

F A M I E

Fellowship Annual Members Exhibition

of the Pennsylvania
Academy of the Fine Arts



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**The artists in this exhibition may be contacted
through our gmail at: fellowshippafa@gmail.com**

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Catalogue Design: Barbarta Sosson



FAME 2019

Fellowship Annual Members Exhibition
of the

Pennsylvania Academy of the Fine Arts

May 5 — 29, 2019

Juried by James Oliver

HOT•BED GALLERY

723 Chestnut Street, Philadelphia

The Hot•Bed Gallery is co-owned by James Oliver and Bryan Hoffman of the Hoffman Design Group
The Fellowship thanks them for hosting our 2019 FAME

JUROR'S STATEMENT

“What can I say? It's been fun!

Back several months ago, we at Hot•Bed were approached by the Fellowship of PAFA to host their Fellowship Annual Members Exhibition. Knowing FAME's history of exhibition at highly reputable venues, we were very open to hosting such a great endeavor.

As Juror and Curator of the Exhibition, I was filled with excitement at the anticipation of seeing remarkable works, as befits the quality and tradition of PAFA Alumni.

And I was not disappointed! The great breadth of style on display in this exhibition by your esteemed membership is evidenced by this dynamic body of work—now on display in FAME 2019.

Very collectible work! It is an honor and a delight to be the Juror who has enjoyed the privilege of the selection and arrangement of this exciting exhibition! ”

History

122 Years

The Fellowship of the Pennsylvania Academy of the Fine Arts

On the evening of April 19, 1897, five hundred students and former students packed the Lecture Room of the Pennsylvania Academy of the Fine Arts. They had come in response to an invitation prepared by the Academy's Managing Director, Harrison S. Morris, and President, Edward H. Coates, and signed by 32 prominent artists, to participate in "the formation of an Alumni Fellowship of the Academy Schools." The Academy itself was by this time ninety-two years old.

Within weeks the new organization adopted a name: "The Fellowship of the Pennsylvania Academy of the Fine Arts"; and a mission: "to foster a spirit of fraternity among students of the Pennsylvania Academy of the Fine Arts in the interests of Art." "Any person who has been or who is a student" of the Academy would be eligible for membership.

The first Board and Officers of the Fellowship included a number of distinguished artists: Henry Thouron, Cecilia Beaux, Thomas Anshutz, Emily Sartain, Colin Campbell Cooper, Hugh Breckenridge, and John Sloan. Charles Dana became the Fellowship's first President. Among his first motions was a proposal to establish a Fellowship Prize to be awarded at the Academy's Annual Exhibition. The first Fellowship Prizes, of \$15 and \$10, were actually awarded at the annual Student Exhibition of 1900.

This early action encapsulated two of the Fellowship's interlinked goals, as they would develop over the years: to help other artists and to encourage them in their artistic endeavors. In addition, the Fellowship found its identity in involvement with larger social issues as they affected artists, and in fostering "a spirit of fraternity" through lectures, events, and sundry entertainments.

By 1922, the Fellowship celebrated its 25th Anniversary as a solid organization



Alice Barber Stephens, *The Women's Life Class*, c. 1879, oil on cardboard (grisaille), 12 x 14" Collection of the Museum of American Art of the Pennsylvania Academy of the Fine Arts

with a high profile on Philadelphia's cultural scene. That year the Fellowship's own Annual Exhibition, its tenth, had opened at the Art Alliance. Over 400 revelers attended its silver anniversary party, an Alice in Wonderland-themed evening of pageant, music, and dance. The procession following Fellowship President Mary Butler and Academy President John Frederick Lewis into the hall included Hugh Breckenridge as the Mad Hatter, Alice Kent Stoddard as the Cook, Frank Reed Whiteside as the White Knight, and Violet Oakley as the Queen of Hearts.¹ "The Academy Fling," an original work for six musicians, opened the dance. This extravagant affair was not the only Fellowship social event that year; others included a "Deep Sea Ball," and the Annual Outing, with supper in the woods, at the studio of Joseph T. Pearson.

The Fellowship's more strictly art-oriented activities that year showed in other ways how far the group had developed. In addition to its Annual, numerous smaller exhibits were mounted at 1834 Arch Street, the Fellowship's meeting place at the time; and at several clubs, public schools, a settlement house, and a factory. The Picture Purchase Fund, begun by Mary Butler in 1912, had

¹ Twenty-fifth Annual Report of the Fellowship, Philadelphia, 1922. A member of the Fellowship for over fifty years, Violet Oakley received a special award from the Fellowship in 1955, on the Academy's 150th Anniversary.

already begun acquiring work from artists, building up a permanent collection for the Fellowship.

