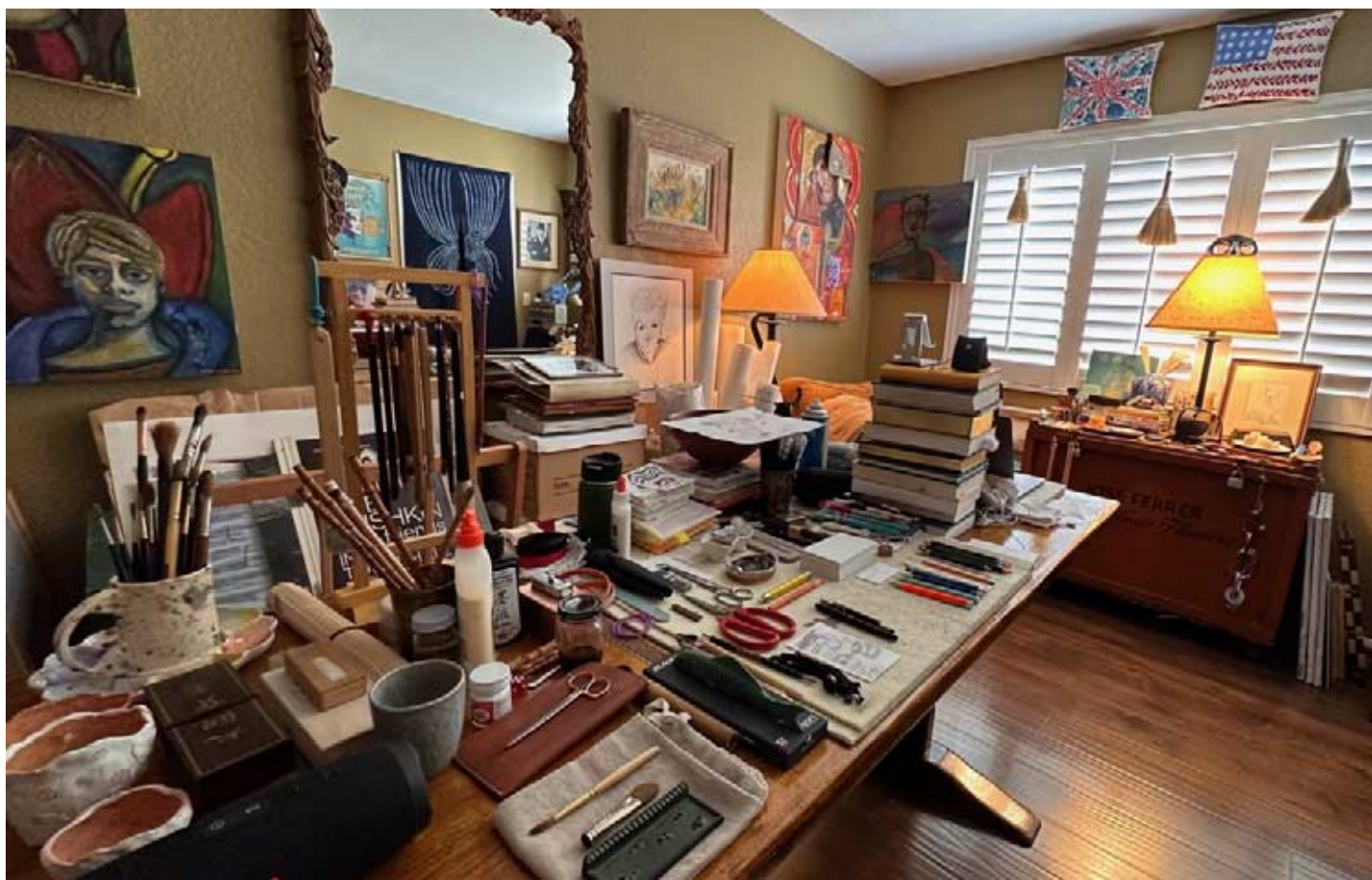




Creative **SPACES**

When **Sherry Camhy** is not teaching at the Art Students League of NY, New York University Tisch School of the Arts, or The School of Visual Arts, or giving workshops in locations such as Perugia, Italy or Havana, Cuba, she can be found at work in her Chelsea, NYC studio (*above*).

Gabriel Ferrer's Los Angeles studio (*below*).



Creative SPACES



Morton Kaish in his Upper West Side, NYC studio



(Left) **Vivian Tsao:**
“This photo, *Studio in Early Fall 2022*, was taken by me. It captured what inspired me in my Brooklyn studio. I would like to share that moment with my colleagues.”



