



ARTISTS' FELLOWSHIP, INC.

October 2020

# Newsletter

Dear Members and Friends of the Fellowship,

What can be said about this past year that doesn't cause deep sighs and shaking heads? How about hearing the new catch phrases of the day? "Social distancing." "Shelter in place." "No Mask, No Entry." "Once in a century pandemic."

Rather than succumb to the dark side, the Fellowship has joined other philanthropic organizations stepping in to help in "these uncertain times."

This epidemic and its economic instability have sent our endowment on a wild roller coaster ride, and the surge of urgent calls for help, have threatened at times to overwhelm our ability to respond. Losing access to the Salmagundi Club necessitated a switch from monthly face-to-face meetings to online meetings as well as having our dedicated staff work from home. Being a part of the steady participation of our all pro bono board members has been a wonderful thing. They have been there whenever an email calls for a quick gathering via Zoom.

Speaking of organizations and individuals helping artists, last fall we were honored to recognize the work of the Adolph and Esther Gottlieb Foundation and April Gornik and Eric Fischl at our 160th anniversary Awards Dinner.

Longtime Executive Director, Sandy Hirsch, accepted the Gari Melchers Memorial Medal for the Gottlieb Foundation's 37 years of providing grants and financial aid to painters, sculptors and printmakers.

Our Benjamin West Clinedinst Memorial Medals went to the artists April Gornik and Eric Fischl. While maintaining thriving individual art careers, they have found the time and energy to organize significant public projects. Combining their own resources with the public at large, they have overseen the restoration of a burned-down historic theater and its new life as a film center on Main Street in Sag Harbor, NY, the renovation and transformation of an 188-year-old church into an arts center and the purchase of private property and construction of a waterside public park within the town. The kind of heart, determination and generosity these recipients offer shows that positive, lasting change can come from singular and determined efforts.

Our Board of Trustees and the recipients of the Fellowship's aid share a common trait. They are firmly committed to a life in the arts and, in doing so, understand and accept its inherent uncertainties. The creativity that leads one to artmaking means a commitment to adapting to unexpected change.

Unexpected change has been the rule this past year. The uncertainty that we all face has meant that we have had to put our annual awards dinner on hold. Earlier in the year, the board voted to present renowned painter Burton Silverman with our Benjamin West Clinedinst Memorial Medal. We are very pleased that he has accepted our invitation. We are all aware that the usual in-person gathering of the membership and friends to honor Burt is not possible during this pandemic. To insure the public's safety, *(continued)*



Charles Yoder

we have scheduled a virtual Zoom celebration that will begin at 6:30 PM on Wednesday October 28th.

Thanks to the generous giving of individuals and organizations, as of July 31st of this year, we have received \$214,614. This amount includes both donations in honor and memory of individuals, and to the Artists' Fellowship general fund. We have given out \$275,000 in aid to 112 artists.

In the past, our Annual Awards Dinner has been a great opportunity to renew friendships and catch up on the last year's happenings. As for the future, I look forward to the dinners when we can gather together to honor those who give so much to the arts and to enjoy that warm camaraderie once more.

The Artists' Fellowship is more involved in today's relief and assistance to our artistic community than it ever has been. Your steadfast support and generosity have made this possible.

I sincerely thank you for all that you do.

In true Fellowship,

Charles Yoder, President  
Artists' Fellowship, Inc.

*I want to thank you for your belief in me, and for your support of the arts everywhere. You have given me more than money can buy – hope for a brighter day, and belief in the goodness of those acting in service.*

– Painter, Colorado

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- Make donations
- Apply for membership
- Apply for Aid

WWW.ARTISTSFELLOWSHIP.ORG

ARTISTS' FELLOWSHIP, INC.  
VIRTUAL  
ANNUAL AWARDS EVENT

1859 CELEBRATING 2020

# 161

YEARS OF FELLOWSHIP

HONORING  
BURTON SILVERMAN  
WITH THE BENJAMIN WEST CLINEDINST MEMORIAL MEDAL

Wednesday, October 28, 2020 at 6:30 via ZOOM

For More information and to RSVP please visit our website  
[www.artistsfellowship.org](http://www.artistsfellowship.org)



Eric Fischl, April Gornik, Sandy Hirsch

# Artists' Fellowship 2020 Medal Honoree



## BURTON SILVERMAN

### BENJAMIN WEST CLINEDINST MEMORIAL MEDAL

BY WENDE CAPORALE



Burton Silverman, *Self Portrait*, 2019, oil on canvas, 14 x 7 in.

*I continue to make paintings of people and their place in our time because I am of that time. Out of that, I hope to make pictures that are timeless.*

—Burton Silverman

This year, the Artists' Fellowship will honor Burton Silverman with the highly coveted Benjamin West Clinedinst Memorial Medal, awarded for the achievement of exceptional artistic merit. Silverman's achievements are numerous, distinctive, and influential. Over the course of decades, his work as a proponent of realist art has inspired and informed many thousands of aspiring artists. In a world dominated by non-objective art, he gave inspiration to many to renew their commitment to representational painting.

