



Artists' Fellowship, Inc.

Newsletter

SEPT. 2025

*Artists helping
artists since 1859*



President Jessica
Daryl Winer
in her studio

Dear Members and Friends of the Fellowship,

We were surprised to learn recently that the Artists' Fellowship is the oldest art charity in the United States. In our 166th year we continue to accomplish so much together, above all, giving financial help to artists in need—many, this year, victims of the North Carolina floods, and California fires, some of whom lost everything. In the current fiscal year, starting November 2024, \$245,186 in aid has been given to 75 artists.

Did you know that America's oldest motto, *E pluribus unum*, was suggested by an artist, commissioned in revolutionary times to create the Great Seal of the United States? Pierre Eugene du Simitiere knew that "Out of Many, One," embodied the strength and unity that comes out of a diverse community. That's what makes the Artists' Fellowship so enduring. Practicing artists from all disciplines, geographical backgrounds, visions, ages, and levels of recognition make up both the artists who come to us with life emergencies—and we who tend the Fellowship.

This was also a year of building

community, and joy. On an atmospherically misty New York night, our annual spring awards dinner honored the great Dorothea Rockburne, and Phong Bui and *The Brooklyn Rail*. Additionally, we planned a variety of fun members' events, from a tour of the National Academy, to a virtual winter drawing meet-up. There's much more on the horizon in the coming year!

Special thanks to our all-volunteer board and their tireless dedication, and to the warmth of the Artists' Fellowship community.

Wishing everyone a wonderful new season, filled with creative discoveries, good health and celebration!

We look forward to seeing you in our 167th year!

Warmest wishes,

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Explore our streamlined website, where you can watch videos from past Awards Events, see pictures from members' events, pay dues, and more!

www.artistsfellowship.org



Photo of Sharon Sprung by Lila Barth for The New York Times

Announcing 2026 Medal Honoree

SHARON SPRUNG The Benjamin West Clinedinst Memorial Medal



by Wende Caporale-Greene

Sharon Sprung was a rising star when I first saw her work. She was one of a few extraordinary students in a class at the National Academy of Design that my husband, Daniel Greene, taught in the 1970s. Her talent was immediately evident. For more than 40 years now, Sharon has been represented by Gallery Henoch in Chelsea; and she is also an esteemed instructor at the Art Students League, both in New York City. Her work is her passion; her only diversion is sharing her knowledge and her skills with legions of students.

Her mother urged her to begin her education at Cornell University. This was not what Sharon would have chosen for herself, but she acquiesced, agreeing to try it for one year. Sharon was quickly disenchanted by the lack of studio time, structure, and rigor at Cornell, as well as by the emphasis on abstract painting. The one drawing instructor to which Sharon responded positively suggested she study elsewhere.

Sharon briefly returned home to Long Island with a plan to enroll at the National Academy of Design and the Art Students League. Studiously, she wrote letters to Aaron Shikler, Daniel Greene, and Burt Silverman, and she recalls getting responses from them. When she notified her mother of her plan, Sharon was told to leave home; the resulting estrangement left her without support. She recalls that the generosity of friends and a commissioned portrait of a child provided some stability during this time.

Ultimately, Sharon spent two years studying at the National Academy with Daniel Greene and at the Art Students League with Robert Beverly Hale.

When she had exhausted her resources and could no longer manage the travel to and from New York City, she applied for an Elizabeth Greenshields Foundation grant and a Stacey Foundation grant. Receiving these grants was pivotal because they enabled her to support herself as she continued the trajectory to become an artist.

After many years creating her own personal figurative paintings, Sharon was approached and asked if she would consider doing a commissioned government portrait. This led to another commission, and then a short time later she was asked to paint the official



LEFT:
Sharon Sprung,
Michelle Obama,
Former First Lady
of the United
States,
oil on panel,
44 x 36 in., White
House Historical
Assoc./White
House Collection



Sharon Sprung, *Carolyn B. Maloney, Former Congresswoman*, oil on panel, 48 x 36 in.



Sharon Sprung, *The Screenwriter's Daughter*, oil on panel, 36 x 42 in.

portrait of Michelle Obama for the White House. Painting people is what Sharon loves and she explains that her figurative work and portrait work inform each other: "Even though the art world thinks portrait painting and painting are different, I never saw it like that." Sharon believes that: "Figurative

painters paint much more than portraits." In addition to new commissions for portraits, she is also working towards a forthcoming exhibition of figurative work with Gallery Henoch.

Among her recent commissions is a portrait of Janet Yellen, the first woman to head the Treasury and the Federal Reserve, and the only person to lead all three top economic institutions in the United States: the Treasury, the Fed, and the White House Council of Economic Advisers. Rhea Combs, director of curatorial affairs at the Smithsonian's National Portrait Gallery, recently said, "Sharon Sprung is a talented artist and a great choice to depict a woman as accomplished as Secretary Janet Yellen." Combs added: "The history of portraiture favored men of privilege—from the sitters to the artists—so it is a true pleasure to see more women and artists of color working in the field to expand portraiture's role in diversifying the visual narrative of the nation."

Sharon notes the historical and psychological significance of portraiture, as well as the chance to honor and memorialize important people. She enjoys working with clients, many of whom are self-made women of substance. She painted Representative Patsy Mink of Hawaii, the first woman of color and first Asian-American woman elected to Congress, and she recently painted Carol B. Maloney, the Congresswoman from New York who was instrumental in getting the 9/11 Health Bill passed. Ms. Maloney symbolically wore a very heavy fire coat to Congress every day until the bill was passed. Sharon convinced her to pose for her portrait in the fire coat. That portrait was recently unveiled at the New York Athletic Club, where Hillary Clinton and Sharon spoke. About her portrait work, Sharon has said that her goal is "to capture the essence of her subjects, many of whom have made history."

Sharon's star continues to rise. She is preparing for her exhibition of personal work at Gallery Henoch, she continues to teach, and, in spite of her extremely busy schedule, she finds time to serve on the board of the Artists Fellowship. We at the Fellowship will be proud to honor our beloved colleague Sharon Sprung with the Benjamin West Clinedinst Award at our next awards celebration in 2026.