164 Years of Fellowship AF 2023 Annual Awards Event



HONORING THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS
AND AUDREY FLACK

BY WENDE CAPORALE-GREENE

On Tuesday, May 9, 2023, we celebrated 164 years of Fellowship at our annual awards ceremony honoring Audrey Flack and The Andy Warhol Foundation for The Visual Arts that took place at The Players in Manhattan. Our new president, Jessica Daryl Winer, hosted the event noting that we were celebrating the important work of the Fellowship and being together for the first time in four years to honor our awardees. Jes remarked that the Fellowship is all about community among artists, particularly because our profession and our process can be very solitary. She highlighted how these last few years have shown the whole world what a solitary life means and just how important community can be. This sense of community is expanded to include people we may not know personally or well and that is how we operate at the Fellowship with the artists who come to us in times of need. She emphasized how both honorees embodied this communal spirit.

Former president Charles Yoder came forward to present the Gari Melchers Memorial Medal to the



Joel Wachs and Charles Yoder

Andy Warhol Foundation for the Visual Arts which was accepted by its president, Joel Wachs. Charlie drew parallels between the Warhol Foundation and the Fellowship in how they share similar origins that were prompted by the death of an artist. The Andy Warhol Estate's primary mission is to support the advancement of Fine Art. Having met Andy Warhol a few times, Charlie was proud to have this opportunity to present this award to Joel for the Foundation that carries Warhol's name.

Joel Wachs graciously shared how pleased he was to be in attendance, and was also delighted that he finally got to meet Audrey Flack whom he had admired for a long time. He concurred with Charlie that the Fellowship and the Warhol Foundation have something essential in common; helping artists in need. In the 20 years that he has been president, his overriding goal has been to create an awareness that Andy Warhol should be as well known for his philanthropy as for his art—the two together are his great achievements. At the time of Warhol's untimely death, he left a will stating that he wanted to support the visual arts and left everything, including all of his art and possessions, for that purpose. In 35 years, the Warhol Foundation has given away close to \$300 million in cash grants to worthy artists, and to non-profit arts organizations who support artists in all states—urban and rural, red and blue, including creative people who need support throughout every part of the country. In the same period, 52,000 works of Warhol's art have been given to 330 arts institutions, mostly in the U.S., to keep his legacy alive. Two hundred of those are university art museums throughout the country where students can see Andy Warhol's work during their academic experience.

AF 2023 Annual Awards Event *(cont'd.)*

Joel pointed out that the overriding mission of the Warhol Foundation is providing support for the arts: an indelible commitment to freedom of expression and a willingness to fight and defend it whenever it is under attack, an embrace of diversity of experimentation of the new and of the controversial, and of all the things that need to be said when it's tough to say them. Joel went on to say that "although there currently are artists who are doing very well beyond their wildest dreams, the majority of artists struggle to make a living on their art alone and they need support at certain times in their lives. This is the kind of support that the Warhol Foundation tries to give these artists and that the Artists' Fellowship gives them in time of need that made this night and this honor a really worthy one. So, I thank you on behalf of all the people you've been able to help."

The evening continued with gallerist Hollis Taggart speaking of his impression of Audrey Flack by saying "there's nothing more fun than talking about Audrey



Hollis Taggart

Flack. One of the great geniuses of our time and one of my favorite people." He described the Benjamin West Clinedinst Medal as perfectly appropriate for Audrey, given her seven decades of creating art. Hollis acknowledged that he first heard of Audrey in the 1970's and later recognized her work in the H. W. Janson History of Art book, the primary college text for art education. Many years later when he moved his gallery to Manhattan, he recalls being starstruck upon meeting her. As her dealer for many years, Hollis points out how Audrey is known for her pioneering work in the field of Photoreal-



Audrey Flack

ism along with contemporaries Chuck Close and Richard Estes. He shared Audrey's marvelous trajectory as a pioneer of two movements, Photorealism and Abstract Expressionism. As a student at Cooper Union in the late 1940s after WWII, she rubbed elbows with Jackson Pollock, Willem de Kooning, and Franz Kline. While at Cooper Union, Audrey initially produced abstract expressionist works that would later grab the attention of Josef Albers, the Dean at Yale, who personally recruited Audrey to attend the university. She subsequently produced the greatest post-war abstractionist paintings that Hollis has ever seen. It was in the 1950s as a reaction to abstract expressionism that Audrey wandered into figurative work which she continued through the 60's; this later piqued her interest in Photorealism.

