

BARBARA AND ERIC RUDD ART FOUNDATION
BERKSHIRE ART MUSEUM

Artists of the Thursday Chinese Dinner Group

2022 EXHIBITIONS CATALOG



INTRODUCTION TO THE 2022 EXHIBITIONS

Written by Eric Rudd, Berkshire Art Museum Founding Director

ARTISTS OF THE THURSDAY CHINESE DINNER GROUP

James Allen, Ricky Darell Barton, Keith Bona, Arthur De Bow, Galen Cheney, Catherine Dunning,, Astrid Hiemer, JC Hotchkiss, Howard Itzkowitz, Wendy James, Henry Klein, Dawn Nelson, William Oberst, Linda O'Brien, Opie O'Brien, Alvin Ouellet, Stephen Rifkin, Wilma Rifkin, William Riley, Diane Sawyer, Ann Scott, Gail Sellers, Maria Siskind, Sarah Sutro, Betty Vera, Mary Weissbrodt, David Zaig

Artists come to North Adams to live and create for a variety of reasons and benefits. There is no artistic style that binds them. The Berkshire Art Museum is exhibiting those artists who have one common interest – to dine together on Thursday evenings at Meng’s Pan Asian. It could be one of the most unusual excuses for an exhibition ever, but one that will at least whet one’s appetite.

There are examples throughout art history of artists congregating at bars and restaurants in many cities – Dadaists in Zurich cafes, Impressionists and Cubists at various cafes in Paris, and after WWII, abstract expressionists gathering at various bars in New

York City. Usually, geography and time were the commonalities and not necessarily a shared artistic style. Often the artists were young and not yet famous- or on the verge of success. The history books are full of juicy stories, of the Dada artists arguing at Café Voltaire, Picasso’s many visits to neighborhood cafes in Montparnasse, and the New York artists - Pollock, de Kooning, Mitchell and others - who frequented the Cedar Tavern, or the next generation of artists who made Max’s Kansas City famous.

In recent years, North Adams, although small and certainly not a major urban artistic center,

has attracted scores of artists. The community is flourishing in many ways, as young artists find North Adams an economically feasible yet culturally stimulating alternative to expensive metropolitan areas. But it’s not just the young; older transplant artists have moved here, joining those who have been here for a decade or two. These senior artists comprise a strong contingent of the artistic community.

While younger artists might hang out at various bars and eateries, some newly opened, a slightly older group has patronized Meng’s Pan Asian on Main Street. It is now a regular Thursday dinner routine, preceded by a drink of choice. It has gotten so popular, that there are often 20 to 30 or more artists eating together as Joy (co-owner with her chef husband Meng) and staff are busy filling each individual order. And if anyone was wondering, the food is great and very affordable.

In Washington D.C., where I grew up and matured as an artist, there were various places where artists gathered. Of course, private parties were the cheapest attraction; a few collectors were known to give the best artist parties, where great food and



booze were freely handed out. In the 1970s, art collector Herb White opened Herb's Restaurant. Artists were drawn there for two reasons. If you gave Herb a black and white 8x10 photo, he would frame and hang it on the wall. Actors gave head shots, while visual artists usually gave photos of themselves standing in front of their artwork. It was kind of ego-supporting to take a friend there and casually point out one's celebrity status. Herb also would donate appetizer platters for groups holding meetings there. I was a founding board member of the Washington Sculptors Group and every time we held a meeting at Herb's, the sculptors would buy drinks, and some would stay afterwards and have dinner. Herb didn't lose money being generous.

For those hungry after gallery openings, artists often headed to Chinatown. Chinese restaurants were open late and were affordable. You could even order dinner at midnight. My close artist friend, David Moy, lived in Washington's Chinatown and knew many of the restaurant owners. Whenever we would go to eat, although there was a regular menu and then a Chinese menu which offered more authentic food, often the owner would inform us of the special kitchen offerings not written on any menu. All those Chinese dinners made me addictive to the food and that addiction remained when Barbara and I moved to North Adams in 1990.