Watch Sharon Sprung on CBS Mornings teach Anthony Mason how to paint

www.cbsnews.com



Announcing 2026 Medal Honoree

THE REMA HORT MANN FOUNDATION



The Gari Melchers Memorial Medal

The Gari Melchers Medal is given annually by the Artists' Fellowship to a person or an organization that has materially furthered the interest of the profession of the fine arts. In 2026, the award will be given to the Rema Hort Mann Foundation.

Established in 1995, the Rema Hort Mann Foundation (RHM) was created to carry forward the legacy of **Rema Hort Mann**, who lost her battle with cancer at the age of 30. Rema had a passion for contemporary art and for supporting others in times of need. The foundation created in her name provides financial assistance, career development opportunities, and emotional support to both emerging artists and cancer patients, reflecting Rema's values and her belief in the transformative power of art and human connection. For nearly three decades, Rema's brother **Peter Hort** guided the foundation's programs and initiatives. Sadly, his endeavors were cut short by cancer, leading to his passing in 2022 at the age of 52.

A cornerstone initiative of RHM is the **Emerging Artist Grant program**, which fosters the growth and development of emerging artists. The program is designed to identify and support visual artists who demonstrate a serious commitment to contemporary creative practices and possess the potential to make significant contributions to the art world. Annually, ten artists from the New York City metropolitan area are selected from a competitive pool of over 100 applicants to receive an unrestricted grant of \$12,500. Additionally, one artist receives a special grant of \$15,000 in honor of Peter Hort.

The impact of the Emerging Artist Grants is exemplified by distinguished alumni who have gone on to achieve remarkable success in the art world. Notable recipients include Mickalene Thomas, Sarah Sze, Njideka Akunyili Crosby, and Jennifer Packer. These artists have made substantial contributions to the field, validating the Foundation's role in identifying



ABOVE:
Michael and Susan
Hort. Photo by
Linda Farwell

FAR LEFT:
Rema Hort Mann
with her grand-
mother. Photo by
Susan Hort

LEFT (L TO R):
Dr. David Biro with
Peter Hort. Photo
by Linda Farwell



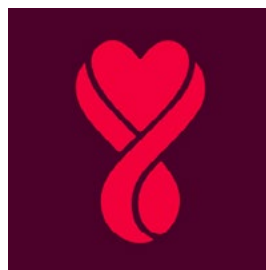
and nurturing talent at critical early stages of their careers.

Complementing the Emerging Artist Grants is the **Artist Community Engagement (ACE) Grant**, introduced in 2013. This initiative underscores the Foundation's belief in the power of art to foster dialogue, cultural exchange, and community engagement. The ACE Grant provides project-based funding of up to \$2,500 to individual or collective artists, empowering them to create initiatives that resonate with and inspire their communities.

Parallel to programs that support emerging artists is

the **Peter Hort Quality of Life Grants program**, which unites families affected by cancer. The program strives to alleviate the isolation experienced by patients during treatment by offering emotional support from loved ones as they navigate the challenges of their illness. Through these grants, RHM empowers patients to find solace and strength by fostering a community of healing and support. Since its inception, RHM has awarded over 2,000 Quality of Life Grants.

Through its various programs, the Rema Hort Mann Foundation continues to honor the memories of Rema and Peter by supporting cancer patients, nurturing emerging artists, and fostering community engagement. By carrying forward their passion for art and their commitment to supporting others, RHM empowers artists to craft narratives that inspire, challenge, and bring communities together. The Artists' Fellowship is pleased to award the 2026 Gari Melchers Medal to the Rema Hort Mann Foundation in recognition of its ongoing service to the arts community and others in need.



ABOVE:
Artists from the 2025 Emerging Artist Grant Program with Director Elysia Borowy (left), Susan Hort (center) and Michael Hort (right). Photo by Linda Farwell

FAR LEFT:
Jamie Hort comforting a Peter Hort Quality of Life Grant recipient. Photo by Linda Farwell

LEFT:
Rema Hort Mann Foundation logo



THE HORTS: A LEGACY OF CARE, CONVICTION, AND CONNECTION

by Elliott Arkin

It has been a privilege to call the Hort family friends for over 15 years. But my respect for their collection and their foundation—as a reflection of both artistic achievement and personal character—goes back much further. I first became aware of them when I was a young sculptor trying to find my way through the maze of the New York City art world.

Michael and Susan Hort have built one of the most deeply respected private collections in the United States, driven not by trend or status, but by a genuine commitment to discovering and supporting new voices. Long before many of them became widely known, the Horts were championing artists like John Currin, Kehinde Wiley, Nicole Eisenman, Gina Beavers, Christina BanBan, and Sarah Sze, to name just a few. Their collection always felt personal—more about instinct and belief than strategy. But what truly set them apart was the way they opened that world to others.

For many years, during the art fairs, the Horts welcomed people into their home. These weren't exclusive parties or orchestrated events. They were a way of making space—of allowing people to be with one another in an atmosphere that didn't feel forced. In a world that often leans toward performance and pretense, those gatherings offered something rare: a moment of authenticity, a chance to slow down, to look, to listen, and to simply be among others who shared a love of art and conversation.

In 1995, after the devastating loss of their daughter Rema to stomach cancer, Michael and Susan turned to the arts again—not as a retreat from grief, but as a way to hold onto meaning. The Rema Hort Mann Foundation became a living extension of that impulse:

a space to recognize emerging artists when it matters most—early on, when support can truly make a difference—and a source of care for cancer patients and their families. The foundation stands as a quiet, consistent force of compassion and vision.

I first met the next generation of the Hort family while teaching sculpture at Belvoir Terrace, a summer arts program in Lenox, Massachusetts. Michael and Susan's grandchildren—Rema, Bess, Esme, and Sam—were a joy to work with: thoughtful, funny, and full of heart. Through them, I became close with their parents, Jamie and Peter, who quickly became part of my Belvoir family as well. It was clear that the warmth, curiosity, and generosity I saw in the kids came from the care, intelligence, and dedication that Jamie and Peter brought to everything they did—not just as parents, but as people.