Hollis went on to say that in 1974, the Museum of Modern Art acquired her work *Leonardo's Lady*, making Audrey Flack the first woman to enter that collection. By the 1980s Audrey stopped painting and chose sculpture as her means of expression creating archetypes drawn from Roman and Greek mythology for monumental commissions. Decades later, Audrey returned to painting. Hollis then announced that he will be hosting an exhibition of her Old Master compositions influenced by Albrecht Durer and Carlo Crivelli, with a twist, in the spring of 2024.

Hollis then introduced Deborah Shaffer, the award-winning filmmaker who co-directed the documentary *Queen of Hearts—Audrey Flack*. Deborah met

AF 2023 Annual Awards Event *(cont'd.)*



Babette Bloch, Jessica Daryl Winer and Audrey Flack

Audrey in 2015 after a recommendation from a friend. When Audrey told her story, Deborah acknowledged that although she had not yet seen Audrey's work, she fell in love. Audrey's story consisted of the struggle to be recognized and the hardship of being a single mother who painted at night to maintain her work. When Shaffer was asked why make a film about Audrey Flack, she replied "because she is the real deal."

Next, former Fellowship president Babette Bloch presented the Clinedinst Medal to Audrey Flack. Babette used these words and phrases to describe Audrey: intrepid, bold, direct, honest, good human being, mother, friend, serious, scholar, curious, authentic, tenacious, fun-loving. She said she is someone who loves life. Her work is deep and personal and tells the story from a woman's perspective—her own. Babette acknowledged the debt she owes to Audrey for her groundbreaking role in creating a path for women in the visual arts. Babette went on to say Audrey Flack perfectly embodies the meaning of the Benjamin West Clinedinst Award; an artist who has given back to their community and an artist of exceptional merit.

Accepting her award, Audrey expressed feeling truly honored. She acknowledged being annoyed about getting old and mentioned how much height she has lost, but is thankful to be able to paint and to sculpt, both of which she loves. She told the audience, "Aren't we lucky to be artists. I feel a kinship with artists both living and dead; we are a part of each other." A captivating and candid speaker, she culmi-

nated the presentation by performing a song she composed about artists. There wasn't a soul in the room who was not enchanted with this extraordinary woman.

With a difficult act to follow, John Varriano, our current vice-president, spoke about the meaning of our Fellowship and how if anyone embodied the art spirit, it was Audrey. The reason we were gathered that evening was to celebrate that particular spirit. John went on to say that we are sometimes the last resort for artists in need and he appealed to those who were not already members to become a member to help continue the legacy of this 164-year-old organization. By being a member, he said, you not only give us financial support, you are also giving us your backing. You become essentially ambassadors to help spread the word. He suggested that one of the things that would ensure the future of our organization was to sponsor young artists and pay their membership fees to share our mission with them.

Jessica Winer wrapped up the presentation by acknowledging past honorees in attendance; Richard Haas, Sigmund Abeles, Babette Bloch and Marc Mellon, Burton Silverman, and long-time treasurer of the Fellowship, Pamela Singleton. Jessica pointed out that the H. W.

Janson Art History book covers 17,000 years of art yet not one woman artist was included until Audrey Flack stepped in to speak up for Mary Cassatt and ended up being the first living female artist to be included in



John Varriano

1986. After the four-year break with our traditional celebration due to the Covid pandemic, the enthusiasm the guests conveyed was exuberant. The Players, with the masterful portraits gracing the walls, including those in the Everett Raymond Kinstler Room, was the perfect venue for our event.

Artists' Fellowship 2023 Annual Awards Event

CELEBRATING 164 YEARS OF FELLOWSHIP AT THE PLAYERS, MANHATTAN 5/9/2023



Karen Lemmey & Severin Delfs



Zoe Marcus, Audrey Flack, & Leslie Marcus



Audrey Flack & Joel Wachs



Evelyn Rodstein, Charlene Keogh, & Karen Shaw



Marriott Clark



Jim Olson, Karen Shaw, & Monica Longworth



Margaret Bowland & Pia Ledy



Babette Bloch & Michelle Atkins



Barbara Greenman, Edith Rae Brown, Timothy and Marriott Clark



Audrey Adams, William Kaplan



Irwin Cohen, Lisa Dinhofer, Leslie Marcus, Audrey Flack, Beverly Dolinsky, Mitchel Marcus