There was another facet that drew artists together. In Washington D.C., there were many social



events where museum/gallery directors and curators mixed with artists on a regular basis. Washington D.C. had a close-knit art community even though it was quite large. Museum and gallery directors would invite artists to their private after-opening parties, and they, in turn, would attend the local artist openings at the main commercial galleries. For example, I remember two after-opening parties held by the director of the Corcoran (Museum) Gallery of Art, where I had private chats lasting more than 40 minutes with artist Barnett Newman. I think the rest of the partygoers were probably high, but he and I hit it off (sober). Those types of interactions for a young artist can be priceless.

Of course, the community in North Adams and the Northern Berkshires is smaller than Washington D.C. and certainly compared to cities like Boston or New York, but there are still several hundred artists creating here. Unfortunately, there

isn't nearly the frequency of interaction that I experienced in my younger days between the working artists and the curators of the several museums, and that's a shame.

Gathering places are important for young maturing artists. Interaction with other artists, as well as curators and museum directors, can be stimulating, to say the least. In Washington D.C., I noticed a definite decrease in our socialization as we all got a bit older, married and started having kids. Family life is not as conducive for late nights out.

When Barbara and I moved to North Adams, there wasn't an art community. When we started the Contemporary Artists Center which each summer hosted about 100 artists from all over the world and had a constant flow of invited museum and gallery directors and well-known artists, the CAC became the nucleus of the growing art scene. Every artist wandering into the city, some curious about the future

museum project and others attracted to CAC activities, could meet fellow artists at the Beaver Mill. I dreamed that North Adams could become a unique mecca for people in the arts.

While North Adams had anticipated a surge of tourists resulting from the huge MASS MoCA project, no one had planned on a surge of artists. I was the first to arrive (first visiting the mostly vacant Beaver Mill in 1988), when the museum was in an embryonic phase; it would take more than ten years for MASS MoCA to open.

To realize what I had envisioned, there had to exist those entities to support an artist community. My first priority was establishing the Contemporary Artists Center. Over the years, the CAC brought thousands of artists to the city and supported activities such as gallery exhibitions (including initiating "Downtown Installations" and the "Eagle Street Beach"), inviting well-known guest visitors, hosting constant dinners and discussions, and so much more. As early as the 1990s, the fact that a community of artists had quickly emerged was evident and was worthy of further support.

A decade after establishing the CAC and studios in the Beaver Mill, I undertook the riskiest venture that I had ever undertaken by converting the empty and decaying Eclipse Mill into 40 huge artist-loft condominiums. The eclipse mill alone brought 60 artists to North Adams. Some later sold their lofts and purchased nearby properties,

while new artists took their place.

About that time, I also convinced MCLA to start a degree program in arts management. Although it started at a snail's pace, the arts management degree program is now the college's pride and joy and attracts scores of students who then stay and work in the area.

We also supported a few art galleries in the downtown. Although they are almost impossible to be profitable, they were important assets for working artists and added desperately needed activities in the downtown. Those early galleries have been replaced by new ones established by recent transplants.

Finally, I wrote advice books for artists, proclaiming the potential benefits of being active in a small arts community. Several readers of the books have become intrigued with the potential of creating in North Adams and cite the books as one of their reasons

for moving here.

All those efforts paid off. Alone, MASS MoCA would stimulate some growth. However, the combination of the museum together with the artists who on their own create activities, has helped the city reach a much greater number of folks who see North Adams as a better alternative than staying in metropolitan areas where costs force artists to have smaller studios and to live in distant neighborhoods, away from the center of action.

What seems to be the future of North Adams? It's become abundantly clear that art activities have stimulated serious investors who in recent years are repurposing a variety of buildings, including the remaining mills, motels, churches and downtown buildings. The good news is that bargains are still abundant; artists can afford North Adams, where houses can cost as little as an upscale automobile.

The community grows in waves,





but the waves seem to be more frequent than ever before.

Food-wise, there wasn't much ethnic fare in North Adams when we first arrived full-time in 1990; there were just a couple of Chinese choices. Amazing Wok on Eagle Street was more of a carry-out but agreed to supply Chinese vegetables not offered on their menu. Chinese broccoli is just about my favorite, and it's a vegetable that usually the restaurant staff will order from the New York distributors for themselves but not offer on the menu. When owners Sidney and Cheng got our requests for authentic Chinese vegetables, they started stocking extra. We encouraged friends to patronize them. One year, to save costs while offering something different, they even catered our very large CAC fundraising gala, where we served the food in carryout tubs and offered chopsticks for the invitees. It was a hit!