Peter was always a vivacious presence—full of energy, full of life and spirit. He made people feel welcome and engaged. A practicing attorney by trade, Peter carried himself with a natural ease around artists, galleries, and studios, having grown up immersed in the art world. You could always spot him at an art fair by the group of people gathered around him, drawn to the warmth and insight he offered without effort.



ABOVE:
Peter Hort (left) visiting Elliott Arkin at his studio to view *The Spanish Gardener*, 2018

RIGHT:
Hort residence with artwork

When the Volta Art Fair lost its exhibition space just weeks before its opening, due to structural defects at Pier 56, Peter immediately stepped in. He organized “Plan B,” a solution that allowed the fair to continue and ensured that galleries and artists still had a platform for their work.

Five years ago, Peter wrote to tell me he had been diagnosed with bile duct cancer. True to who he was, the message wasn’t about despair—it was about an idea. He wanted to create a series of artist-designed guardian angels—pendants to be given to cancer patients as quiet emblems of care. Not as cures or declarations, but as something to hold onto. A sign that someone, somewhere, was thinking of you. That even in suffering, you are not forgotten. You are not alone.

That project—like so much of what Peter did—was simple in form and profound in feeling. It captured something essential: that art can hold space when words fall short, and that a gesture, however small, can carry enormous weight.

This is what the Horts have taught me over the years—that the value of art is not measured in spectacle or acclaim, but in the way it allows us to reach for each other. To gather. To reflect. To feel.

I’m deeply grateful to Peter, and to the Hort family,



RHM Foundation Guardian Angel designed by artist Tom Otterness

for the generosity they’ve extended—not just to me, but to so many. I congratulate them, and the Artists’ Fellowship, for honoring what they’ve built: a legacy of care, conviction, and connection.

CELEBRATING

167

YEARS OF FELLOWSHIP

Save the Date

Wed., April 29, 2026

at **The Players** 16 Gramercy Park South

Honoring

Artist Sharon Sprung

and

The Rema Hort Mann Foundation

“The work you do for artists is invaluable, and I feel incredibly fortunate to be a recipient of your assistance. Thank you for recognizing the challenges I face and for offering this thoughtful and meaningful support.”

—Painter, Aptos, CA

Save the Date

Annual Members Meeting

Tuesday, December 9, 2025

6 PM on ZOOM

www.artistsfellowship.org



Creative **SPACES**

Take a peek inside a few of our members' studios.

ABOVE:
Carol Paik in her mid-town
Manhattan studio

RIGHT:
Portrait in progress at Edgar Jerins'
Manhattan studio





ABOVE:
Tracy Dockray in her Greenwich Village studio

LEFT:
Jimmy Wright painting *Sunlight in the Garden*, 2025, oil on canvas, 64 x 48 in.

BELOW:
Irene Christensen's studio in the Long Island City Art Center at 44-02 23rd St., New York City





ABOVE:
Sandra Bloodworth's studio in Long Island City, NY



LEFT:
Sandra Murzyn writes: "I've added an additional studio in Franklin, TN. I'm nearer to Portraits Inc., as well as my amazing teacher and friend Dawn Whitelaw. Love it there."

AF 2025 Annual Awards Event

honoring

DOROTHEA ROCKBURNE and **THE BROOKLYN RAIL**

by Molly Rogers

The Artists’ Fellowship held its annual awards event at the Manhattan Penthouse on May 5, 2025, to celebrate this year’s honorees: Dorothea Rockburne, and Phong Bui of *The Brooklyn Rail*.

President **Jessica Daryl Winer** opened the event by welcoming everyone heartily. She noted that artists have long thrived on imagination, continuity, and community—the very pillars of the Artists’ Fellowship—and reported that in the previous fiscal year the Fellowship had helped 64 artists with assistance totaling \$365,000. Additionally, since October 2024, a further \$172,000 in aid had been given to 58 artists, including many affected by the LA fires and flooding in North Carolina. The audience enthusiastically clapped and cheered in appreciation of the organization’s service to the arts community.

To introduce the Gari Melchers Memorial Medal, **Christopher Sweet**, board member and the Artists’ Fellowship historian, noted that while the Fellowship was founded just before the outbreak of the Civil War, it was Melchers’ legacy, given at the start of WWII, that established the Fellowship’s endowment.



Program featuring artwork by Morton Kaish

Melcher’s vision was to help artists in times of crisis. “It is fitting,” Christopher continued, “that the Melchers Memorial Medal be awarded to *The Brooklyn Rail* and **Phong Bui** in this current era of crisis and uncertainty, when soft power is under siege and this nation of immigrants is betraying its best self.” He went on to say that *The Brooklyn Rail* provides “a vital platform for critical dialogue, community engagement, and artistic collaboration.”

Christopher then introduced artist **Katherine Bradford**, who described how, as a young artist, Phong Bui had the idea of starting a newspaper.



AF President Jessica Daryl Winer



Clinedinst and Melchers medals



AF Historian Christopher Sweet



Artist Katherine Bradford introducing Phong Bui

“It was the most outrageous idea,” she said—and, even more outrageously, he actually did it. The newspaper began humbly as eleven mimeographed pages handed out in the subway. Anyone who wanted to contribute an article, review, or drawing was welcomed to do so. This was not another glossy magazine, but a serious journal by and for artists, made with love and compassion.

Jes Winer presented Phong with the **Gari Melchers Memorial Medal** in recognition of how, as founder of *The Brooklyn Rail*, he has created an “imaginative, thriving, creative hub, where all are welcome.” To accept the award, Phong, who emigrated from Vietnam with his family when he was 15, gave an inspired and inspiring speech. He described how, after attending art school in Pennsylvania, he moved to New York



The Brooklyn Rail Co-founder, Publisher and Artistic Director Phong Bui

to create, choreograph a dance, write a novel, and so on. We must celebrate that.” He also acknowledged a debt to older generations, who hold tremendous knowledge and wisdom, and are valuable in the fight against oppression. To hearty applause, Phong humbly thanked the Fellowship for awarding *The Brooklyn Rail* with the Gari Melchers Memorial Medal.