Artists' Fellowship 2023 Annual Awards Event *(cont'd.)*



Gabriel Ferrer, Pam Singleton, & David Staller



Nadine Robbins & Joyce Frost



Edith Rae Brown & Deb Winer



Mark Piro, Hannah Marcus, & Audrey Flack making music



Peggy Kinster, Kathy Anderson, & Pamela Reese



Deborah Shaffer & Stacey Epstein



Hollis Taggart & Karen Butler



Audrey Adams, Audrey Flack, & Raymond Harper



Michael Coyne & Monica Longworth



Hannah Marcus, Zoe Marcus, & Audrey Flack



Maxwell Abeles, Wende Caporale Greene, & Sigmund Abeles

Artists' Fellowship 2023 Annual Awards Event *(cont'd.)*



Robert Tanis Evans & David Ledy



Jessica Winer, Audrey Flack, Babette Bloch, & Marc Mellon



Sigmund & Maxwell Abeles



Charlene Keogh, Michael Coyne, Monica Longworth, & Helen Altieri



Gabriel Ferrer, Elliott Arkin, & Jessica Winer



Lisa Dinhofer, Tom Duncan, & Anki King



Marilyn Friedman & Babette Bloch



Pamela Talese & Irene Hecht



Joyce Zeller & Jane Epstein



Kathy Anderson & Edith Rae Brown



Melissa Kaish & Jonathan Dorfman

Artists' Fellowship 2023 Annual Awards Event *(cont'd.)*



Robert Telenick & John Varriano



Sigmund Abeles & Richard Haas



Peggy Kinstler, Leah McCloskey, & Tina Summerlin



Karen Lorence & Patrick Fruzzetti



Above:
Michael Hall &
Wende Caporale
Greene

Left: Singing
around
the piano



Marc Mellon & Irene Hecht



Timothy Clark & Burt Silverman



Tina Summerlin & Richard Cabral



Charles Yoder at the podium



Jessica Winer & Audrey Flack

Members' News 2022-2023

Each year **Art Fair 14C's** Showcase provides free exhibition space for individual New Jersey-based artists. The next one will take place on October 12-15 at Liberty State Park, NJ. Artfair14c.com. **Judith Barcroft** writes, "I have donated old canvases to a young artist, Kelsey Strauch, who will gesso over my work and create new works at her new Brooklyn studio! I like to paint people and she likes to paint bones. We are looking forward to this project of thinking about layers of creativity, what is



Babette Bloch at dedication of her *Vitruvian Man*, Stainless steel, 17' high, CHIMEI Museum, Tainan, Taiwan

visible and what is underneath." **Annette Blaugrund** continues to work as Consulting Curator for the Thomas Cole National Historic Site where she served as consulting editor for their latest book *Women Reframe American Landscape*. She is currently co-curator and project manager of the exhibition and catalogue *Shifting Shorelines: Art, Industry, and Ecology Along the Hudson River*, for Columbia University's Wallach Art Gallery. **Babette Bloch's** 17-foot high *Vitruvian Man* sculpture was unveiled at the CHIMEI Museum in Tainan, Taiwan at the end of 2022. In 2023, she created Brookgreen Gardens' annual medal, which was a great honor for her. The medal series is in its 51st year. In addition to entering Brookgreen's collection, the medal will go into the collection of the Smithsonian and the British Museum. Also, Babette's monumental Egrets sculpture, #5/9 was installed and dedicated at Saluda Shoals Park in Columbia,

SC on June 23, 2023. **Sherry Camhy's** art work was shown this year at the National Arts Club Exhibiting Artists exhibition and was included in the Hudson Valley Artists Association exhibit at the Lyme Association of Artists, Old Lyme, CT. Her work, *home-LESS*, was included in the recent Narrowsburg Union gallery *Artists to Humans* exhibit, and is currently included in the Voice of America *Homeless Project*.

SC on June 23, 2023.

Thank you so very much for your generous grant. I am filled with appreciation and relief. Now I can be excited and renewed to get my art practice flowing freely again.

– Painter, Palm Springs, CA



Irene Christensen, *Nature Is Our Home*, 2019, oil on canvas, 20x16 in

Wende Caporale-Greene taught a portrait workshop at Mariandale Retreat, Ossining, NY in June 2023; she was included in the Hudson Valley Art Association, 90th Annual Exhibition, June - August, 2023; the Pastel Society of America 51st Exhibition online, September 2023; the Allied Artists of America online exhibition at the Butler Institute of American Art, Youngstown, OH, September 10 - October 8, 2023; and she will participate in the Faculty for Realism Live online event with a pastel video demonstration hosted by *Fine Art Connoisseur* magazine November 9 - 11, 2023. **Irene Christensen** showed two paintings at the Hamptons Fine Art Fair this summer with the Calabar Gallery, NY. The gallery repre-



Sherry Camhy, *home-LESS*, 2023, graphite on cardboard, 32x32 in.