When they later moved and had a real sit-down restaurant, our friend Peter May used the

weekly need for Chinese food to include members of our informal Spanish-speaking group. As that weekly get-together slowly dissipated, more and more artist friends started to join. We usually agreed on several dishes and ate family style, dividing up the bill evenly.

When the ownership of the restaurant changed, artist Wendy James suggested we move our weekly dinner to Main Street. Admittedly, I had once eaten at the Peking buffet and was not overly impressed – I like my food freshly served and desire those special dishes never found on a typical buffet. Nevertheless, I agreed to check out the restaurant since they had opened a second space on Main Street called Sushi House. I talked to Joy (co-owner along with her chef-husband Meng) and she assured us that she could supply our requested Chinese dishes. Well, that change of venue turned out to be incredibly successful.

The group has gradually expanded over many years – with more artists joining along with their spouses and other art-minded friends. Over the years, dinner nights have changed usually due to conflicts with group drawing nights – from Mondays to Wednesdays to Thursdays. Today, we order separately rather than family style – especially since alcoholic beverages are common and so check amounts vary greatly – and the meals are all super delicious. Mary Weissbrodt, I believe, was the first to order a margarita before the meal; who knew that a Chinese restaurant could serve

credible margaritas? Now it's the most common drink that many of us start off with – so a bit of Mexico mixed with the Asian fare, but it's just a reminder that we live in a world more closely connected than ever before.

When Joy and Meng had two restaurants going – Peking (which had the daily buffet) and Sushi House which faced Main Street, both shared the same kitchen which was more than a hundred feet down the hall from the Sushi House space. It was not working for them. One day, Barbara and I returned from a winter away and ran over to Sushi House to get a quick meal before facing the project of unloading the car. Joy came over and quickly told us that they were closing Sushi House and completely remodeling the rear Peking restaurant space, including eliminating the buffet bar. She assured us that there would be enough table space to accommodate our Thursday group. She also said that they weren't sure what to call the new entity. Having eaten in an untold number of Chinese restaurants, we suggested including the phrase "Pan-Asian" since it represented what they offered – a choice of Chinese, Korean, Thai, Japanese Sushi and Noddle dishes. Then it became a question whether it should be "Joy's Pan Asian" or "Meng's Pan Asian." It went back and forth; Joy greets all the customers, but since Meng is the master chef behind the great food, that's the name it ended up becoming.

With the entrance to the old Peking and now the new entity, Meng's Pan Asian, set back about

forty feet from the Main Street sidewalk, it was obvious that the access alley needed some brightening to showcase the restaurant. Using some of my Asian style brush strokes, Keith Bona (who also designed their sign using their new name) and I designed some artistic panels to fabricate. Then I realized that I had a large painting in my studio that might fit perfectly on the existing wall. Since it had imperfections that resulted from the glue process, I was willing to take a chance and install it outside. Although there is a roof above, it is exposed to the elements and potential vandalism. During the past few years, I had a few issues but decided that as a public artwork, I would let any vandalism become part of the art process. Although it's seldom, when there is some damage, I either repair it easily or I cover the damaged area with a new collaged section and allow the new addition to change the art. For example, there is now a second yellow shape that was never part of the original. We'll see how it changes over the next few years.

I also made some art pieces for the interior. They are very small and modest, but I thought that

the restaurant should reflect not only its Asian fare but also reflect the fact that the largest contemporary art museum in the United States is just a stone's throw away, and that many visitors to MASS MoCA would patronize the restaurant.

One day, more recently but while Barbara and I were away, Joy thought she needed more decoration for one wall and ordered online some "print" flower paintings (small, just 12" x 12"). I didn't think the commercial art prints came to the level of real art, so I custom-made a series of birds and replaced the flowers. Since birds are symbolic in China, Joy was quite pleased.

At the time when our community eating started in North Adams, we were not young maturing artists like the famous artists in Paris or New York – but I'd say we were "seasoned artists." After a decade or two, most of us have drifted into the senior category. I don't know of any historical instances of older artists gathering at a specific place as often as we do. Perhaps that's one of the benefits of being an artist in a smaller community; it's much easier to meet and socialize in North Adams than in a large

metropolitan city. It's certainly a reason why North Adams has become a mecca for artists.