While these activities—social fellowship, exhibitions, and encouragement of artists—have been a continuing hallmark of the Fellowship up to the present, they do not characterize the work of a typical alumni association. Why is this? The Fellowship was born at a time of extraordinary enthusiasm for cultural fellowship, in Philadelphia and the country. The 1890's saw the foundation of a number of local cultural associations: the Pen and Pencil Club (1892, now the oldest continuously operating press club in the nation); the Philobiblon Club, a literary society (1893); the Plastic Club, a still-operating organization for women artists (1897); and the Graphic Sketch Club, later to become Fleisher Art Memorial (1898).²

Yet, even compared with other art school alumni groups founded around the same time, like that of the Philadelphia School of Design for Women (now Moore College of Art and Design), which held annual exhibitions in the early part of this century, the Fellowship's mission was unusually focused on providing support and professional encouragement to its members. An alum of the Academy, one of only a few institutions devoted to the fine arts in this country—then or now—possessed career goals and professional needs different from graduates of other schools, even from those of more trade-oriented art schools. The Fellowship aimed from the start to meet those needs.

Exhibitions

One steadfast aspect of the Fellowship's mission has been to provide exhibition opportunities for its members. Its first exhibition, devoted to sketches (a daring concept then), debuted to great interest in the Academy's galleries in 1901. The first of its Annual Exhibitions was hung in May 1912, at the Plastic Club (many of whose members also belonged to the Fellowship). In addition to its Annuals, through the 1930's the



Fellowship would follow an ambitious program of satellite exhibits in other cities—a 1923 exhibition in Atlantic City was estimated to have been visited by 300,000 people!—as well as in Philadelphia public schools, libraries, and other institutions.

Also through the thirties, the Fellowship Annual remained a pilgrim, travelling to various art venues: the Plastic Club and the Philadelphia Sketch Club (often hosting in tandem), the Art Alliance (from 1919 through 1923), the Art Club, and the New Century Club, among others. In 1940, the Fellowship was invited to hold its Annual Exhibition in the Pennsylvania Academy of the Fine Arts' Museum Galleries for the first time. This arrangement continued for nearly three decades. In 1969, the Academy ended its own Annual Exhibition, and at the same time ceased hosting the Fellowship Annual; the Fellowship would not exhibit in the Academy Museum again until 1987.

Since 1969, the Fellowship Annual Exhibition has resumed its travelling; that year it showed at the Philadelphia Civic Center. The Annual's venues since 1984 have included: the Rodger LaPelle Gallery (1984), the Peale House Galleries of the Academy (1985), the Noyes Museum (1986), the Academy Museum, for its 90th Anniversary Annual (1987), the Port of History Museum (1988), the American College (1989, 1994), the James A.

John Sloan, *Anshutz on Anatomy*, 1912 etching, 7 1/2 x 9" Collection of the Museum of American Art of the Pennsylvania Academy of the Fine Arts

² Jean Barth Toll and Mildred S. Gillam, eds., *Invisible Philadelphia* (Philadelphia: Atwater Kent Museum, 1995), pp. 975-83, 1038, 1086.

Michener Art Museum (1990), the Woodmere Art Museum (1991, 1993, 1996), the Philip and Muriel Berman Museum (1992), and West Chester University's McKinney Gallery (1995).

Education and Entertainment

From its first meetings, the Fellowship endeavored to offer lectures and other educational programs for its members. William Merritt Chase gave many lectures, on Velázquez (1899), Whistler (whom he had known, 1905), and other topics, to packed audiences. Henry Mercer spoke on his methods of reproducing early tile-making processes (1902 and 1905), and in 1916 Cecilia Beaux spoke on "What American Artists Owe to France." Numerous other lecturers reported on contemporary art developments, art processes, and members' travels. In 1957, the invited lecturers included architect Louis Kahn, Marcel Duchamp, and Robert Motherwell.

Fellowship fêtes tended to be exuberantly creative, starting with the first ball, held in 1898, on the theme of Shakespeare, with reenactments from Julius Caesar. Others took the themes of Robin Hood (1899), a "May-Pole Party" (1901), and "A Night on Mars" (1919). In 1930, with the advent of the Depression, a "Hard Times" party was held, with the aim of benefiting the Picture Purchase Fund. That same year, modern dance pioneers Doris Humphrey and Charles Weidman offered a "Modern Classic Dance Demonstration" in the Lecture Hall. In the 1940's, Chinese Dinners were held yearly in Chinatown; 100 attended the 1946 Dinner, which included a lecture on current Chinese art.

Each spring, continuing for many decades up through the 1950's, members enjoyed an Annual Outing picnic, at such scenic locations as the Morris Arboretum, Chester Springs, or the homes of Violet Oakley, Joseph T. Pearson, and John Frederick Lewis. Since 1977, the Fellowship Picnic has been held yearly at Saunders Woods, the Hatfield House, and other locations.