Members' News (cont'd)

sents mostly African artists and she was honored to be included. She is also showing three of her accordion



Bruce Dorfman, *Cameo*, 1968, oil, canvas, wood, glass, 46x48 in.

Kleinert/James Center for the Arts in Woodstock, NY,

in the fall of 2022. The exhibition celebrated the history, nature and legacy of the Byrdcliffe Arts and Crafts colony in Woodstock and highlighted a group of artists who created there over the past 100 years, including Philip Guston, Herman Cherry, Bob Dylan and Milton Avery. Dorfman and Dylan, as close friends, were frequently working together in Dorfman's studio. The Bob Dylan work that was shown for the first time is a pen and ink drawing of Bruce Dorfman. **Henry Egan** is working on a new oil painting, 40 x 70 in., that is a portrait of Cardinal Kung for the Cardinal Kung Academy in



Jack Faragasso, book cover for *The Fine Art of Jack Faragasso*

Stamford, CT. **William Engel** writes "I am happy to announce that I was in a group exhibition at R.B. Stevenson Gallery in La Jolla, CA, that was up through July. I'm privileged to be able to say I am part of the Artists Fellowship in NYC!" **Jack Faragasso** recently had three books published with Asylum Publi-

books at The Yard, at their Columbus Circle location in NYC. **Bruce Dorfman** was included in the group show, *Arriving at Byrdcliffe*, at The



William Engel, *Metallic Veils*, 2023, acrylic on canvas, 60x72 in.

cations: *The Fine Art of Jack Faragasso*, *Models Through the Lens of Jack Faragasso*, and *Magnificent Illustrations by Jack Faragasso*.

Joe Goldman

writes: "My documentary, *Fishermen of Mackerel Cove—A Portrait of Maritime Heritage*, has not yet achieved broadcast or distribution, and I'm preparing for festival entry next year, and trying to preserve my 16mm original negative which I filmed during the 1980s-90s. I've moved to live on the islands in Maine where I filmed, and held a preview screening of the final cut for the community here in July at a community center. I'm currently rewriting the original manuscript and scanning my original 35mm still photography to format as a companion book for the film." **Morton Kaish's** *Flowering Dune, Old Glory* painting appeared in the Manolis Projects virtual group exhibition this past summer honoring America's 247th Birthday, titled *247-HBA: Revolutionary Reflections*, and was featured in *White Hot Magazine*.

Morton reflects on this piece as "A unique work in my own experience, it began with one of the small brush and ink drawings I'd do each summer while on holiday in Chilmark on Martha's Vineyard. It's always seemed a place where the confluence of sea and shore and sky, wildflowers, the change of



Joe Goldman, movie still



Morton Kaish, *Flowering Dune, Old Glory*, 2023, Archival pigment print on paper, 14.5x13 in.

Members' News (cont'd)

tide and season — speak to us all of moments lost, though perhaps of better yet to come.” **Karen**

Loew was included in the group show

Unique Impressions: Salmagundi Monotype Invitational at Spring

Bull Gallery in Newport, RI. The exhibition celebrated the

history of monotype printmaking at the

Salmagundi Club, NY and ran from Aug. 5 to Sept. 4,

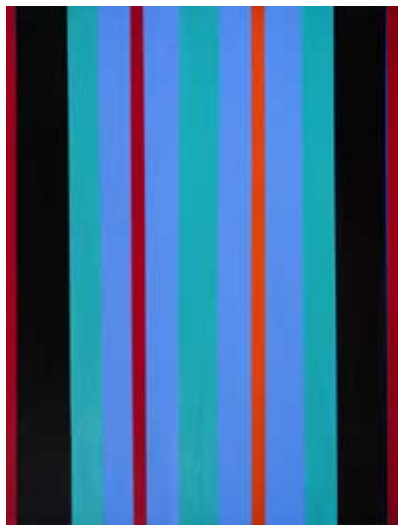
2023. **Eveline Luppi** had a solo exhibition, *The Power of*



Karen Loew, *On the Wing*, 2023, monotype, 9.375 x 7.375 in.