I'm sure the younger artists who are drifting into North Adams on a regular basis are finding their own bars and eateries, including Meng's, but Meng's Pan-Asian on Thursday evenings clearly belongs to us – demonstrated by our extra-long table filled with artists (plus spouses and friends) dropping in for a meal and gossip. It's interesting to note that some younger artists are now joining us (our average age might be going down!). The future looks bright!

The Berkshire Art Museum's exhibition, "Artists of the Thursday Chinese Dinner Group," demonstrates the variety of styles, which in turn reflects the variety of personalities and interests within this group of artists who like to dine at Meng's on Thursday evenings.

A side note: This exhibition was planned for 2020 but was postponed for two years due to Covid-19. The pandemic also curtailed our weekly dinners and for most of us, it was one of the social gatherings most missed during the past two years. The absence of our dinners made us realize just how important social contact is for the artistic community.



A 1930s Berkshire Dinner Party

Fashion Collection of Greg Lafave

“A 1930s Berkshire Dinner Party” continues the dining theme with an exhibition of fashions from the collection of BAM’s neighbor, Greg Lafave.

Living in a rather small community allows me to meet all sorts of people more easily, as our Meng’s dinner clearly demonstrates. A few years ago, at another artists’ dinner (by coincidence, but not at Meng’s), I met Greg Lafave and learned that he had a fantastic collection of period fashion – all stored in his house two blocks from this museum. In 2018, Greg presented his first installa-

tion of Edwardian Era fashion, exhibited in the west wing – a room that was built around the same time-period. Even peering through our windows shows turn-of-the-century architectural gems across the street. The following year, following a theme that year of “dark” or “somber” artwork, Greg presented an installation called “Death of a Loved One – 1890s Fashion.” It was set up as a funeral service and was very moving. Although this year’s exhibitions were delayed for two years due to Covid, I asked Greg to once again create an installation that would partner with our general theme of socializing at a dinner. “A 1930s Berkshire Dinner Party” – again set in a room that was designed and constructed around 1930 - is a perfect complement to our “Artists of the Thursday Chinese Dinner Group” exhibition.

Acknowledgements

A not-for-profit museum is never an easy endeavor to operate. My thanks to our dedicated advisory board, many who are artists or active in the arts and who know the struggle personally: Lisa Avery (Dancer, Actor), Keith Bona (Designer, Retail, City Councilor, and designer of this catalog), Arthur De Bow (Artist, Art Curator/Administrator), John Downie (Architect), Robert Henriquez (Artist), Jeff Lynch (Attorney, Partner - Scrimo Lynch), Barbara Rudd (Arts Advocate/Development), Julie Scaramella (Non Profit

Marketing, Development), Bryon Sherman (Accountant, Partner-Smith Watson), Maria Siskind (Artist), Sarah Sutro (Artist), David Zaig (Artist).

I’m also indebted to the many artists who have participated in this year’s exhibitions and who also give support to the museum. Finally, this is our 7th full year of exhibitions (it should have been our 9th but we had to close for two years due to Covid). I’m very grateful to all our donors, especially because they supported us during the

Phil Sellers – A Memorial Presentation

We were saddened by the sudden passing of one of our dining friends, artist Phil Sellers, and so we offer a group of his ceramic and acrylic works in a special presentation. Phil was an integral part of our artistic community and shall be sorely missed. Charles Giuliano wrote an essay about our friend and that is included in this catalog. We are grateful to Phil’s wife, Gail Sellers (a ceramic artist represented in the main exhibition), for her help in selecting the artwork.

past two difficult years; although closed, we still had to maintain all our facilities and then prepare the galleries for this reopening. Please thank our donors (listed in our museum and in this catalog) for their generosity. Tell your friends to visit and do come back to explore all 25,000 square feet of the museum’s galleries in two re-purposed historic buildings.

Some unsolicited comments in response to an email sent to the dinner group about the upcoming exhibition:

Bill Kolis

As one who has attended many Meng’s dinners with many of you, but is not an artist by vocation or avocation, I must tell you how much I’ve missed those dinners and how excited I am about this project. After years of focusing on my core skill and my life-long dream of being a trial lawyer, little did I ever expect that one of the most fulfilling experiences in my life would be breaking bread at a small Asian restaurant in North Adams, Massachusetts with an ever evolving group of highly talented individuals. But, now as I read what I just wrote...such is not surprising. Thank you Eric and Barbara for the opportunity to experience something very special, and my sister Gail and brother-in-law Phil for being my passport to this what I hope will be an enduring adventure.