Daniel Garber in class at Chester Springs, 1930's

A continuing issue has been the Fellowship's need for a home base for meetings, exhibitions, and events. Beginning in the Academy's Print Room, the Fellowship moved in 1905 to quarters at 201 South 11th Street, then back to the Academy in 1911. This back-and-forth movement has continued to the present. Most recently, the Hatfield House, a historic building in Fairmount Park, was home to the Fellowship from 1989 to 1994. Since then, the Fellowship has again maintained an office and held meetings in the Academy.

Aid to Artists and Social Action

From its early years, the Fellowship saw itself as representing its constituency in the world of larger issues. The Fellowship made its voice heard on the issue of employment for artists during the W.P.A. years, joined in an anti-billboard campaign, and protested the judging of artists' work by government agencies in the early 1960's.

During the two World Wars, Fellowship members acted to support the war effort. In 1918, several benefit events raised over \$3,000. This was donated to the Red Cross for the purchase of five ambulances, to be named in honor of Henry J. Thauron, Thomas Eakins, Thomas P. Anshutz, William

M. Chase, and General Pershing. During World War II, the Fellowship sponsored classes in camouflage painting.

The Fellowship's mission to provide direct aid and support to artists may lie at the heart of its identity. From the first Fellowship Prize, it has demonstrated a commitment to directly benefiting artists which has grown over the years. The evolution of Fellowship philanthropy bears the stamp of one person, Mary Butler, President from 1920 to 1937, but actively involved in the Fellowship from 1909 until her death in 1946 at age 81. The daughter of iron magnate James Butler, she early devoted herself to a life in art, but found her second calling in helping other artists.

Butler was instrumental in initiating the Fellowship's first fund, the Picture Purchase Fund, in 1913 (it later became the Mary Butler Memorial Fund). Funds were used to buy art from members, providing them recognition and financial reward, and creating a permanent collection for the Fellowship. The Henry J. Thouron Fund, initiated by a bequest from the Fellowship's second president, and fully endowed through Butler's efforts by 1925, offers interest-free loans to Fellowship artists in times of financial emergency. For many decades, the Thouron Fund also paid artists to teach art in local settlement houses.

By the early 1980's, both the Thouron and Butler Funds had fallen dormant; their trust accounts were referred to Orphan's Court for disposition. Research by Fellowship Board members was able to demonstrate their original purpose, and both accounts were reopened and returned to the Fellowship. In addition, the Fellowship's collection of several hundred artworks, acquired through the 1930's by the Picture Purchase Fund, was sold at auction by Christie's, between 1985 and 1987. The considerable appreciation of some works over a half-century allowed the Mary Butler Fund to renew substantial, regular purchases of work from Fellowship artists. A new policy allows for constant



Jimmy C. Lueders teaching a landscape class

sales from the collection, to replenish its purchasing power.

Over the years, many special prizes and awards have been created to be presented during the Fellowship Annual Exhibition. These now number more than thirty, including the Percy M. Owens Memorial Award, presented each year to a distinguished Pennsylvania Artist. This year a new Fellowship award, for Lifetime Artistic Achievement, will be awarded in the form of an artist-designed bronze trophy. The first recipient will be Ben Kamihira, longtime Fellowship member and instructor at the Academy.

The Fellowship enters its second century with an active membership of over 600 and a vigorous Board committed to continuing the Fellowship's history of acting in support of its community of artists, fostering that spirit of fraternity felt among those who have benefited from the special environment of the Pennsylvania Academy of the Fine Arts.

Miriam Seidel

Many thanks to Quita Brodhead, Fred Danziger, Ruth C. Davis, Bette Lawler Greenwood, William J. Greenwood, Garth Herrick, Sophia Hewryk, Rodger LaPelle, Cheryl Leibold, Frederick S. Osborne, and Barbara Sasson for their assistance in the preparation of this essay.

FAME 2019 AWARDS:

Juror: JAMES OLIVER, *Director of James Oliver Gallery*

The Fellowship Award of Excellence:

Tom Mallon, Page 33



The Lucy Glick Award:

Michael Bartman, Page 14



The Leona Karp Braverman Award for Sculpture:

Carol Taylor-Kearney, Page 51



The Berthe M. Goldberg Award:

Colleen Hammond, Page 26



Continued on page 10

FAME 2019 AWARDS:

JUROR: JAMES OLIVER, *Director of James Oliver Gallery*

The Caroline Gibbons Granger Award:

Inga Kimberly Brown, Page 17



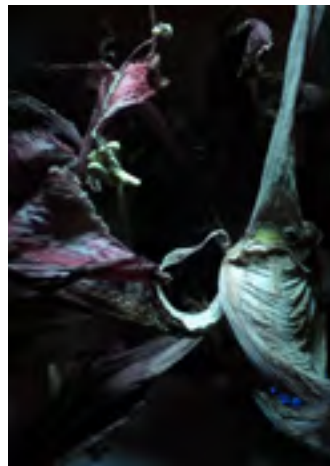
H V Hawley Award:

Katherine Fraser, Page 23



The Fellowship President's Award of Excellence:

Gail Ferretti, Page 22



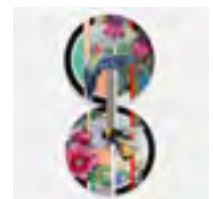
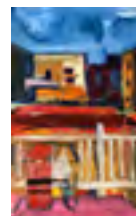
Honorable Mentions:

Mustafa Lamaj, Page 30

Paula Cahill, Page 18

Phyllis Gorson, Page 24

John T. Meehan, Page 36



MARY BUTLER PURCHASE AWARDS:

The following works were purchased in 2019

Elisabeth Nickles



Harpy, 2002, Bronze and Limestone, 6 x 8 x 3 1/8 inches

Fred Danziger



Lenfest, 2017, gouache, 15 x 20 inches

Holly Trostle Brigham



Santa Caterins's Trinity, 2013, watercolor on paper with gold leaf, 29 1/2 x 29 1/2 inches; 5 x 5 inches

EXHIBITING ARTISTS

All works are for sale through the Hot-Bed Gallery.
Email: jamesolivergallery@gmail.com

FAME Gallery Hours: Wednesday: 5 to 8 pm
Thursday through Saturday: 2 to 8 pm
and by appointment

All caption dimensions are in inches as
height x width x depth.

Prices are on the Exhibition Checklist
on page 55.

Lauren
ACTON



Floral in Vase, 2019, oil on canvas,
12 x 12 inches



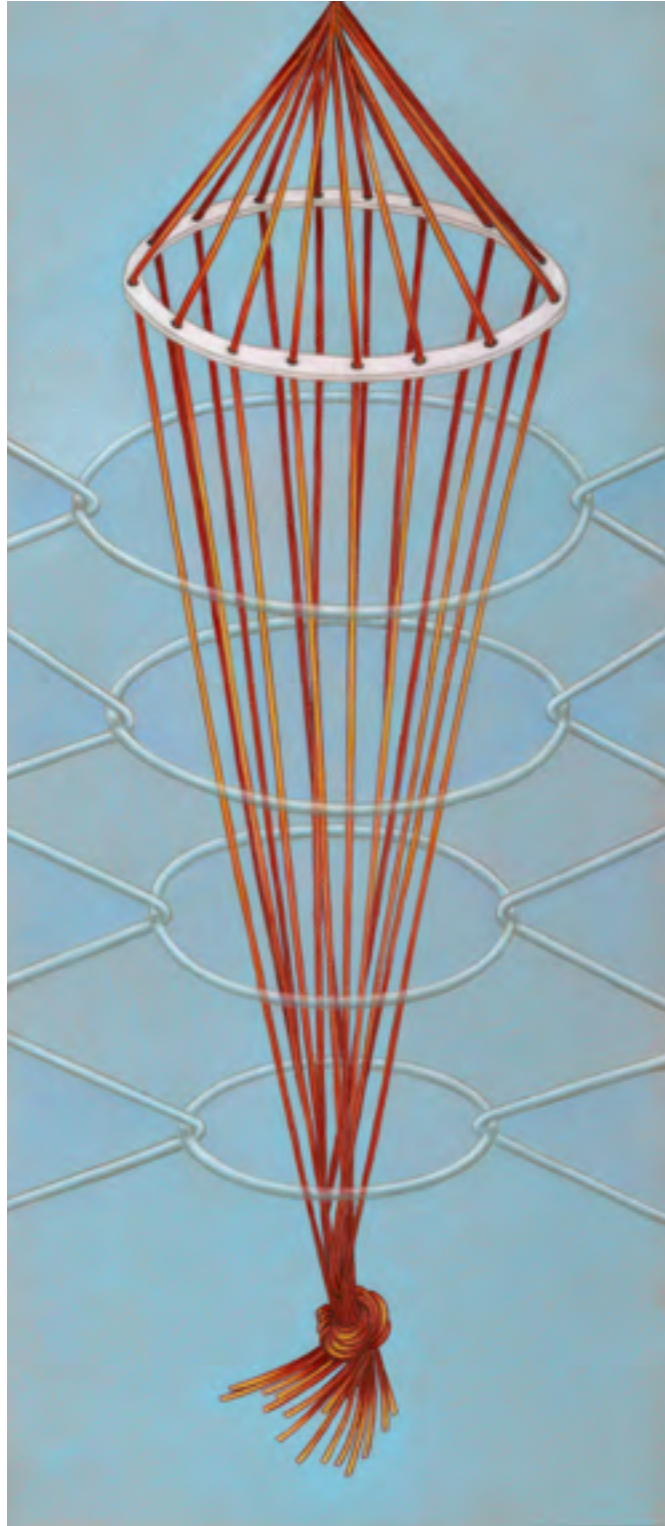
Demolition, 4th and Wallace Streets, 20169, oil on mylar collage, 24 x 36 inches