My family is experiencing a challenging time however we do our best to achieve goals in art and move forward. This grant will make a crucial difference in our lives. It will help significantly with our expenses and bills. Please accept our sincere gratitude – we couldn't make it without you!
– Muralist, New York, New York

Pattern – My Art Journey at the Pawtucket City Hall art gallery in RI from April - July, 2023. As she stated in the Pawtucket Times, “Patterns that become visible on



Eveline Luppi, *Fandango*, 2021, acrylic on canvas, 30x40 in.

the canvas are deeply linked to my experiences in the world. They include universal themes that have evolved from childhood memories, city life, travel, nature and from the many homes I have had away from home.” **Maria Marino’s** oil painting, *Trees by the Studio*, was exhibited at The Na-

tional Arts Club's 2023 Annual Exhibiting Artist Members Show in May 2023. Her drawing, *Helios*, was juried into and selected for the live invitational exhibition of the 110th Annual Exhibition of Allied Artists of America. The show will be held this September at the Butler Institute of American Art, Youngstown, OH. Also, she will participate as a juried artist in the Adirondack Plein Air Festival in Saranac Lake, NY, as well as Cape Ann Plein Air 2023 in Cape Ann, MA, later this year.

Marsha Massih had a summer solo show, *Secret Lives*, at Studio 89 gallery in Highland, NY, exhibiting her *Venetian Series* and *Scenes from the Red Boudoir*, all oil paintings. www.studio89hv.com. Also, HULU purchased one

of her paintings for the set of the TV series *Only Murders in the Building*, to be hung in Meryl Streep’s apartment during the third season, coming out this fall. **Nancy Dyer Mitton’s** paintings were included in the June 2023 group exhibition at Soprafina Gallery in Boston, MA. www.soprafina.com. Her



Marsha Massih, *The Red Room*, 2022, oil on linen, 24x36 in.

paintings were also featured in the article *Inspired by the Coast* in South Coast Almanac’s 2023 summer issue.

Michael Shane Neal will be hosting workshops in 2024 in Nashville, TN, at the studio of the late Everett Raymond Kinstler in Easton, CT, and in South Africa



Nancy Dyer Mitton, *Nantucket Sound*, 2023, oil on canvas, 36x60 in.

Members' News (cont'd)

with a safari included. He has also just released a new book, *The Art of Seeing: Everett Raymond Kinstler on Painting*. All proceeds from the book go to The Portrait Society of America in honor of Kinstler. **Sergio Roffo**



Michael Shane Neal, John Lewis, 2020, oil on canvas, 36x48 in., collection of Smithsonian National Portrait Gallery

New York Times highlighted my participation in an exhibition at the Whitechapel Art Gallery in London: <https://tinyurl.com/3d5npd7z>. Also, a work of mine from 1968 was included in an historic global touring exhibition that opened on June 2 at the Fondation Vincent Van Gogh in Arles, France titled *Action, Geste, Peinture*.” **Cornelia Seckel** tells us that “after 37 years, I’ve put *art-timesjournal.com* on the shelf and I’m not sure I’ll take it off. After Ray died in 2019, I kept on with it, then came the pandemic. We each did very different things. Ray



Sergio Roffo, Morning Symphony, oil on mounted linen panel, 10x20 in.

will have a solo show on November 2 - December 4 at the Guild of Boston Artists. He also holds the honor of being one of the youngest artists to be designated a “Copley Master” by the Copley Society of Boston.

Fanny Sanin

writes, “On March 4th, the

was the editor and dealt with all the submissions and I ran the business, sought out advertisers, and my favorite part was being out and about promoting the journal and gathering items for Culturally Speaking. I’m keeping the website up with all the essays from the past 20+ years. I am also the consultant to the Executive Editor,



Fanny Sanin, Oil No. 4, 1968, oil on canvas, 61x59 in.

I cannot begin to express my gratitude and excitement upon reading your message about assistance today!!! Your support is truly a blessing and I am incredibly grateful for the opportunity you have provided me. These funds will make a significant difference in my life, and I am deeply moved by the kindness and compassion shown by the committee.

– Multimedia artist, Carolina, Puerto Rico

Myrna Haskel, of Sanctuary Magazine and will be doing some of their ‘out and about’ activities.” **Ellen Nathan**

Singer was delighted to receive awards from three recent shows:

The Society of American Graphic Artists, Audubon Artists and Allied Artists this year. 2023 has been an exciting year for **Mara Sfara**. She is working on a series of mother-child animal paintings; she is a staff writer for *Art & Museum* magazine; she continues to love



Ellen Singer, The Transplanted Gardener, 2021, woodcut, 22x16 in.

being a trustee at The Springfield Museums. The Salmagundi Club, NY, will be hosting a retrospective exhibition of **Burt Silverman’s** work from Oct. 2 to Nov.