Fresh out of the Army in 1953, he began working part-time in the promotion department of the then liberal NY Post. During this time in the early spring of 1956 and in a moment of impulsiveness, he and his lifetime friend and colleague, the distinguished painter Harvey Dinnerstein, decided to go draw a unique protest by the African American citizens of Montgomery, Alabama, a southern city in the heart of the racist South. They produced 95 drawings of the fabled Montgomery Bus Boycott, which would graphically chronicle the Civil Rights protests that came to signify the '60s. The bulk of them are now in three museums, the majority in the Delaware Art Museum, which exhibited them in an anniversary show of the protest in 2005 called *Glorious Dignity: Drawings of the Montgomery Bus Boycott* by Harvey Dinnerstein and Burton Silverman. The drawings were subsequently shown in a similar celebration of a 50th Anniversary Exhibition at the Montgomery Museum of Art in 2006 and more recently, again at the Delaware Art Museum, in 2019.

The drawings in Montgomery altered his drawing style, which had been honed in an art school environment, to now deal with moving dynamics of the real world. It led to a parallel career as an illustrator where his drawings were used as a substitute for photojournalism. In the next twenty-five years, he would go on to provide illustrations for many magazines and major corporations. This culminated in 1992 in his election to the Museum of American Illustration's Hall of Fame. His portraits for the *New Yorker Profiles* section and on the cover of *Time* magazine, initiated a career as a portrait painter which he pursues to this day.

Burton Silverman is a supreme humanist who sees his work as a celebration of the individual in a changing, often exclusionary world. In one of his paintings of an African American man with a trumpet, Silverman depicts the subject "caught



Burton Silverman, *The Break*, 2014, oil on linen, 30 x 24 in.

## BURTON SILVERMAN (cont'd)

in isolated self-awareness." According to the artist, this gift of music is this man's art and he is not celebrated for it. Instead, he is yearning for what is not quite lost yet not quite achieved. Silverman strives to represent this contradiction as his subject confronts it in a moment of reflection.

The particular significance of Burton's art is eloquently summarized by Professor Robert L. McGrath of Dartmouth College who wrote in his introduction to the artist's monologue *Sight and Insight – the Art of Burton Silverman*:

"His art may be seen as a kind of radical realism by virtue of its continuing devotion to a humanist vision that has survived modernist dogma of the fifties as well as the austere, impersonal canons of judgment imbedded in the current 'new realism.' For Silverman, form remains inextricably linked to meaning. Asserting itself throughout his painting is the fluid brushwork and natural coloration that informs the eye while eliciting, alchemically, a compassionate understanding of the human condition. In the final analysis, it is Silverman's unflinching vision together with his creative rethinking of tradition, that constitutes his most defiant and enduring artistic contribution."

Burton has taught for almost 40 years in workshops literally across the country. He conducted classes from his country studio in Dutchess County, NY, to classes at the Art Students League, and the National Academy of Design in NY. Since 1987 he has taught and lectured in museums and university graduate programs such as at the Academy of Art University in San Francisco, CA, the Brigham Young University College of Fine Arts in Provo, UT, and the University of Hartford Art School in CT. He was a Smith Distinguished Visiting Professor at George Washington University in Washington, DC. He has written articles in *Fine Arts Connoisseur*, *American Arts Quarterly* and *American Artist* discussing the qual-

ities in art of the past that have influenced his thinking. His impact on the realist art community has grown apace with these events.

His paintings are represented in 33 public collections including the Brooklyn Museum, Philadelphia Museum of Art, Denver Art Museum, the Metropolitan Museum of Art, the National Museum of American Art, and the National Portrait Gallery. Burton's work has also been the subject of four museum retrospectives, beginning in 1999 at the Butler Institute of American Art in Youngstown, OH and followed by Brigham

Young University Museum of Art in UT, 2000; Sherwin Miller Museum of Jewish Art in Tulsa, OK, 2010; and the Hofstra University Museum of Art in Hempstead, NY, 2011. Burton's highly sensitive draughtsmanship was highlighted in a drawing retrospective in 2007 entitled *The Intimate Eye* that traveled from the Brigham Young Museum to the Butler Institute and concluded at the Lyme Academy of Fine Arts in Old Lyme, CT.

Among his many awards are an Honorary Doctorate from the Academy of Art University in San Francisco, CA, 2002; the Gold Medal from the Portrait Society of America in NY for Lifetime Achievement, 2004; and a similar award

given by the Newington Cropsey Foundation, Hastings-on-Hudson, NY in 2005. In 2018 the American Masters exhibition at the Salmagundi Club in NY awarded him a Legend Lifetime Achievement Award with four others including Daniel Greene and David Leffel. That same year the Figurative Art Convention and Expo (FACE) event in Miami, FL also awarded Burton their Lifetime Achievement Award.

Due to the current pandemic, the Fellowship will hold a special private ceremony to honor Burton and present him with the Benjamin West Clinedinst Memorial Medal in August 2020. In late October, a video of this presentation will be part of a much larger virtual gathering of his fellow artists, family and friends celebrating this exceptional artist.



Burton Silverman, *3 o'clock Coffee*, circa 1995, oil on linen, 34 x 22 in.