To recognize past recipients of the Melchers Medal in the audience, Jes invited everyone to applaud the **MTA** and **Sandra Bloodworth** (2015), the **Art Students League**, represented by **Michael Hall** and **Robert Telenick** (1992), the **National Academy of Design** and **Annette Blaugrund** (1983), and **Pamela Singleton** (2009). Jes also invited applause for past recipients of the Clinedinst Medal who were present: **Richard Haas** (2015), **Babette Bloch** and **Marc Mellon** (2018).

Jessica Daryl Winer presenting the Melchers medal to Phong Bui



Gallerist David Nolan introducing Dorothea Rockburne



Artist Dorothea Rockburne

The evening's next speaker was gallerist **David Nolan**, who introduced **Dorothea Rockburne**, recipient of the **Benjamin West Clinedinst Medal**. David described how as a young woman Dorothea had ventured from Verdun, a suburb of Montreal, to Black Mountain College, where her peers included Robert Rauschenberg, Merce Cunningham, and John Cage. She then moved to New York City and became involved with the Judson Theater Group and the American Ballet Theater. "So," he concluded, "music, ballet, dance, mathematics, and a life that would lead her to being one of the most rigorous artists to come out of the sixties." David also acknowledged a

Jessica Daryl Winer presenting the Clinedinst medal to Dorothea Rockburne



personal debt to Dorothea, saying, "She has changed my life, the way I have looked at art—the passion and rigor that she has brought to art is really unique."

Jes Winer presented Dorothea with the Clinedinst Medal, saying, "Your curiosity into the core secrets of the universe is reflected in your work, and your fearless vision inspire us to expand our vision of the understanding and creation of art." After resounding applause, Dorothea said a few words, noting that she was thrilled by the award but also "sort of taken aback." She went on to say, "This is especially moving, especially at my age," noting that she is now 95 and has worked to be an artist since she was a child: "I've enjoyed the rigor of that. It's been very rewarding." She concluded by thanking everyone for honoring her, to which she received a standing ovation.

The ceremony drew to a close, but not before Jes thanked many people who have supported the Artists' Fellowship over the years, including members of the board, administrative consultants, donors, and members. She concluded by quoting the motto written on the Clinedinst Medal: "Persevere in all you do." Jes then joyfully bid everyone to go out into the world and persevere, but not before first enjoying some dessert.

Video of the Awards program can be viewed on our website at:

www.artistsfellowship.org/2025awardsevent

Celebrating

166 YEARS OF FELLOWSHIP Manhattan Penthouse, May 5, 2025



Dorothea Rockburne and Phong Bui



David Sweet, Charles Yoder, Christopher Sweet, Pamela Singleton



Charlene Keogh, Simone Bindela, John Bindela



Cal McKeever, Katherine Bradford, Amanda Millet-Sorsa



Wende Caporale-Greene, Michael Hall, Inga Glodowski



Pianist Brian Drutman



Phong Bui, Sandra Bloodworth, Michael Hall, Fred May



Christine Williams, Dorothea Rockburne, Annette Blaugrund



Deirdra A. Silver, Wende Caporale-Greene



Deb Winer, Jessica Daryl Winer, Fana Tuku



Barbara Genco, Tracy Dockray



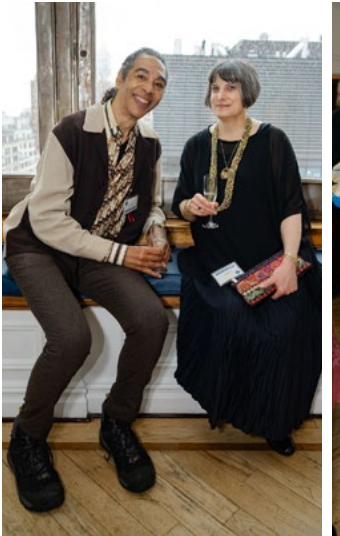
Marriott and Timothy Clark



Charlie Yoder, Phong Bui



Robert Telenick, Wende Caporale-Greene, Joyce Zeller, Peggy Kinster



Accra Shepp, Lisa Pilosi



Natsuki Takauji, Marilyn Friedman



Tom Lindsay, Matthew Conway



David Nolan, Charles Schultz, Dorothea Rockburne



Sam Adoquei, Robert Dorfman, Melissa Kaish, Jonathan Dorfman



Manhattan Penthouse



Karen Shaw, Jim Olson, Francine Lynch



Jenny Santi, JJ Loonam



Katherine Sokolnikoff, Richard Haas



John Varriano, Christopher Sweet, Francesca Varriano, Isabella Varriano



Louis Block, William Willis, Jorja Willis



Christopher Sweet, Joyce Zeller



Dorothea Rockburne speaking with Babette Bloch, Christopher Sweet, and Charles Yoder



Robert Dorfman, Te Palandjian, Katie Dorfman, Melissa Kaish, Jonathan Dorfman



Peggy Kinster, Tyler Chartier



Ginger Levant, Irene Christensen



Deb Winer, Elliott Arkin



Marshall Jones, Steve Walker



Inga Glodowski, Eva Avenue, Robert Telenik



Marc Mellon, Tracy Dockray



Gina Barros, Betsy Barros



Margaret Bowland, Babette Bloch



Tina Summerlin, Linda Ganjian



Manhattan Penthouse



Brian Drutman, Pamela Singleton



Babette Bloch, Wende Caporale-Greene



Gabriel Ferrer, Tyler Chartier



King salmon with cucumber scales



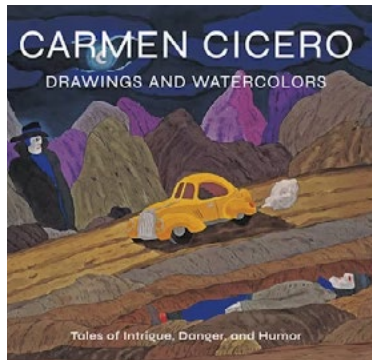
Marc Mellon, Melissa Kaish, Daniel Desmond, Michael Hall