Michael
BARTMANN



Passages III, 2015, oil on board, 30 x 60 inches

Cynthia
GOODMAN BRANTLEY



Invisible Loom: Circles, 2017, color pencil,
32 x 13 3/4 inches

Emily
BRETT LUKENS



Consolidated Shapes #1, 2018, acrylic, rice paper, oil stick, collage, 16 x 13 inches

Inga
KIMBERLY BROWN



Captain Trick, 2019, oil on wood panel, 61 x 48 inches

Paula
CAHILL



Reef Dancer, 2017, gouache on paper, 10 x 13 inches

Harry
CAMARDA



Quinn, 2018, oil on canvas, 40 x 30 inches

Alice
MCENERNEY COOK



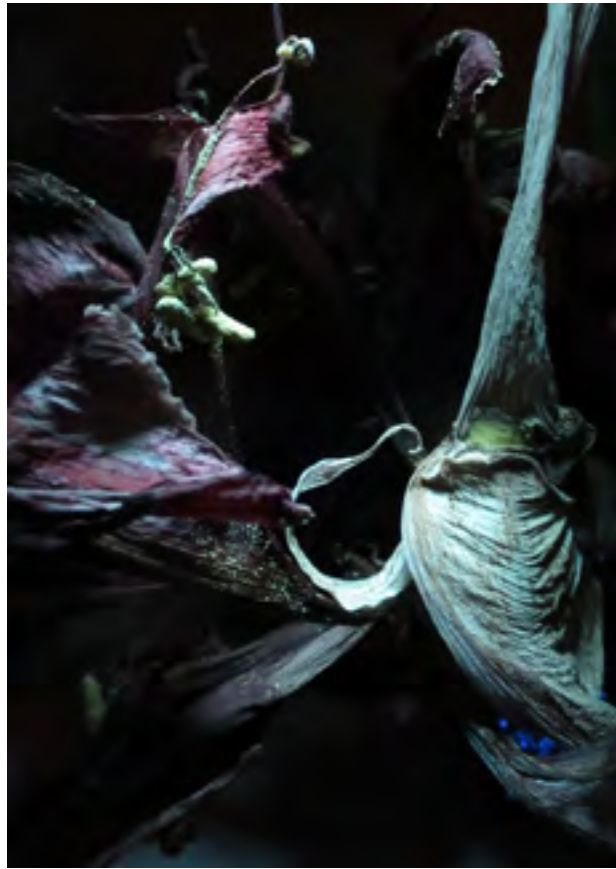
Barnegat Dunes, 2018, oil on linen, 12 x 16 inches

Maureen
DRDAK



Ardens Mundi 1, 2017, repoussé elements, mineral particle threads and acrylic
on wood tondo panel, 48 dia. x 1 1/2 inches

Gail
FERRETTI



Steve
FLOM



Patience, 1979, limestone, 10 x 15 x 6 inches

John
FORMICOLA



Annunciation, 2018, digital archival pigment print. 1/1, 30 x 51 inches

Katherine
FRAZER



Holding On, 2018, oil on canvas, 24 x 38 inches



The Birds and the Bees II, 2017, acrylic and charcoal on attached round canvases, 24 x 12 inches

Linda
FRY-GOSCHKE



Yellow Iris, 2013, digital scan collage, inkjet print, 28 x 28 inches

Colleen
HAMMOND



An Afternoon with Zippy, 2016, oil on canvas, 48 x 36 inches

Bill
HANSON



Garden 16, 2019, photo negative/pigment print, 18 x 22 inches

Hilarie V.
HAWLEY



Vespers, 2017, mixed media, 20 x 18 inches

Deborah Anne S.
HORSTING

*"Spring Solstice" Wednesday 20 March
2019 am, Collingswood, New Jersey,
2019, oil on paper, 9 x 6 inches*