# AF MEDAL AWARDS DINNER

HONORING APRIL GORNIK, ERIC FISCHL, AND THE ADOLPH AND ESTHER GOTTLIEB FOUNDATION

Battery Gardens Restaurant



Jennifer Simon, Edye Brown, Babette Bloch, Kathy Hayes



Steve Martin, Helena Skarstedt & Per Skarstedt, Eric Fischl



Doug Flamm & Nancy Litwin



David Novros, Babette Bloch, Eric Fischl



Nora Lavori, Accra Shepp, Sigmund Abeles



Dan Thompson, Reggy Sonsino, Sandra Bloodworth, Hugo Bastidas



Nancy Howell, Kathy Anderson, Pamela Reese



April Gornik, Marc Mellon, Charlene Keogh



Pia Ledy, Michael Shane Neal



Andrew Seid & Wendy Leiser



Sandy Hirsch, Christina Hunter, Paul Hunter, Deborah Beblo



Cami Ledy, William Engel, Pia Ledy



Natalie Ballin, Eloise & John Morehouse, Rhona Drossman



Marriot Clark, Melissa Kaish, Timothy Clark, Barbara Wolf



Christina Hunter, Joanna Pousette-Dart, Lynda Benglis



Charlotta Kotik



Anthony Almeida, Roger Rossi, Wende Caporale-Greene



Steven Albert, Jane Epstein, Marshal Endick



Tom Harvey & Sharon Sprung



Charlene Keogh & Susan Blair Metz



Babette Bloch, Timothy Clark, Melissa Kaish



Barbara Wolf, Charles Yoder



Amy Weiskopf & Margaret McCann



Edith Rae Brown, Hugo Bastidas, Bonnie Yousuf



Joyce Zeller & Susan Albert



Charles Duncan, Shaina Larivee, Amy Schichtel



Neda & Anthony Young



Avery & Miles McEnergy



Lisa & Donn Zaretsky, Sarita Dubin



Leah McCloskey & Tina Summerlin



Ann Stringfield & Eric Fischl



Patricia Hynes & Tom Harvey



Jason Yarmosky & Cami Ledy



Melissa Joseph & Grace Walsh



Judy Hudson & Lucy Winton



Janet Cook & Gail Postal



Lisa & Donn Zaretsky



Nile Lanning & Christopher Sweet



Cheryl & Keith Bailey, Monica Longworth



Joan Ondush & Lisa Wong



Marriot Clark & John Varriano



Melissa Joseph, Reggy Sonsino, Dan Thompson, Michael Gormley & Grace Walsh



Judy Hudson, Douglas Baxter, Joanna Pousette-Dart



# AF 160th Annual Awards Dinner 2019



HONORING ARTISTS APRIL GORNIK AND ERIC FISCHL,  
AND THE ADOLPH AND ESTHER GOTTLIEB FOUNDATION

BY CHRISTOPHER SWEET

The year 2019 marked the 160th anniversary of the Artists' Fellowship, and the officers, trustees, and members of the Fellowship and their guests celebrated this extraordinary longevity and sustained good will and generosity among artists at the Fellowship's Annual Awards Dinner on the evening of October 28, 2019, at Battery Gardens in Battery Park. The waterside restaurant was quite serviceable and attractive if without the old Gotham appeal of the National Arts Club where the dinner had been held in previous years. The reception was on the ground floor and the dinner was served upstairs in a large room with harbor lights flickering beyond the windows.

**Charles Yoder**—Charlie—the President of the Fellowship, with his inimitable charm and imposing presence, opened the proceedings, greeting all and acknowledging the Fellowship's venerable service to the arts community since its founding in 1859. He saluted this small but steady and purposeful all-volunteer organization, with its \$5.3 million-dollar endowment, for having provided \$233,000 in emergency funds to 39 artists in need in just the past year alone. As he said, "We are a small charity but we have a lot of impact" and that the Fellowship responds to "emergencies that threaten the fragile career path of an artist." He went on to say that the medals being awarded that evening were given to organizations and artists involved in the same work as the Fellowship. The 2019 honorees were the Adolph and Esther Gottlieb Foundation, represented by its Executive Director Sanford Hirsch, receiving the Melchers medal, and artists April Gornik and Eric Fischl each receiving the Clinedinst medals.

Before dinner was served, Charlie acknowledged the passing of **Everett Raymond Kinstler**, longtime friend, guide, and supporter of the Fellowship, who had been a member for 54 of his 92 years, having served as president, advisor, and trustee. He had received both the Melchers and Clinedinst medals for his service. Artist **Morton Kaish** was invited to speak about his and the Fellowship's dear and steadfast friend. Kaish summed up Kinstler's extraordinary career with over 3,000 portraits to his credit, including eight presidents as well as the "crowned heads" of the academic, literary, business, and entertainment worlds. Kaish and Kinstler spoke regularly on the telephone and in those conversations, they spoke of their work and the work of other artists, from John Singer Sargent to Jean-Michel Basquiat. And old movies. He said Kinstler was fascinated by boxing and they would banter together in boxing lingo, seeing themselves as two aging boxers. Kinstler's favorite admonition was "You've got to always remember to bob and weave. That's what life is about. Bob and weave, and then just keep punching." At the conclusion of Mr. Kaish's



Morton Kaish



Charles Yoder, April Gornik, Eric Fischl



Sanford Hirsch

York School and Abstract Expressionist par excellence, but "most important, both artists cared about and tried to assist other artists. And that is why we are here tonight." He went on to say, "It is particularly rewarding when we are able to help out in times of special need and when we can provide the means for an individual artist to get through a particularly difficult time and continue his or her important work. So for us to receive this recognition from an artists' group that originated over 100 years before the Gottlieb Foundation, and which has also been providing assistance to individual artists as one of its purposes, it is a tremendous honor and one we deeply appreciate."