Artists' Fellowship Board 2025: (l to r)
Wende Caporale-Greene, Joyce Zeller,
Pamela Singleton, Charles Yoder, Peggy Kinstler,
Jessica Daryl Winer, John Anthony Varriano,
Babette Bloch, Elliott Arkin, Accra Shepp,
Gabriel Ferrer
Not pictured: Edith Rae Brown, Pia Ledy,
David Marcus, Priscilla McCarthy, Sharon Sprung,
Christopher Sweet

Members' News 2024-2025

Celebrating the accomplishments of our members over the last year



Annette Blaugrund's foreword in this recent book about artist Carmen Cicero



Babette Bloch, *Opus #1, 2, 3*, 2025, stainless steel and enamel paint, 10' 6" high



Sandra Bloodworth, *Out of the Blue*, 2025, watercolor, 22" x 30"



Wende Caporale-Greene, *Sculptor Rhoda Sherbell*, 2022, oil, 30" x 24"

After completing the foreword to a recently released book about artist Carmen Cicero, **Annette Blaugrund** is now working on the foreword to a book about Morton Kaish. Both books, published by Abbeville Press, have major essays by art critic David Ebony and are designed by Henk van Assen. Annette and her co curators (Betti-Sue Hertz, Elizabeth Hutchinson, and Dorothy Peteet) won the Victorian Society New York award for the understanding, appreciation and preservation of nineteenth century art and architecture for "Shifting Shorelines: Art, Industry and Ecology Along the Hudson River," at Columbia University's Wallach Art Gallery from Oct. 2024 to Jan. 2025.

Babette Bloch's new series of 10.5 foot high stainless steel line drawings inspired by Mozart's Symphony #36 were cabled between the trees on swivels and debuted at the designer showcase "Mansion in May" in Chester, NJ. In June, her 93" high *Egrets #6/9* was installed at Canal Green Park in Westport, CT.

Sandra Bloodworth's solo exhibition, "Out of the Blue," opened Sept. 7th at Pangea, Manhattan's legendary restaurant, bar, cabaret and gallery on the Lower

East Side. The exhibition, curated by Wendell Walker, takes its title from the featured painting *Out of the Blue*, a work that anchors the show's exploration of our fragile connection to marine life—where presence and absence coexist and memory shapes what we experience. The show invites us to move forward not by dominating nature, but by recognizing ourselves as part of it.

Wende Caporale-Greene will exhibit with the Pastel Society of America in their 53rd annual exhibition "Enduring Brilliance." She is currently working on a series for her first one-person show which will take place at the Mattatuck Museum in CT, March–June, 2026. Wende will teach a 4½ day workshop near Augusta, ME, from Sept. 28 - Oct. 2, 2025.

Irene Christensen has been collaborating with the poet Eileen P. Kennedy on a book called *Dread and Splendor: Paintings and Poems for a New Earth*, which will be published in Jan. 2026. She is also working towards a solo exhibition incorporating work from the book to be held at Galleri Schaeffersgate 5 in Oslo, Norway, in Sept. 2026, and at the National Arts Club in Oct. 2026.

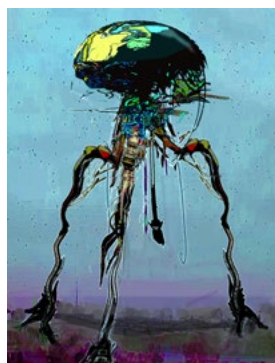
Jeff Cornish writes: "I've been in the hospital or rehab since late Dec. I could write a book about all that's happened. Two bleeding ulcers, horrible infection in my recent knee replacement, hallucinations from infections and drugs prescribed and parts of being held hostage in a hospital. I spent well over 20+ days immobile so my muscles turned to jelly. Working hard to rebuild them. Hope all you are better off, but that might not be that great."

Sam D'Ambruoso has completed 35 plein air painting workshops in Tuscany, Amalfi, and Sicily for the past 29 years. His next scheduled workshop is in Amalfi, June 2026. His new book, *Why I Paint and Why I Fly Fish*, will be available in Fall 2025.

Writer and illustrator **Tracy Dockray** is the new president of the Salmagundi Club. She is thrilled to have signed with the Andrea Brown Literary Agency, who will represent *Paper Shark*, her latest work. Tracy writes that she is excited to support AF's mission: "I'm proud to continue a long-standing relationship between our two organizations.... Founded in 1871 by a group of illustrators, the Salmagundi Club was created as a space for artists



Irene Christensen, *The Red Wall*, 2020, oil painting, 18" x 24"



Jeff Cornish, *War of the Worlds - Martian Tripod concept*, acrylic, 12" x 9"



Sam D'Ambruoso, *AnaCapri*, 2023, oil on canvas, 12" x 9"



Tracy Dockray, working cover for *Paper Shark*



Henry Egan, *Velsheeda Rounding the Mark*, 2010, oil on canvas, 24" x 36"



Riham Elsadany with her artwork at the Spring Break Art Fair, May 2025



Jack Faragasso's solo exhibition at the Christensen Gallery, Babylon, NY, Jan. 2025



Kinstler Studio Workshop with Lilly posing

to critique each other's work and share in creativity and camaraderie. In that same spirit, we're looking forward to our second annual Illustrators Show this Dec., featuring both historical works from our collection and exciting new pieces from our members—as well as from members of a reciprocal club, the Society of Illustrators. Like the AF, Salmagundi is rooted in the belief that artists thrive in community—and that tradition and support are vital to sustaining creative lives."