Members' News (cont'd)

3, 2023, with a reception on Oct. 12 from 6 to 8PM. In 2023, **Vivian Tsao** participated in the annual Exhibiting Artist Members show at The National Arts Club. She also presented her photo of Spanish master Antonio Lopez Garcia, taken in Madrid, in the exhibition *Black*



Vivian Tsao, *Lopez Garcia in Studio*, 1988, black & white photo, 6x9 in.

and *White Thinking* at Ceres Gallery, NY.

Gina Tyler is

working on a series of 10 illustrations created for a new book, *Letters from Isabella* by

John Joseph, containing angelic letters and poems. They

are the accompanying images to express the joy of living life to its full extent, conveyed from the text. **Alison P. Vernon**

sent us her portrait, *Miriam*, and added "I have always enjoyed painting and drawing people. They are endlessly fascinating to me. I love the play of light and shadow." *Kay WalkingStick / Hudson*

River School will be on view from October 20, 2023 to April 14, 2024 at the New York Historical Society and will be the first exhibition to explore the Cherokee artist's landscapes in relation to the 19th century Hudson River School tradition. The exhibition will interweave Kay's recent landscape paintings with selections from New York Historical Society's col-



Charles Yoder, "I Think I Shall Never See..." 2023, oil on canvas, 24x36 in.

lection of works by such artists as Thomas Cole, Asher B. Durand, and Albert Bierstadt. It will be one of few solo shows of a contemporary Native American artist at a major American art museum.

And they will honor Kay in October as she is given the History Makers Award to recognize her

lifetime achievement in the visual arts. **Richard Whitney**

continues to paint commissioned portraits and he exhibited many at the Hancock Town Library in NH in May and June, 2023. He also participated in a show of past

Ewing Arts Awardees at the Jaffrey Civic Center in NH

last spring. **Jimmy Wright** was included in a

show at Wonnerth Dejaco Gallery in Vienna

in the spring of 2023 titled *Flowers at the Fin de Siècle: Renate Bertlmann, Robert Lettner,*

Jimmy Wright, 1990-1998. DC Moore Gallery, NY, presented a solo exhibition of his flower paintings this past summer. The

Speed Art Museum in Louisville, KY, and the Butler Institute of American Art in

Youngstown, OH, recently acquired paint-

ings by Jimmy. The exhibitions *Luxe,*

Calme, Volupté at Candice Madey, New York; *Second Annual Hartley Invitational Exhibition* at the Salmagundi Club; and

Neo Chicago at the Beth Rudin De-Woody Collection, Peninsula Hotel, Chicago, IL all feature Jimmy's work.

He is the subject of in-depth articles in the January 2023 issue of *The Gay &*

Lesbian Review and the June 2023 issue of *American Art Collector*. **Charlie Yoder**

has been included in two group shows at the Century Association, in *American Realism Today* at the New Britain Museum of American Art, New Britain, CT, in *Select 6 Show* at Garvey/Simon Gallery in NY, and in *Unique Impressions: Salmagundi Monotype*

Invitational at Spring Bull Gallery in New-

(cont'd. on p. 25)



Jimmy Wright, *Sun King*, 2001, oil on linen, 60x55 in., Courtesy DC Moore Gallery and Fierman Gallery



Alison P. Vernon, *Miriam*, 2022, acrylic on wood panel, 16x16 in.



Gina Tyler, *Joyful Angel*, book illustration

Remembering Philip Pearlstein

By Marc Mellon

The Artists' Fellowship 2005 Clinedinst Medal honoree Philip Pearlstein died last December at the age of 98. Philip was broadly remembered for his leading voice in reviving interest in realism and portraiture, bringing models into his studio for extended sittings, and employing time-honored “retro” tools of academic figure study.

As such he pushed back forcefully against the mod-



Philip Pearlstein, *Two Models, Hunzinger Chair and Wooden Crocodile*, 2018, Oil on Canvas, 48x60 in.

ernist orthodoxies of post-war American Art, promoting the study of the human figure through his painting, drawing and printmaking, and through his frequent contributions to scholarly art journals, and through his broad teaching career, which included time at Pratt, Skowhegan, Boston University, and Brooklyn College. All this while his Pittsburgh art-student friend and early-years New York City roommate, Andy Warhol, was making his own lasting marks on our art world.