Charlie then invited **Christy MacLear** to the podium to introduce **April Gornik** and **Eric Fischl**, recipients of the Clinedinst Memorial Medal. The CEO of PaceX of the Pace Gallery, Ms. MacLear has been advising the two artists in the planning of their own foundation and in their project to convert a historic church in Sag Harbor into an artist residency. She had three points to make about Eric and April, that they "care deeply about their community," that they "look at the earth as a precious resource," and that they "believe in the power of art" to create dialogue, openness, and progress. Charlie then presented Clinedinst medals to Mr. Fischl and Ms. Gornik. Mr. Fischl, whose paintings exude a fierce sense of eros and physical immediacy in fraught contemporary settings, was one of the American artists who infused figurative painting with a new sense of urgency in the 1980s. Ms. Gornik is one of the premier landscape painters of her generation, depicting sweeping spaces, moody atmospheres with rich tonalities and brilliant color, celebrating the majesty of nature. Ms. Gornik spoke first, meditating on the idea of fellowship and that it is a beautiful thing to help fellow artists in times of need. Mr. Fischl followed with some wry remarks about a "quid pro quo" but assuring everyone that he supported the work of the Fellowship, as had Ms. Gornik.

remarks, Charlie called attention to the Silent Auction, the proceeds of which go to support the Fellowship. The meal was then served.

The medal presentation began with Charlie inviting **Charlotta Kotik** to introduce **Sanford Hirsch**. Ms. Kotik, a curator and writer formerly at the Brooklyn Museum, has been a board member of the Gottlieb Foundation since 1988. In her remarks she outlined the legacy of the Gottliebs and the establishment of the Foundation, the first such individual artist's foundation, and praised the stewardship of Mr. Hirsch, who has been with the Foundation since its inception. Mr. Hirsch accepted the Melchers Memorial Medal and thanked the Fellowship for the honor and for acknowledging the help that the Foundation has been able to give to artists in the US and abroad. He remarked on some professional parallels between Gari Melchers and Adolph Gottlieb, the co-founder of the New



Christy MacLear



April Gornik, Eric Fischl

York School and Abstract Expressionist par excellence, but "most important, both artists cared about and tried to assist other artists. And that is why we are here tonight." He went on to say, "It is particularly rewarding when we are able to help out in times of special need and when we can provide the means for an individual artist to get through a particularly difficult time and continue his or her important work. So for us to receive this recognition from an artists' group that originated over 100 years before the Gottlieb Foundation, and which has also been providing assistance to individual artists as one of its purposes, it is a tremendous honor and one we deeply appreciate."

Charlie concluded the evening with the reading of a thank-you letter from one of the recipients of aid from the Artists' Fellowship and, finally, best wishes for a safe trip home.

# Members' News 2019-2020

**Linda Adato** participated in *Friends from New York: 7 NYC Printmakers*, an online exhibition that opened April 3, 2020, at Fyre Gallery in Braidwood, Australia. (The exhibition also included AF members **Michael Di Cerbo** and **Robert Kipniss**). **Judith Barcroft** has been sketching, painting and drawing, as well as watching *The Tudors* during the pandemic. **Annette Blaugrund** published an article in the February issue of *Fine Art Connoisseur* magazine about William Merritt Chase and Harriet Hubbard Ayer. She continues to work on a 2021 exhibition and catalogue for the Thomas Cole National Historic Site. **Babette Bloch's** stainless steel sculptures were exhibited in September, 2019, at the National Arts Club, NYC, in a one person show called *REFLECTION and REGENERATION*. At the entrance to the gallery was *Phoenix Rising*, which incorporated her self-portrait in the *Rubin's vase* for the pedestal of this sculpture, transforming the 2D portrait optical illusion concept into a 3D vessel. This sculpture is her hope that we will choose to reestablish connection with our better angels and ascend once again to meet challenges that face us. Babette said "Little did I know then how much more we would be challenged in the next coming months!" She is currently working on a large-scale egret sculpture for a highway rotary in Daniel Island, SC., and



**Babette Bloch**, *Phoenix Rising*, 2019, stainless steel, 65 x 24 x 21 in.

also a monument honoring the "Whaleboat Men" for the Museum of Darien, CT. **Michael Budden's** painting, *Dramatic Ending*, 2019, was included in the 18th National Exhibition of the American Society of Marine Artists in Jamestown, VA. It opened on March 7 and will continue through November 9, 2020. **Wende Caporale-Greene** and **Daniel Greene** were honored with Lifetime Achievement Awards at the Figurative Art Convention & Expo in Williamsburg, VA, in November, 2019. The event was hosted by Eric Rhoads, Publisher, and Peter Trippi, Editor, of *Fine Art Connoisseur* magazine. It was the last time that they were honored together. Wende won the Pastel Societies of the West & Southwest Award and Daniel won the Jack Richeson & Co. Gold Award at the



**Michael Budden**, *Dramatic Ending*, 2019, oil, 12 x 16 in.

Pastel Society of America's *Annual Exhibition* in NYC. Daniel completed his final portrait of a Scottish Baroness in September, 2019. **Bruce Dorfman** will be featured by Elizabeth Clement Contemporary with a solo exhibition titled *Bruce Dorfman: The Object of Painting* at the Hamptons Virtual Art Fair, September 2 - 7, 2020:

<https://www.hamptonsvirtualartfair.com/>.