Warren
KEYSER

*Don't Speak (Three for
Grace), 2017, oil on board,
24 x 24 inches*



Carolyn
KLINE-COYLE

Flea Market, 2019, acrylic
and oil on wood panel
12 x 15 inches



Mustafa
LAMAJ

Sunny Day in South Philly
2018, oil on board
10 x 16 inches



Megan
LAWLOR



Suzy's New Coat, 2019, oil, 35 x 24 inches



Night Visitors, 2017, oil on canvas, 38 x 44 inches

Tom
MALLON



Impasse, 2018, charcoal and chalk on brown paper, 72.7 x 35.5 inches

Laura
MARCONI



Portrait, 2019, acrylic on canvas, 20 x 20 inches

Nina F.
MARTINO



Sculler & Mascot along the Schuylkill River, 2018, oil, 14 x 24 inches

Nicole
MAYE LUGA

Sidewalk Closed, 2019
oil on panel, 12 x 18 inches



John T.
MEEHAN



Happy Response, 2019, oil on canvas, 16 x 20 inches

Nicole
MICHAUD



Dreams, 20189, oil on canvas, 40 x 42 inches



Henry Happy Coffee, 2019, oil on canvas, 24 x 20 inches

Thomas
O'BRIEN



Colonial Reenactment, 2018, oil, 36 x 28 inches

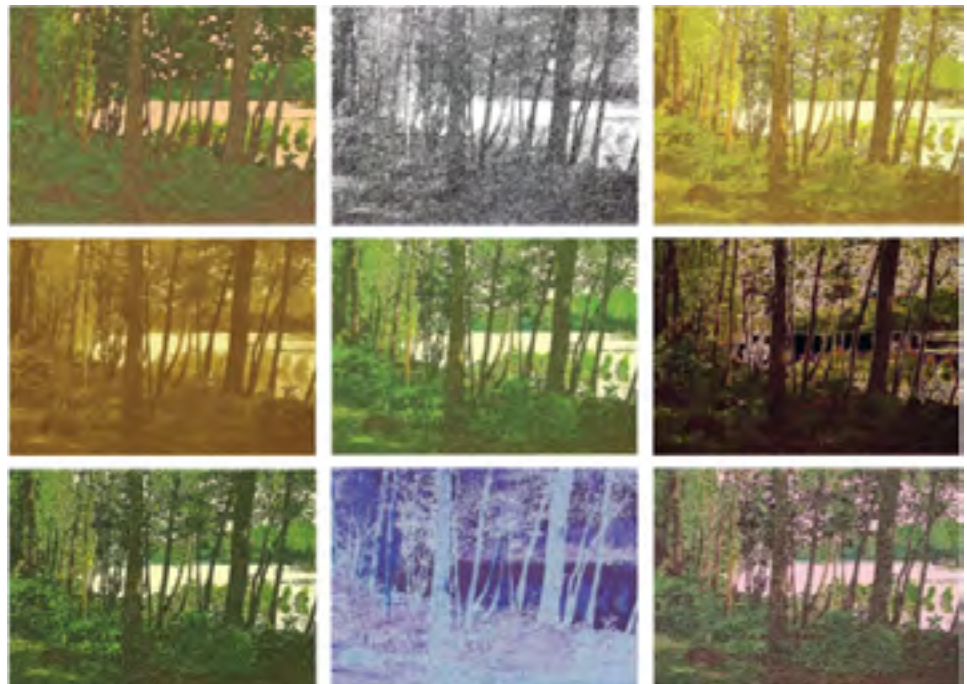
Tania O'DONNELL

Machine Chart 1, 2018
gouache and ink on paper
12 x 9 inches



Arthur OSTROFF

Woodland Moods, 2017
photographic montage
13 x 17 1/2 inches



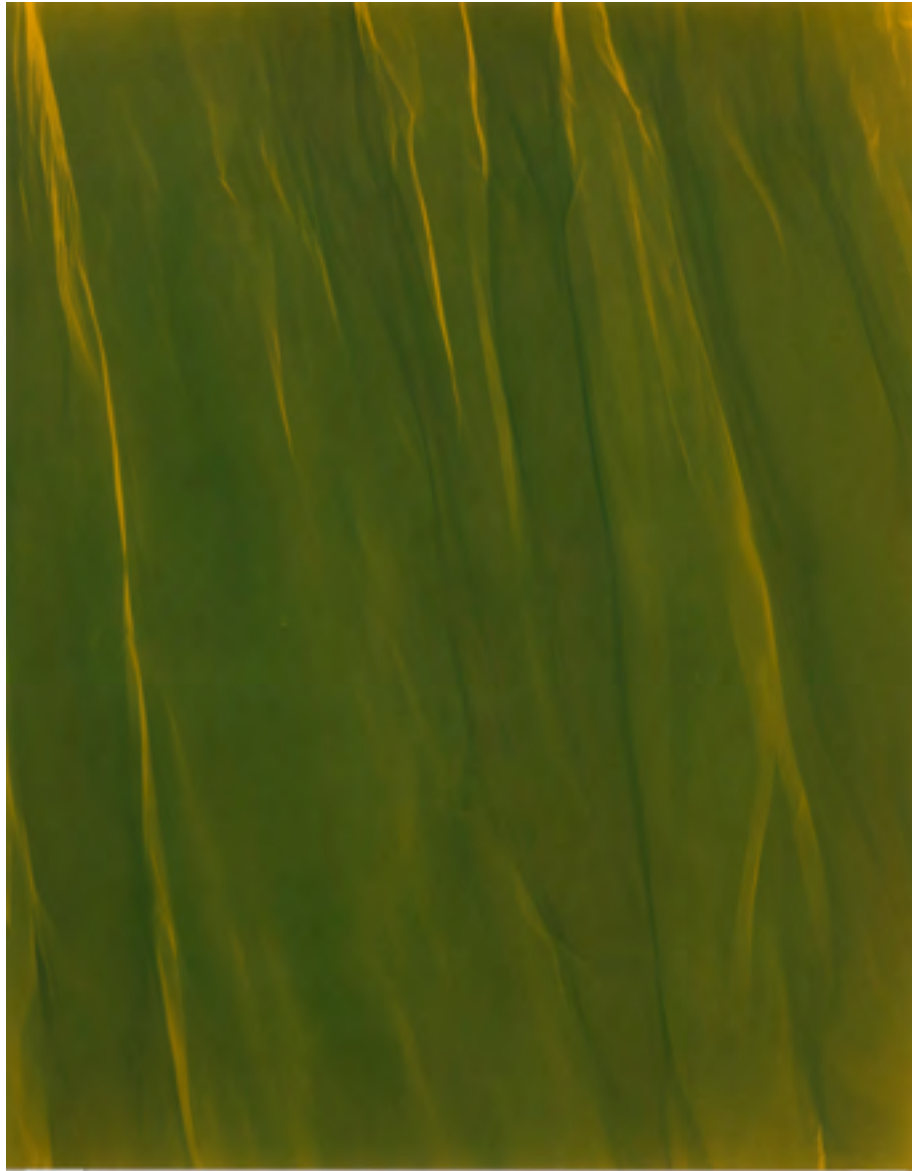
Johanna M.
PETROPOULOS



Lorelei and her Lover, 2018, African Wonderstone, 16 x 14 x 7 inches



Cityscape (2019), 2019, acrylic on canvas, 24 x 24 inches



Fear of Idolatry, 2019, unknown, 14 x 11 inches

Lois
SCHLACHTER



Illusions, 2013, acrylic on canvas, 18 x 24 inches



*Why Would Someone Do This? Smashed Window at 18th
and Walnut, 2018, smartphone, 21 x 17 inches*



Windsong, 2018, acrylic and collage on board, 10 x 20 inches

Barbara
SOSSON



Bronx Lily Pond, 2019, oil on canvas, 48 x 36 inches



Roots, 2018, laser cut mat board on mat board, 16 x 16 inches



Neat, 2017, oil paint and latex paint, 32 x 20 inches

Beth
STODDARD