Henry Egan has painted professionally since 1981, concentrating on maritime and portrait fine art. Currently, he is working on privately commissioned portraits, proposed mural projects for Fairfield College Preparatory School, and the Sail Grand Prix. Henry was featured in *The Easton Neighbors* BVM magazine in August 2025. More news and information may be found at henryegan.com.

Riham Elsadany actively participated in the 14C Art Fair in New Jersey and the Spring Break Art Fair in New York in May 2025. Additionally, Riham is currently curating exhibitions at Narrative Gallery, a newly established gallery in New Jersey.

William Engel curated a show in San Diego for Music&Arts23rd&Ash called "Artists Response—This is Our Lives!" William writes: "Although it is both performance and visual art, I must say

the visual art about defunding the arts, race, gender, omitting Black history, and human rights has been incredible. It is a time artists need to speak out and to heal with all that is going on." He will include a photograph of a painting by Symbolist Dorothy Annette, who is now 76, called *In America*. His work, *Trans Joy in Resistance*, a large piece based on Native American colors in support of Indigenous People in Southern California is also in the show.

Jack Faragasso was honored to have a private exhibition at the Christensen Gallery in Babylon, NY. He had another exhibition at the Bridgehampton Art Museum in the late summer and early fall.

Kathy Fieramosca was a featured artist on the [Artsy Shark](http://ArtsyShark) website in July.

Joe Goldman, a member of the U.S. Coast Guard Auxiliary in the Casco Bay Flotilla based in S. Portland, ME, volunteers as a videographer and photographer for Public Affairs. He continues to participate with Search & Rescue patrols, having qualified for Boat Crew Certification. He and his wife Claudia live on Orr's Island in the township of Harpswell. In August, he exhibited his fine art photography at his artist-loftspace in the nearby village of Brunswick in a two-person show (with NY-based artist and friend Kris Enos), titled "Human Form and Situational Awareness."

Edgar Jerins published a memoir, picture book, and social commentary in one grand soul-baring volume called *Edgar Jerins: Life in Charcoal*. The memoir portion of the book describes his parents' lives as Latvian refugees from post WW2 Soviet occupation who found sanctuary in Nebraska. The volume includes 96 illustrations, featuring 52 drawings with details, and three excellent essays. Every large-scale drawing that Jerins completed in the past 22 years is in the book, which was published by Goff Books and is widely available online.

Peggy Kinstler's Kinstler Studio Workshops continue to host workshops in Everett Raymond Kinstler's beautiful Easton, CT, studio. For one workshop, Johanne Mangi taught dog painting, and Peggy writes that, "At one point there were five live models in the class. They were all exceeding well behaved and one posed elegantly for Johanne's demo."

Ann Stewart of **The Leiber Collection** writes about "CELEBRATION! 20 Years of Art, Fashion and The Garden," featuring the works of Judith and Gerson Leiber, and their 2025 Garden of Friends Artists. "In 2005, Gerson and Judith Leiber built a museum to house their art collection and chronicle their careers, offering an unparalleled retrospective of their creations over the past decades. They also



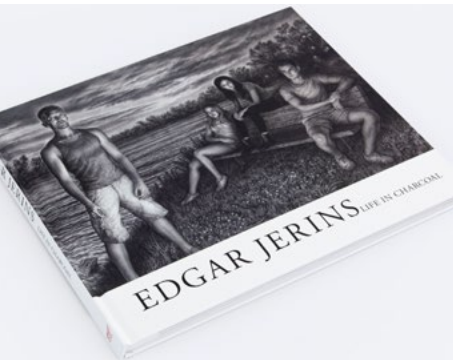
William Engel, *Rustic Veils*, 2025, Modular Diptych, 72" x 120"



Kathy Fieramosca, *Still Life with Pears*, 2024, oil on linen, 9" x 13"



Bastienne Schmidt, Monica Banks and Hans Van De Bovenkamp at the Lieber Collection in the Hamptons



Edgar Jerins, *Edgar Jerins, Life in Charcoal*



Eveline Luppi, *Seascape Dreaming*, 2023, acrylic on watercolor paper, 22" x 30"



Marc Mellon with bronze busts of Pope John Paul II at the foundry, 2025, 28" h x 21" w



Nancy Dyer Mitten, *High Tide*, 2024, oil on canvas, 36" x 60", private collection

created a magnificent Sculpture Garden to showcase the works of artists of their generation and future generations." The Collection is housed in a magnificent Renaissance-styled Palladian structure that sits majestically in a sublime sculpture garden designed by Gerson Leiber. Considered to be the best-kept secret of the Hamptons, come explore this exquisite jewel of a museum. More info at www.leibermuseum.org. Email info@leibercollection.org for private tour reservations.

Karen Loew's monotype *Empire Night* was quick to receive a red dot while in the "City Spots" show at the Salmagundi Club in spring of 2025. The source for this work was a photo she took on a foggy and rainy New Year's Eve in 2024 while walking from dinner to the movie theater in Kips Bay. The lights of the Empire State Building glow in the moody night scene.

In May-June, **Eveline Luppi** had a solo exhibition at Spring Bull Gallery in Newport, Rhode Island, where she showed a recent body of paintings. She also participated in a group show at Sprout Gallery, in Providence, RI, in July.

Donna Ann McAdams was recipient of the Governor's Award for Excellence in the Arts, the highest honor presented to an artist by the State of Vermont. In selecting Donna

for the award, Governor Phil Scott said, "Your commitment to sharing your passion for your work by bringing photography equipment and your expertise to underserved communities will undoubtedly leave a lasting and historical impact." She and other awardees were honored at a public ceremony with Governor Scott on Sept. 17 at Southern Vermont Arts Center in Manchester. Donna also showed photos from her new book, *Black Box: A Photographic Memoir*, at the Pratt Manhattan Gallery April 18–June 7, 2025.

A new cast of **Marc Mellon's** bust of Pope John Paul II, presented to the Vatican in 2001, has just entered the collection of InSitu Sculpture Garden in Redding, CT. He is currently working on the completion of two portrait busts that include life sittings of noted writer, teacher, and documentary artist Henry Louis Gates Jr., and legendary curator and VP for collections, Robin Salmon of Brookgreen Gardens.