**Henry Egan** just finished a new oil on canvas painting for the New Canaan high school eight-man crew team. It shows them training on the Norwalk River and will be made into a poster to support their cause. The painting may be seen at the New Canaan Art Gallery, CT. He also finished a non-commissioned work, a 40 x 74 in. oil on canvas titled *Mother behold your son, Disciple behold your mother*, painted during the month of May and June of this year. He writes that he "is just trying to navigate through these difficult times. It is the time for reinvention and reimagining of the artist life and well-being. Every day is a new adventure and new beginnings." **Jack Faragasso** is happy to announce that the 2<sup>nd</sup> edition of his book *The Student's Guide To Painting*, and a second enlarged edition of *Mastering Drawing, The Human Figure From Life, Memory, Imagination* are both available for order at

Amazon.com and Barnes & Noble. Also, his book *The Early Photographs of Bettie Page*, as well as high quality enlarged prints of his artwork and paperback book *Illustrations* are now available at [www.asylumpublications.com](http://www.asylumpublications.com). **Kim Gorrasi** recently curated the Spring 2020 Copley Society of Art Boston's *ColSo Artists: Pop-Up Portrait Exhibition*. Ten select portraits by Copley Society artist members were displayed in the ColSo Back Bay Room on Boston's

Newbury Street from March 3 - May 17, 2020. **Lee Hutt's** sculpture *Mary Mary...* was included in the National Sculpture Society gallery show in NYC titled *Visions of Spring*, from March 2 to May 8, 2020. The piece is cast and patinated bronze. (AF member **Ann Rosow-Lucchesi** was also included in this show). **Joseph Keiffer** had a solo show titled *I Still Believe in Beauty*, at The Courthouse Gallery, Ellsworth, ME, Aug. 10 through Sept. 4, 2020.

*To help less fortunate artists during traumatic times is like sunshine! This pandemic has taken a lot from me.*

*But your grant has elevated my spirit.*

*— Sculptor, New Jersey*

**Debra Keirce** received Best of Show in two local exhibitions. Historic Manassas Banner Contest in Manassas, VA for *Shades of Yellow*, an oil on panel; and in the juried One Love Visual Arts Festival at The Art Factory in Manassas, VA, for *Surreal Ring*, an oil on panel. **Pia Ledy** writes: "Well, let's see...since lockdown,

I've given Pip (her dog) a bath, clipped her nails and had to endure her crying as if I were cutting off her toes! What a baby! I've organized lots a random drawers and such, also in no particular order. I, like everyone else, have lost track of time, days, etc. My gallery, The Beverly McNeil Gallery in Birmingham, AL, has postponed their Annual Spring show, *In Full Bloom*, slated to open on May 3. Beverly said they are selling more work online these days. I'm sure there are plenty of people who never spend this much time

at home and are saying, 'Yikes! I need to spiff this place up if I'm going to be looking at bare walls!' Otherwise, I am pretty much doing what the rest of you are. Wishing it were over, sad for my city, afraid for my kids, my friends and my kid's friends!! Mostly, trying to stay productive, but it's tough to do! I feel as if I get less done every day! No complaints though. Happy to be here, happy to be healthy." **Floria Licca's** oil painting, *Ballet Dancer in Yellow*



**Pia Ledy**, *Lilies & Hydrangea*, 2019, oil on canvas, 36 x 36 in.

## Members' News (cont'd)

*low Tutu*, was accepted and shown in the 2019 Annual Painting, Sculpture & Graphics Exhibition at the Salmagundi Art Club, NYC; a second painting titled *Pose by the Barre*, has been also accepted and shown in the American Artists Professional League 91<sup>st</sup> Grand National Exhibit. **Karen Loew** is the Coast Guard Art Program (COGAP) Committee Chair of the Salmagundi Club, NYC. She had three oil paintings, *Arrested*, *Cross-Border*, and *Take it to the Mat*, juried into the COGAP Collection in 2020. These were based on her deployment with the Coast Guard to the Maritime Law Enforcement Academy (MLEA), where she documented cross-training exercises with Canadian law enforcement units. They were part of the COGAP 2020 Inaugural Exhibition at SCNY's Upper Gallery this summer. **Bruno Lucchesi** created and installed, on June 12, 2019, a Holocaust Memorial titled *Remembering*, at Beth El Temple's Cemetery in Avon, CT. It is an 8 ft high monument sculpture in bronze installed on Vermont granite. **Maria Marino's** painting, *Anchored at Port Solerno*, received Best in Show at the 7th Annual Lighthouse Plein Air event in Tequesta, FL. Also her pastel painting, *Eau Dorée*, was selected by Peter Trippi for the April 2020 *Fine Art Connoisseur*, *Floral & Gardens Fine Art Portfolio*. **Knox Martin** is currently the subject of a solo

museum exhibition titled *Knox Martin: Living Legend*, through October 11, 2020, at the Arlington Museum of Art, Arlington, TX. In the fall of 2019, he had a solo show, *Knox Martin: New York 1962-2019*, at Nancy Littlejohn Fine Art, Houston, TX. In 2020 he participated in the group exhibitions *Essentialism* at The Art Students League of New York, and *Fresh Paint: New Acquisitions to the Museum Collection* at the University of Maine, Zillman Art Museum, Bangor, ME. Recent museum acquisitions include University of Maine, Zillman Museum of Art, Bangor (gift of the Alex Katz Foundation), and the Luther W. Brady Collection, Corcoran School of Art & Design, George Washington University, Washington, D.C. **Leah McCloskey** exhibited paintings of her chickens and other various animals in a group exhibition from July 11th to August 30, 2020 at Blue Door Fine Arts in Schuylerville,