David Zaig

If there’s one person who maintains optimism and positive outlook on life, Is Eric Rudd.....

Here we are in the midst of isolation and you come up with renewed positive energy. This helps all of us to look forward to the future.

Dawn Nelson

The Chinese Dinner Group was my first venue for inching out from my studio in the Eclipse Mill into North Adams. It was during my Thursday evening dinners at Meng’s that I met and became friends with so many other artists and arts involved people from the area. When Covid hit, the Chinese dinner group is one of the things I missed most.

Eric planned to do this Chinese Dinner show several years ago, and then covid hit. Despite having been postponed several times, enthusiasm remained high. I am delighted that this year we will be able to do the show. I hope that it is also a sign that soon, we can really inch out and get back to our usual routine of Thursday Chinese Dinners at Meng’s!

Wilma Rifkin

Thank you for putting this show together, Eric. Having this to look forward to really does lift our spirit, gives us something positive to look forward to.

Gail Sellers

Thoughts on Creative North Adams. The artistic community in Northern Berkshires brings a lot of creative energy to North Adams. Artists of all disciplines come together and create an energy that artists find difficult to explain. Writers talking to potters, painters talking to singers, actors talking with sculptors, sparks all kinds of collaborations. Truly a place to grow creatively.

James Allen

There is always some “subject” or “content” in my work. Broadly speaking, my aim is to share my experience of the human condition. The circumstance of life on earth spawns many individual dramas, many choices, many conundrums. I attempt to conjure (with no intent to explain) significant states of mind evoked by our encounters with a world that is wildly varied, contradictory, changing, surprising, dispiriting, and enthralling.

Not surprisingly, the work is almost always figurative. But I

suggest that you see these figures, these narrative ensembles, as icons or expressions of humanity, not as mannequins or cut-out figures in a photographic idiom. I offer an expressive commentary on reality, not a reproduction of the specific or accidental qualities of a given subject of scrutiny. As such, they will elicit differing responses from individual viewers. A multivalent interpretation is more than welcome. A receptive and imaginative viewer will “complete” the creative process in his/her own way.

Finally, the content of the work resides in a sensuous object. The stabs and dances of the brush, the abrupt collisions of colors, or the graceful embrace of melding tones result in mini-dramas within the orchestrated nuanced whole. The shout or whisper of each creative decision coalesces into the particular life and character of the image. It’s a great delight when sometimes, somehow, it all works out right. More of my work may be seen at jallenart.com.



Old Men and Young Men, Walking Acrylic on canvas cutouts 126 inches wide 2020

Ricky Darell Barton



Robot Painting Heart, 30x40 oil, oil stick on canvas
Robot Painting Blue Band, 30x40 oil, oil stick on canvas

Resume: In 2017, Ricky Darell Barton moved from Washington, DC to the Berkshire Mountains of Massachusetts, where he lives and maintains a studio in the town of Cheshire, and continues to explore color theories and automatic painting. He has shown his recent work at the Amherst Information Center gallery in Amherst, MA, and in the Windows on Amherst shows in 2019 and 2020. He has also shown at the Whitney Art Center in Pittsfield, MA, in 2019, and has participated in various community art projects, including the 2021 installation of the Cheshire Mural at the pull-off on Route 8.

Art Statement: Robot Paintings are created in the abstract by using a set color scheme and vocabulary. Using foreground and background painting allows color to become the principal character in the painting process, which is the conversation I wanted to have about painting when I began the series, and it thus materialized as my most recent contribution to art. I began by using certain colors, which infused energy into the canvas, and that energy was further enhanced when I spatially added letters and shapes. The result was the “robotic” emergence of figurative shapes. This greatly excited me, and I immediately

wondered how many works I could create this way, whether there could be a consistent voice, what effects would result from using different color choices, and whether I would enjoy painting such works over and over again my exploratory conversation now.