Hoyt Park, 2019
oil on panel, 8 x 8 inches



Miho
TANAKA

Market Scene
2019, watercolor
4 1/4 x 6 1/4 inches



Carol
TAYLOR-KEARNEY

Two Sides of:
American Prayer Flag Box: Red = Fire
2018, Wood and glass from broken
windows w/ decals, charcoal, objects
10 1/2 x 15 x 2 inches





Doctor and Patient, 1995, mixed media, 14 x 8 x 3 1/2 inches



Eye Test Page 1, 2019, ink block print on paper, 35 x 27 inches

Mehri
YAZDANI

Ascension, 2019
acrylic on paper
14 1/2 x 11 3/4 inches



Dganit
ZAUBERMAN

Mount(a)inside, 2017
oil on board
8 x 10 inches



FAME 2019

Catalogue to the Exhibition

Dimensions are listed as height x width x depth

Lauren Acton

Floral in Vase, 2019, oil on canvas
12 x 12 inches
\$ 525.

Jennifer Baker

Demolition, 4th and Wallace Streets, 2016
oil on mylar collage, 24 x 36 inches
\$ 3,800.

Michael Bartmann

Passages III, 2015, oil on board,
30 x 60 inches
\$ 5,800.

Cynthia Goodman Brantley

Invisible Loom: Circles, 2017, color pencil
32 x 13 3/4 inches
\$ 1500.

Emily Brett Lukens

Consolidated Shapes #1, 2018, acrylic, rice
paper, oil stick, collage, 16 x 13 inches
\$ 1,500.

Inga Kimberly Brown

Captain Trick, 2019, oil on wood panel
61 x 48 inches
\$ 3,000.

Paula Cahill

Reef Dancer, 2017, gouache on paper
10 x 13 inches
\$ 550.

Harry Camarda

Quinn, 2018, oil on canvas, 40 x 30 inches
\$ 4,500.

Alice McEnerney Cook

Barnegat Dunes, 2018, oil on linen
12 x 16 inches
\$ 675.

Maureen Drdak

Ardens Mundi 1, 2017, repoussé elements,
mineral particle threads and acrylic on wood
tondo panel, 48 dia. x 1 1/2 inches
\$ 25,000.

Gail Ferretti

Composition 4375 GF, 2019, digital
photography, 7 x 5 inches
\$ 350.

Steve Flom

Patience, 1979, limestone, 10 x 15 x 6 inches
\$2,000.

John Formicola

Annunciation, 2018, digital archival pigment
print. 1/1, 30 x 51 inches
\$ 5,000.