**Knox Martin, U**, 2019, acrylic on linen, 90 x 70 in.



**Maria Marino, Eau Dorée**, 2017, pastel, 12 x 24 in.



**Leah McCloskey, Plume**, 2018, watercolor, ink and graphite on paper, 11 x 15 in.

NY. **Marc Mellon** has been working on three projects of historical significance. His in-process over-life-size statue of Jackie Robinson and George Shuba is of a groundbreaking 1946 interracial home plate handshake, celebrating the integration of baseball and its significance in advancing racial harmony, mutual respect, and understanding. Pandemic permitting, it will be unveiled in bronze in April 2021 in George Shuba's hometown of Youngstown, Ohio. He also completed a bust of Nobel Peace Prize recipient Mikhail Gorbachev, and will soon complete a bust of the international legal scholar Raphael Lemkin who coined the word genocide, and initiated the Genocide Convention adopted by the United Nations in 1948. In October 2019, **Nancy Dyer Mitton's** paintings were installed in the *Group of Three Exhibition* at Soprafina Gallery, Boston, MA. **Barbara Nessim** would like to share news of two upcoming exhibitions at the Malin Gallery, NYC, from October 15th, 2020 through January 9th, 2021 titled *Who We Will Be* and *The 'Wo/men In My Life*. This past spring and summer she worked on new large 6'x4' oil paintings for the show based on her drawings from her 1970's sketchbooks. They will be showing with a 1976-78 large pastel heads series, *Genetic Synthesis*. Last winter she had a show at the National Arts

Club that included a group of work from '86 to '88. Also, on June 12, 2020 she was inducted into the Society of Illustrators Hall of Fame. **Tom Nicholas** and his son T. M. Nicholas opened a show at the Cape Ann Museum titled *A Father and Son's Journey in Paint*, January 11 through April 11, 2020. Articles on the show appeared in *The American Art Review* February 2020 issue, the *American Art Collector* April 2020 issue and the *Cape Ann North of*

*The value and the virtue of the Artists' Fellowship cannot be easily quantified. After putting dollars to immediate good use I will remain grateful.*  
— *Illustrator, California*

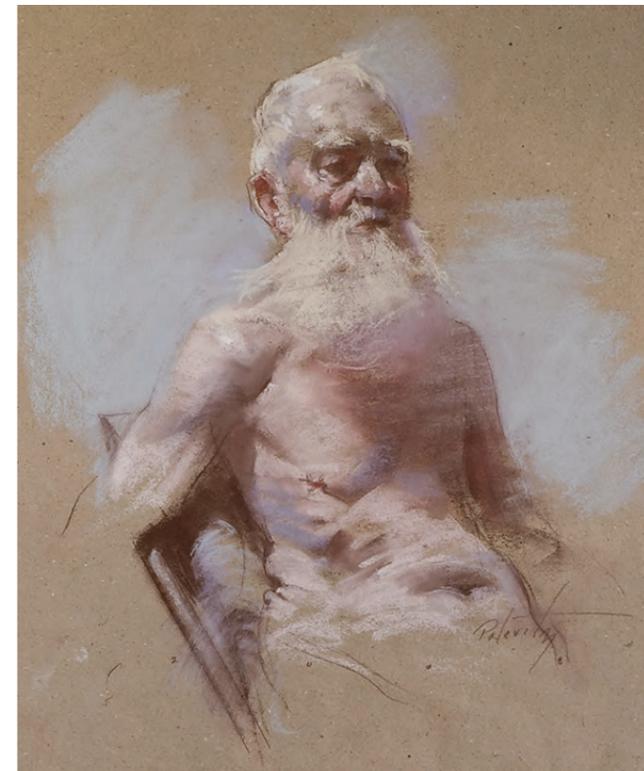
*Boston Life* magazine Spring 2020 issue. **Brian O'Leary** writes: "As a new member, this is the first 'News' item for me. I was awarded a 2020 grant from the Pollack Krasner Foundation for my work as a painter." **Bob Palevitz's** pastel *Tram* is now included in the permanent collection of the National Arts Club. He hopes that everyone is healthy and wiser during this terrible time in our lives. **Lori Putnam's** painting *Headin' Home*, 2020, is one of two of her works included in *The Wonders of the West Exhibition* at the Customs House Museum, Clarksville, TN.



**Marc Mellon, Robinson-Shuba Commemorative Statue** in process, 2020, Plasticine model for bronze, 6'10" high.

# Members' News (cont'd)

Visit [loriputnam.com/exhibitions](http://loriputnam.com/exhibitions) for updates. **Marcia Raff** has created two new pieces: *The Dreidel Labyrinth Sculpture, Series 4*, 8 x 5 ft., which was on exhibit in the *Trail of Lights* in Austin, TX, in December 2019; the other is *The Butterfly Labyrinth Sculpture, Series 1*, in painted steel. She had to cancel planned exhibits at *Art Expo NYC* and *Art Expo Tokyo* due to COVID-19. Her *Feynman & Mondrian* piece is still hanging at The National Arts Club as part of the *Exhibiting Artist Members* show that had to close early because of COVID-19. That sculpture has Richard Feynman's diagrams painted in one of Mondrian's palettes hanging at different levels (but perfectly balanced) from a 12 in. diameter stainless steel disc, which is actually a blade for a table saw. **Josef-Peter Roemer** recently won First Place in the Regional National Veterans Creative Arts Festival in the oil painting division for his work *PBS Station KCPQ13*, 24" x 36", oil on canvas. He has also been accepted in the juried Los Angeles Art Association Catalog, Volume 3. **Ann Rosow-Luchesi** exhibited her work in The American Artists Professional League's *91st Grand National Exhibition* in 2019, in NYC. On February 18, 2020, the Institute of Fine Arts at New York University