Rickydarellbarton@verizon.net
Instagram: RickyDarellBarton

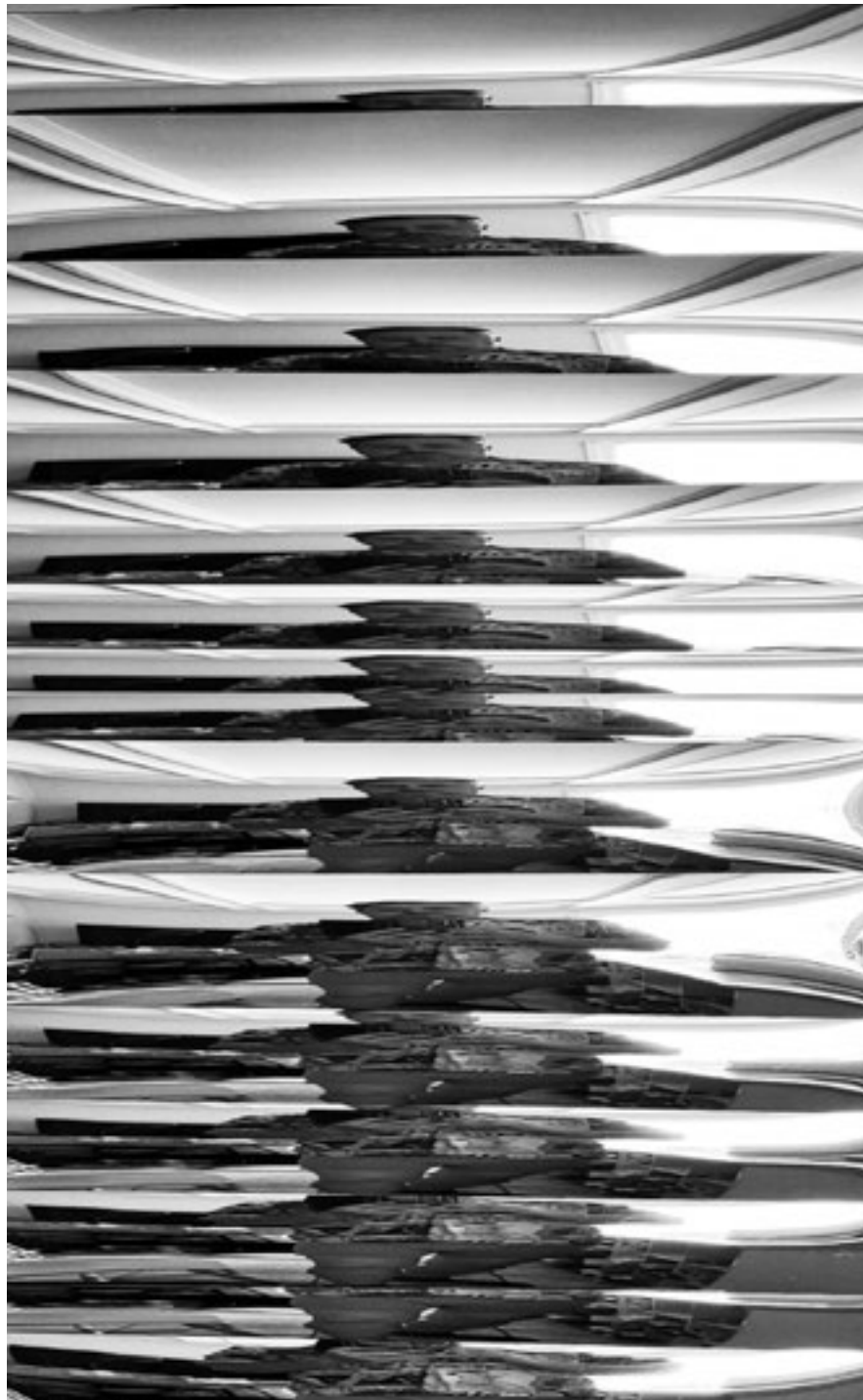
Keith Bona

Before Bona received his degree in Fine Arts from Rochester Institute of Technology, he achieved a degree from northern Berkshire's McCann Technical High School in Electronics.

Four years of electronics shop taught everything from vintage televisions to modern day computers. One thing the old classic TVs had that new screens don't is a vertical rolling image which would be adjusted with a dial on the back called "Vertical Hold." There was something addicting watching repetitive, compressed images rolling up or down the screen. As an abstract it represents how our lives flip by us daily with little change.