Nancy Dyer Mitton's paintings are currently on view at Soprafina Gallery, Boston, MA. Mitton's painting was included in the recent New Bedford Whaling Museum exhibition, "Lighting the Way: SouthCoast Women's Lives, Labors, Loves."

Sandra Murzyn's painting *Ukrainian Child* has won two very encouraging awards: Certificate of Excellence 2025 from the Portrait Society of America, and Portraiture

Award of Excellence 2024 Eastern Regional from Oil Painters of America.

Barbara Nessim's solo exhibition at the Bridgehampton Museum opens on Sept. 19, 2025.

Carol Paik was thrilled to start off 2025 with a textile piece in the show "No Bodies: Clothing as Disruptor," held at the Hudson River Museum. Her work has also been shown this year at Silvermine Gallery (New Canaan, CT), Viridian Artists (NYC), BWAC Brooklyn Waterfront Artists Coalition (Bklyn, NY), MAPSpace (Port Chester, NY), SVA Flatiron Project Space (NYC), and Yellow Studio Gallery (Cross River, NY). In August she participated in a show at a reimagined tattoo parlor in Kingston, NY—she's always delighted to work with innovators!

This summer, **Sky Pape** participated in the group exhibition "Curvilinear Abstraction" at McKenzie Fine Art in NYC. She also participated in the group exhibition "Marks in Motion" at the Bradbury Art Museum on the campus of Arkansas State University in Jonesboro, AR. As a visiting artist with the museum, Sky gave a presentation in March and visited with students and faculty of the painting program. Recent solo exhibitions include The Art Show, "Sky Pape: Nothing but Time," at June Kelly Gallery's booth at the Park Avenue Armory in NYC. The



Karen Loew, *Empire Night*, 2025, monotype, 6" x 4"



Sandra Murzyn, *Ukrainian Child*, 2024, oil, 34" x 20", private collection



Barbara Nessim, *Layla and Majnun 3*, oil & acrylic on canvas, 1972, 30" x 24"



Carol Paik, *Peculiar Galaxy*, 2025, repurposed textiles, 50" x 51"



Sky Pape, *Diamonds and Bones*, 2020, Flashe, ink, & acrylic on paper, 22.5" square



Sergio Roffo, *Rounding Cotue, Opera House Cup Drills*, 2025, oil, 30" x 40"



Installation view of "Fanny Sanin: Geometric Equations" at the Americas Society



Accra Shepp, *USA (kneeling)*, 2020, cyanotype on kozo, 39" x 26"



Ellen Singer, *The New Dress*, 2025, woodcut, 18" x 16"

Art Show Committee, composed of ADAA members, selected Sky's piece *Drift*, as "Best in Show Object," an honor bestowed to "recognize those members whose presentations epitomized the connoisseurship and industry leadership of the ADAA membership."

The R.H. Ives Gammell Award was given to **Sergio Roffo** for *Rounding Cotue, Opera House Cup Drills* at this year's annual member's show at the Guild of Boston Artists. About the painting, Juror Joseph McGurl said, "[It] is a classic marine scene. Compositionally, there are some keys to this painting's success. The large light and dark shapes help to form a strong composition. We are first struck by the sails set at an angle against the sky. Then our eye goes to the sandbar on the lower right and moves along to the left until we reach the end of the bar where we pick up the boats and now move to the right. If we relax our eyes, we can almost see the boats moving. There is also a nice portrayal of the soft atmosphere frequently found along the New England coastline."

Fanny Sanin's solo exhibition, "Fanny Sanin: Geometric Equations," was held at the Americas Society in NYC this past summer. The exhibition received an excellent critical review in [The New Yorker](#).

Accra Shepp's work was included in the following exhibitions this year:

"American Job: 1940-2011," International Center of Photography, NYC, Jan-May; "Everyday / All Day: City In Action," Maysles Documentary Center, NYC, Feb.-April; "The Monhegan Wildlands: Artists, Ecologists and the Resilience of a Maine Island," Bowdoin College Museum of Art in Brunswick, ME, Dec. 2024-June 2025, and the Monhegan Museum, July-Sept. 30, 2025; and "Blues People," Express Newark, Rutgers University, Newark, NJ, Feb.-July. Accra was named a Guggenheim Fellow in photography for 2025-26. He was also profiled in the Goings On section of *The New Yorker*.

In April, **Ellen Singer** had a solo show at The Old Print Shop in NYC. About the show, she said, "They are wonderful people and created a beautiful exhibition."

Sharon Sprung recently had the honor of speaking at an event celebrating the historic portrait of the Honorable Carolyn B. Maloney and her 30 years of service in the U.S. House of Representatives. Special guest Hilary Rodham Clinton spoke at the event, as well as Maloney. Sharon said it was an electrifying and monumental moment to stand alongside these two great leaders. The process of creating this portrait was truly meaningful to her, and she is thankful to Carolyn for her dedication to New Yorkers and for her legacy.

Robert Strong Architect's "Universalist Manifesto" has been published online in *The Coreopsis Journal of Myth and Theatre*. This paper explores the concept of the Universalist Architect through the lens of Wilhelm Reich's theories on life energy.

The new pastel *In the Studio* by **Vivian Tsao** was presented in the annual Exhibiting Artist Members Exhibition of the National Arts Club in May 2025. An in-depth article titled "Vivian Tsao" written by David Masello was published in *Art & Antiques* magazine in May/June 2025.

Gina Tyler has just finished a large-scale painting commission for a private architectural wonder in Vermont. She is preparing to showcase looks from the upcoming NYFW through a vibrant sketch series, to follow along please visit www.instagram.com/loudmouthorange.

John Varriano's recent painting *Distant Relations* was exhibited at the 92nd Annual Hudson Valley Art Association Exhibition, held at the Lyme Art Association in Lyme, CT. The work was honored with the Muriel Alvord Memorial Award.