**Bob Palevitz, Tram**, 2011, pastel, 18 x 24 in.



**Brian O'Leary, Peel**, 2019, oil, paint and tar on panel, 44 x 42 in.

opened the exhibition, *Fanny Sanin's New York: The Critical Decade, 1971-1981*. It is the first comprehensive solo exhibition to explore her evolving practice of geometric abstraction during her first decade living and working in New York City, as well as the launch of a major, multi-authored monograph, *Fanny Sanin: The Concrete Language of Color and Structure* (Lucia | Marquand, 2019). The show ran through May 9th. **Mara Sfara's** sculpture, *In the Gardens of Mt. Olympus*, is on permanent display at the Plaster Cast Gallery of the George Walter Smith Museum at The Springfield Museums, Springfield, MA. The multi-sensory kinetic artwork utilizes a modern version of Greek Mythology as a means of story telling and educational learning. The Springfield Museums have received grants and funding for the artwork. Later in 2021, Mara will be presenting at the International Children's Art Foundation ([ICAF.Org](http://ICAF.Org)). She is continuing to create her winsome animal sculptures, while pursuing her *Portraits of Artists* series. **Ellen Singer's** *Suspended*, etching with aquatint, won a "first" at Art Students League concourse show in March 2020. **Sharon Sprung's** portrait, *Serendipity*, 2018, was exhibited at Gallery Henoeh in NYC in the fall of 2019 at *The Female Eye* show. While studying dance and movement, **Gina Takatch** created a series of drawings depicting choreographers and musicians. She also had the opportunity to work on a set of private commissions for restau-



**Marcia Raff, Feynman & Mondrian**, 2017, stainless steel and paint, varying dimensions.

rants, YouTube personalities, and some apparel design, which included illustrations and video. **Vivian Tsao's** essay and nine images of her paintings were featured in *Pratik*, a contemporary literary magazine in Nepal. The journal, published in November, 2019, was launched in Dublin, Sydney and in the World Book Fair 2020 in New Delhi, India. **Lois Salmon Toole's** painting *Beckoning Light* was chosen as one of two to represent the Ohio Watercolor Society in the National Watercolor Society *NWS 50 Stars Exhibition 2020*. This special centennial year exhibition is being held to promote the state watercolor societies of each of the 50 states, their history and artists members who are also signature or associate members of the NWS. Originally scheduled in July at the San Pedro, CA galleries of NWS, it will be held online because of the coronavirus. **Richard Whitney** recently painted Alan C. Michael's portrait for the Moritz School of Law at Ohio State University; his painting, *Miriam*, was awarded Best of Show at the Copley Society of Art *Pop-up Portrait Exhibition* in Boston; he was commissioned to paint *Emma* in the same clothing and jewelry that her great great grandmother wore when she had her portrait painted in the early 1800's. **Jessica Daryl Winer's** watercolor, *Two Pianos*, was recently acquired by the Eastman School of Music on the occasion of their 100th anniversary. **Jimmy Wright** will be included

*I'm incredibly touched to receive this support. After facing so much grief, gestures of compassion and understanding mean the world. Thank you so much.*

– Artist, Virginia

in the rescheduled 2020-21 Whitney Museum of American Art exhibition *Around Day's End: Downtown New York, 1970 - 1986*, a selection of works from the museum's collection that explore downtown New York as site, history and memory; art critic Jerry Saltz wrote in *New York Magazine* that Jimmy's one person exhibition *Five Drawings* at Fierman Gallery, September through October, 2019, were "all scintillating surface, twitching touch, and real love." Jimmy's two-minute reflection on art during the COVID-19 pandemic, *Art Is A Plowed Field*, has been released by the International Association of Pastel Societies on YouTube:

[https://www.youtube.com/watch?v=3QXA2I\\_GpgQ&feature=youtu.be](https://www.youtube.com/watch?v=3QXA2I_GpgQ&feature=youtu.be). Last December, **Charles Yoder** was re-

-elected to his fourth term as President of the Artists' Fellowship. His painting practice provided work for the *Professional Painters Exhibit* at the Century Association, *The Historic Black and White Show* at the Salmagundi Club, *Artists Go To The Movies* at Ille Arts (Amagansett) and *Art on Paper Fair (NYC)* with the Garvey/Simon Gallery. During June/July, 2020, **Joyce Zeller** painted a portrait of an ER nurse for a

show titled *Portrait of Heroes: Faces of the Pandemic Front Line*, and gifted it to the subject as a thank you for the difficult and important work she is doing. She called the portrait *Resilience*. Joyce writes: "If she can smile after all she sees, it gives me hope for our future."



**Bruce Dorfman, Sijo**, 1989; canvas, wood, metal, paper, acrylic; 79 x 57 x 2 5/8 in.

## The Artists' Fellowship Remembers Daniel E. Greene

By Babette Bloch

When members of the Artists' Fellowship die, we all feel the loss as a community. In this very unique period in our upside-down world, we mourn the passing of Daniel E. Greene who died on April 5<sup>th</sup> of congestive heart failure. Dan and his wife Wende Caporale, former president of the AF from 2012-16, who currently serves as head of Relief and Assistance gave their time and support for decades to our foundation. Dan has been honored with a myriad of accolades over his distinguished sixty-plus



Daniel Greene

year career including being the recipient of our own Benjamin West Clinedinst Memorial Medal in 1999. Numerous articles about his art have appeared in art magazines and journals throughout his illustrious career.