Katherine Frazer

Holding On, 2018, oil on canvas
24 x 38 inches
\$ 3,600.

Phyllis Gorsen

The Birds and the Bees II, 2017, acrylic and
charcoal on attached round canvases
24 x 12 inches
\$ 600.

Continued on page 56

Linda Fry-Goschke

Yellow Iris, 2013, digital scan collage, inkjet print, 28 x 28 inches
\$ 500.

Colleen Hammond

An Afternoon with Zippy, 2016, oil on canvas, 48 x 36 inches
\$ 3,500.

Bill Hanson

Garden 16, 2019, photo negative/pigment print, 18 x 22 inches
\$ 325.

Hilarie V. Hawley

Vespers, 2017, mixed media, 20 x 18 inches
\$ 1,800.

Deborah Anne S. Horsting

"Spring Solstice" Wednesday 20 March 2019 am, Collingswood, New Jersey, 2019 oil on paper, 9 x 6 inches
\$ 345.

Warren Keyser

Don't Speak (Three for Grace), 2017 oil on board, 24 x 24 inches
\$ 1,200.

Carolyn Kline-Coyle

Flea Market, 2019, acrylic and oil on wood panel, 12 x 15 inches
\$ 350.

Mustafa Lamaj

Sunny Day in South Philly, 2018, oil on board, 10 x 16 inches
\$ 1,500.

Megan Lawlor

Suzy's New Coat, 2019, oil, 35 x 24 inches
\$ 6,500.

Lauren Litwa

Night Visitors, 2017, oil on canvas
38 x 44 inches
\$ 3,750.

Tom Mallon

Impasse, 2018, charcoal and chalk on brown paper, 72.7 x 35.5 inches
\$ 4,600.

Laura Marconi

Portrait, 2019, acrylic on canvas
20 x 20 inches
\$ 1,000.

Nina F. Martino

Sculler & Mascot along the Schuylkill River
2018, oil, 14 x 24 inches
\$ 5,000.

Nicole Maye Luga

Sidewalk Closed, 2019, oil on panel
12 x 18 inches
\$ 1,750.

John T. Meehan

Happy Response, 2019, oil on canvas
16 x 20 inches
\$ 1,000.

Nicole Michaud

Dreams, 20189, oil on canvas
40 x 42 inches
\$ 4,200.

Nancy Bea Miller

Henry Happy Coffee, 2019, oil on canvas
24 x 20 inches
\$ 1,450.

Continued on page 57

Thomas O'Brien

Colonial Reenactment, 2018, oil
36 x 28 inches
\$ 7,000.

Tania O'Donnell

Machine Chart 1, 2018, gouache and ink on paper, 12 x 9 inches
\$ 350.

Arthur Ostroff

Woodland Moods, 2017, photographic montage, 13 x 17¹/₂ inches
\$ 225.

Johanna M. Petropoulos

Lorelei and her Lover, 2018, African wonderstone, 16 x 14 x 7 inches
\$ 5,000.

Elaina Posey

Cityscape (2019), 2019, acrylic on canvas, 24 x 24 inches
\$ 800.

Drew Rane

Fear of Idolatry, 2019, medium unknown
14 x 11 inches
\$ 400.

Lois Schlachter

Illusions, 2013, acrylic on canvas
18 x 24 inches
\$ 600.

Peter Smyth

Why Would Someone Do This? Smashed Window at 18th and Walnut, 2018, smartphone, 21 x 17 inches
\$ 250.

Michelle Soslau

Windsong, 2018, acrylic and collage on board, 10 x 20 inches
\$ 800.

Barbara Sosson

Bronx Lily Pond, 2019, oil on canvas
48 x 36 inches
\$ 5,000.

Karen Steen

Roots, 2018, laser cut mat board on mat board, 16 x 16 inches
\$ 1,500.

Beth Stoddard

Hoyt Park, 2019, oil on panel, 8 x 8 inches
\$ 300.

James Stone

Neat, 2017, oil paint and latex paint
32 x 20 inches
\$ 1,500.

Miho Tanaka

Market Scene, 2019, watercolor
4¹/₄ x 6¹/₄ inches
\$ 250.

Carol Taylor-Kearney

American Prayer Flag Box: Red = Fire, 2018
wood and glass from broken windows w/
decals, charcoal, objects
10¹/₂ x 15 x 2 inches
\$ 900.

James Victor

Doctor and Patient, 1995, mixed media
14 x 8 x 3¹/₂ inches
\$ 1,000.

Continued on page 58

Ruth Wolf

Eye Test Page 1, 2019, ink block print on paper, 35 x 27 inches
\$ 1,863.

Mehri Yazdani

Ascension, 2019, acrylic on paper
14 1/2 x 11 3/4 inches
\$ 1,200.

Dganit Zauberman

Mount(a)inside, 2017, oil on board
8 x 10 inches
\$ 850.



Original Fellowship seal, c. 1901