Mary Whyte's newest book *An Artists' Life: Unlocking Creative Expression* will be released this fall. Published by the University of South Carolina Press, this gem of a book is a must have for anyone



Sharon Sprung with her portrait of the Honorable Carolyn B. Maloney



Robert Strong, *Human Environment Research Sculptures*



Vivian Tsao, *In the Studio*, 2025, pastel, 22" x 16 1/4"



Gina Tyler, *Fleurs*, 2025, mixed medium (giclee & paint), 4' x 5'



John Varriano, *Distant Relations*, 2025, oil, 43" x 37"



Deborah Winiarski, *Of The Wind*, 2022, mixed media (fabric, pigments, graphite, acrylic), 40" x 28" x 8"



Jimmie Wright, *Sun and Shadow*, 2001, oil on canvas, 96" x 72"



Charles Yoder, *Blanket*, 2025, acrylic on canvas, 24" x 36"

looking to discover and develop their most creative self. It is available from marywhyte.com and booksellers nationwide.

Deborah Winiarski's relief painting, *Of The Wind*, 2022, was included in the group exhibition "Turned and Turning Still" held at the Painting Center in NYC through July 2025. The exhibition was curated by Kellie Lehr, Jamie Powell and Lisa Petker Mintz.

Jimmy Wright exhibited a *field of bloom and hum* at the Tang Teaching Museum and Art Gallery, Skidmore

College, Saratoga, NY; *Queer Love* at Stephen Friedman Gallery, NYC; and *Pieces of Candy* at New York Life Gallery. He also participated in "Queer Stories, Queer Spaces: Southern Illinois Histories and Queertographies," Sharp Museum, Southern Illinois University; "When the Lights Come On: Queer Nightlife as Emergent Space," Brew House Arts, Pittsburg; "What A Fellowship: Jimmy Wright's Down Home," an essay and portfolio for the Queer South issue of

Southern Cultures, University North Carolina Press, Center for the Study of the American South; and the National Arts Club 2025 Pride Show.

Charles Yoder participated in group shows at Broadfoot and Broadfoot at "The Mansion in May" in Mendham, NJ, and the Keyes Gallery in Sag Harbor, NY. In Manhattan, he was in group shows at the Hardware Gallery's "Inaugural Exhibition" and the Century Association's "Professional Artists Exhibition."

AF Staffing Changes... Farewell to Tina, Welcome to Molly and Linda



After 8 years with the Artists' Fellowship as the Administrative Consultant, **Tina Summerlin** retired at the end of June.

She hopes to do a lot of traveling and volunteering. She welcomes Molly Rogers who has taken her place!

We thank Tina Summerlin for all her dedication and for her numerous contributions in eight years as administrator for the AF. We send her our best wishes for a wonderful retirement and new adventures. We will miss her kindness, enthusiasm, and care.



Molly Rogers joins the Artists' Fellowship after a career in academic administration. She is also a writer and independent scholar, with award-winning publications on the history and theory of photography. Her first book, *Delia's Tears* (Yale, 2010), explores the intersections of photography, early anthropological science, and the politics of race in America during the antebellum era. Molly was a fellow with The Writers' Institute, CUNY Graduate Center, and elsewhere. She is delighted to join the administrative team of the AF and she looks forward to meeting the members.



Linda Ganjian joined the AF in December 2023 as the Administrative Coordinator, bringing years of design and admin experience in the corporate and arts fields. She is also a visual artist who has shown her work in the NYC area and beyond, including most recently a solo exhibition at Front Room gallery in Hudson, NY. She's received grants from the Pollack Krasner foundation, MacDowell Colony, among others. She's enjoyed getting to know the AF community over the last year and a half, and looks forward to more member events.

Members' Events

Here are a few of the virtual and in-person events that our members enjoyed this year.



Drawing Central Park Meet-up

In January, we met up for an informal drawing session on Zoom led by AF President Jessica Daryl Winer, where we drew from photographs of trees in Central Park. At the end of the session, everyone was invited to share their work.



Gochman Family Collection

In February, we took a private tour of this unique collection of contemporary Indigenous and American art displayed in a NYC apartment. Here, Curatorial Associate Moonoka Begay discusses *Into the Depths, She Rappels*, a weaving by artist Melissa Cody (Navajo/Diné), 2023.



National Academy of Design (NAD)

In March, we enjoyed a walkthrough of the exhibition "Past as Prologue: A Historical Acknowledgement, Part II" with Associate Curator Natalia Viera Salgado. It was an opportunity to also learn about NAD's relationship to the AF—NAD was founded in 1825, just 29 years before the AF, and many artists have been members of both organizations.



Art Students League

In July, Assistant Curator Esther Moerdler led a tour of "Shaping American Art: A Celebration of the Art Students League of New York at 150," which featured many impressive works by artists who had studied or taught at the League. Moerdler generously provided context about the artists' relationship to the League and to one another, as students and teachers.

Upcoming Events:

September 26, 2 PM, Tribeca gallery stroll, meet at Blue Bottle Cafe, 396 Broadway
October 14, Online drawing meet-up with AF President Jessica Daryl Winer, **details to come**
November 5, Online panel: *Luise Kaish-Finding the Sublime in Central Park*, **details to come**

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In honor of all of you at AF!

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Miles Manning
Carol Ann Paik
Samuel Marc Kaplan
Tracy Dockray
Matt Talbert

Sustaining Members

Michael Rosenfeld

In Memoriam

Takayo Noda, New York, NY,
member since 2003

Mary Beth Ruff, Flushing, NY,
member since 2008

Robert Taraschi, Washington, DC,
member since 2023

Oscar Gustav Magnan, Jersey
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Ruth Reininghaus-Smith,
New York, NY, member since 1977

Artists' Fellowship Newsletter

Co-editors: Linda Ganjian, Molly Rogers

Design: Linda Ganjian

Contributors: Elliott Arkin, Wende
Caporale-Greene, Jessica Daryl Winer

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*"Your grant has made me feel taken care of by my community.
What you do is so tremendously important to artists. You are
truly appreciated."*

—Painter, New York, NY