He was one of America's leading figure, portrait and still-life painters, and internationally acclaimed as one of the world's most accomplished pastelists. He taught over ten thousand students in the United States and Europe in workshops and at the Art Students League and the National Academy where he was elected in 1969. His works hang in more than 700 public and private collections.

He is the author of two definitive books, *Pastel* and *The Art of Pastel*, which have been translated into nine languages, and has produced six instructional videos collected by artists world-wide. In 2017, a biography was published about Dan's work, entitled *Daniel E. Greene, Studios and Subways, An American Master, His Life and Art*. In 2018-2019, he was the subject of three Museum Retrospective exhibitions: The Butler Institute of American Art in Youngstown, Ohio; the Mattatuck Museum in Waterbury, Connecticut; and the Museum of Art in Deland, Florida. And this past fall, he and his wife Wende Caporale were honored by the Figurative Artists Convention and Expo (FACE) with a Lifetime Achievement Award.

Dan attended the Art Students League studying with Robert Brackman who had studied with Robert Henri and George Bellows. He developed his own form

of Realism in a time when Abstract Expressionism was in favor. When discussing Dan Greene's unwavering commitment to realism in the 1960's and 1970's, biographer Maureen Bloomfield wrote that "To commit oneself to representational art, when the zeitgeist maintained the superiority of improvisation, required confidence and possibly bravado." Dan stayed true to himself, working in pastel and oil. He has masterfully explored many themes of his time, including a series of still life paintings, game boards, memories of childhood amusement parks,

games, auction paintings, figure compositions and his iconic subway series.

2020 Honoree and Dan's dear friend Burt Silverman said, "It's not possible to measure a lifetime friendship—where or when it began was almost a joke between us—or his prodigious and multi-faceted career, including his institutional honors, his painting production ... nor is it nearly enough to measure what a decent, caring man he was as a friend. He was a constant fan of my work and joked how people mistook him for me to shake his hand. I will miss him, sorely."

## Remembering Albert Anthony Ondush

By Edith Rae Brown

Albert Anthony Ondush, 92, painter and educator, died on June 2, 2019. He had been a member of the Artists' Fellowship for 33 years. Earning his Bachelor of Arts degree from Kutztown University, he became an outstanding oil and watercolor painter. He studied with Xavier Gonzalez, John Pike, Everett Raymond Kinstler and Tim Clark, to name just a few.

Tim Clark recently wrote:

*Al Ondush, our friend and Artist Fellowship member for 33 years, remains in our memories for three major commitments in his life: first, and most importantly, husband to Joan, his companion, muse, model, and rock-* (continued)

## Albert Anthony Ondush (cont'd)



Joan and Albert Ondush

*solid foundation—oh, and a Latin teacher too. Secondly, Al was a great educator. Lastly, he had a deep commitment to being an artist. These all combined seamlessly. Al once told me that he was raised in a house with dirt floors, the only one in his large family to go to college. With his education, he shared his love of art with generations of high school students, and years after retirement, fighting for his life, he wanted to leave the hospital to teach his community art class for seniors. Al credited faith as a motivation to use his early experiences to enable him to build a great life with Joan. USUS EST OPTIMUS MAGISTER, or as Joan would tell you, "Experience is the best teacher."*

*Creative and loyal, Al remains our humble giant of kindness. We'll remember and miss you.*

He taught art for more than 60 years in the public schools and universities of northeastern PA. Teaching was very important to him. As Joan wrote: "It allowed him to pursue his passion and communicate his artistic spirit by interpreting what he observed."

His art and faith were as one. He felt that his objective as an artist was not merely to record, but that it be a reflection of living in the spirit of God. Admired for his years of generosity to his church Our Lady of the Snows Parish, his artwork is now displayed in its Gathering Room, renamed the Albert Ondush Gallery.

Albert and Joan were dedicated members of the Fellowship. Every year, they made the three-hour drive into Manhattan for its Annual Awards Dinner, then returning to Scranton that same night so he could teach the next day.

Joan wrote this personal remembrance:

*I met Albert when he critiqued my art project for a post-graduate course requirement for certification in education. When I asked what I owed him, he said, "You owe me a date." My heart listened and, for 57 years, I was blessed with a perpetual date. With his passing, I say, "It would not be so bad, if it were not so good."*

He will be missed.

## The Passing of Painter William Bailey

By Charles Yoder

The painter and educator William Bailey died this past April 13 at his home in Branford, CT. He was 89. In 2013, in recognition of his long and productive career, the Artists' Fellowship bestowed upon him the Benjamin West Clinedinst Memorial Medal at our Annual Awards Dinner in Manhattan.

William Bailey attended Yale University, earning a B.F.A and M.F.A. He studied with the abstract painter and color theorist Josef Albers.

Except for a seven year stretch teaching at Indiana University, Mr. Bailey was a painting and drawing instructor at Yale for over thirty years. He was the Kingman Brewster Professor Emeritus of Art at Yale for over 25 years. During his years there, Yale gained wide recognition as one of the premier art programs in the United States.

He was best known for his figurative paintings of harmonious, yet idiosyncratic arrangements of eggs, bowls and bottles set upon long horizontal shelves. These were painted solely from his imagination. The same is true for his enigmatic paintings of women. All are unique in their quietude and contemplative poignancy.

Mr. Bailey's work is in major collections, including the Museum of Modern Art in New York, the Museum of Fine Arts in Boston and the National Museum of American Art in Washington, DC.



William Bailey, *Red Wall*, 2007, Oil on linen, 40 x 30 in.

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