Several generations of artists were taught and otherwise inspired by Pearlstein's methodical dissection of the elements of seeing and of drawing. His teaching, week to week, included the focused study of perspective, an early and passionate interest of Pearlstein's, and of composition, line, form, mass, and color. When not seriously observing the model and each student's progress, he brought an impish sense of humor to his presentations, breaking into asides with sometimes-absurdist observations of our art world.

Philip was honored early and often. He won a Fulbright in 1958 to travel and paint in Italy, and grants serially from the National Endowment for the Arts and the Guggenheim Foundation. From 2003 through 2006 he served in a most prestigious seat reserved for peer-chosen pre-eminent American artists, writers, and musicians, as President of The American Academy of Arts and Letters.

Remembering John Stobart

By Christopher Sweet



John Stobart

The world-renowned maritime painter John Stobart passed away on March 2, 2023, at the age of 93. He was a recipient—along with the eponymous Stobart Foundation—of the Gari Melchers Memorial Medal in 2011. The Stobart

Foundation has been a Corporate member of the Fellowship since that time.

A graduate of the Royal Academy of Art in London, John Stobart was born in Leicester, England, well inland from the sea. It was a boyhood visit to Liverpool, the busiest seaport in Britain at the time, that first sparked his interest in ships and ports and ocean-going commerce. He began his formal art education at the

age of 16 at the Derby College of Art in his hometown of Derby from which he would later graduate with high honors and a scholarship to the RA.

After doing service in the Royal Air Force, Stobart took his first ocean voyage on a ship bound for Cape Town, South Africa, to visit his father (*cont'd. on p. 25*)



John Stobart, *Sacramento: The Celebrated River Steamer "Chrysopolis" Leaving San Francisco in 1870*, 1993, oil on canvas, 20x32 in.

Members' News (cont'd. from p.23)

port, RI. **Del-Bourree Bach**, **Karen Loew** and **Leendert van der Pool** were included in the Coast Guard Art Program inaugural exhibition at the Salmagundi Club last July. In their 42nd year, the program holds a collection of over 2,000 works depicting their various daily missions and uses fine art as an outreach tool for educating diverse audiences about the Coast Guard. **Joyce Zeller** has been commissioned to paint Judge Robert Berliner, Supreme Court justice of Rockland County. This will be the fifth judge she painted for the Rockland, NY courthouse.

Remembering John Stobart (cont'd. from p.24)

who had emigrated to Rhodesia. The experience sealed his commitment to maritime painting. Not only that, Stobart painted the ship he had sailed on, The Breamar Castle, and then sold the painting successfully to the very shipping company that owned the ship. Which, of course, led him to realize that shipping lines would be ripe collectors of such works and would go on to finance his travels to realize such commissions. In the 1950s into the 1960s Stobart was dividing his time between Canada and Britain when at some point he learned that there were few depictions of American nineteenth-century harbors and ports. This led him to seriously study the theme and he was soon having a sold-out exhibition at the Kennedy Galleries in New York, in 1967, the first of many. By 1970 Stobart was living in the United States with his family in and around Boston and Martha's Vineyard.

His limited-edition prints are widely collected, and

It is with deep gratitude and appreciation that I write to you to thank you for the lifesaving checks that you sent to me and my wife to help us through this very difficult period of our lives. You have no idea how much it means to us, and how grateful we are that such an organization exists...and how lucky we were to learn about you and what you do. We can't possibly convey in words how much the grant has helped and how much it meant to be considered and approved for it.

– Photographer, South Salem, NY

his paintings are in numerous private and public collections, including the American Merchant Marine Museum in Kings Point, New York, and the National Maritime Museum in Greenwich, England. Several books have celebrated his paintings and his teaching, which was also featured in his PBS Series *WorldScapes* on plein-air painting. In 1988 Stobart created the Stobart Foundation to support the transition of traditional artists from school to professional life.

He was a founding member and vice president of the American Society of Marine Arts (ASMA), as well as a member of the National Academy of Design in New York and the Royal Society of Marine Artists in the UK. And he was honored with numerous awards. Internationally renowned for his meticulously researched and extraordinarily skillful renderings of seaports and river ports and sailing vessels during the Golden Age of Sail, his legacy will live on through his art and the good work of his foundation.

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www.artistsfellowship.org

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