Vertical Hold is a wall sculpture of convex mirror strips. The effect is techy and trippy with amusement park fun house flare, and different with individual's perspective and reflection.

Past art from Bona typically has morphing attributes depending on the angle or distance the viewer stands from the piece. This piece is a different medium than anything Bona has done, but still follows that rule of perspective change.



'Vertical Hold' mirror wall sculpture, 2022

Galen Cheney

My ideas are visual, emotional, tactile. They churn at an inflection point where my emotions, fears become visible in line, form, color, and texture through the materials that I manipulate. I aim for a direct and impactful connection to the viewer through my vulnerability as an artist and human.

We are all people, life is hard, but it is also beautiful. I want my art to convey that message in a convincing way.

When a viewer looks at my work I hope that they will have a moment of recognition of our shared humanity/frailty/wonder.

In art historical terms, it is the Abstract Expressionists who are my forebears. Their in-the-moment, spiritual approach to painting rings true to my core. That opening myself up to the existential unknown is the ultimate vulnerability and it is that space that I try to inhabit every time I paint.

For me, a painting is successful only when it's completely honest. I want the viewer to see how the painting was made. I want the painting to feel open and for the process of making the painting to be an integral part of the finished piece, for ultimately, the process is the subject.



Arthur De Bow

These pieces are from a body of work titled “Mnemonic Turbulence” The work speaks to fractured memories - real and imagined. Experiences can be encoded irregularly – thereby creating distortions and imperfections. In such instances, the emotional and personal content of certain recollections becomes disassociated from the lived experience, thus leaving the event fragmented, distorted and at times untrustworthy. Anxiety, stress and trauma experienced in the moment alters one’s perception of the past.



Catherine Dunning

I moved to North Adams in October 2019, and have been using the surrounding landscape as inspiration ever since. The world we live in is deeply challenged, and the environment is fighting a losing battle. In my observance of this physical state, the drawings become a place to record disappointment and fear. I begin work with an appreciation of the rightness and beauty of the natural world, and often end by describing disaster and destruction.



“Deep Inside” 4’ x 5’. Ink, gouache, oil stick on paper.

Astrid Hiemer



During more than 10 years I worked as an arts administrator for MIT's Center for Advanced Visual Studies and was an occasional participant in art events. The Center sponsored exhibitions, conferences or projects and took part in some form in Fellows' own art, science and technology projects during those years; circa 100, believe it or not. In the last 15 years I have been a writer for Berkshire Fine Arts as well as an editor for international contributors at the web magazine. BFA is read and seen partic-

ularly in the western hemisphere. There, I have also initiated projects with international participation. The most recent one was: "An Interactive Selfie Project, 2021, and a Short History of Selfies," where more than 130 photos were uploaded - quite a slice of life during the Pandemic.

I have been illustrating my several hundred articles and prose/poems over the years by documenting or my artistic photographs, occasionally uploading nearly 100 photos. In addition, I

have also exhibited my photography and articles or poems in Canada, Germany, Romania and in the US.

Besides curating and participating in shows, I have produced a series of travel books and photo- or artist books. Here I am exhibiting one or two works of photos and words or vice versa.

JC Hotchkiss

JC Hotchkiss is an off-center sort of creative being. He is more interested in process and inquiry than in shaping objects. Objects do result - along with installations and events and (best of all) exploratory encounters with other creative beings. He is an authorized teacher of Zen, with a fifty-year meditation habit; and he seeks to braid this sort of spiritual inquiry with creative exploration and mutual learning - while investigating possibilities for community.

Originally an image-maker, Chuck cultivated photographic processes for about forty years. Using those tools, he collaborated with performing artists - and followed his nose into the woods.

But there has always been an interest in sound and movement and ceremony, and so in recent years his greatest energy has been invested in processes which can draw others into spontaneous collaborative experiments. The line between "artists" and "audiences" is kept vague, and surprise is courted, along with uncertainty. The results are meant to be offerings: little rituals and signs which can bring us to awakenings; to realizations of things we didn't know we knew.

The work is always tuned to the lower frequencies of perception. It asks us to slow down, lean in, spend more time, and keep coming back. It asks you to take a breath and to look again - to simply pay attention. Chuck thinks it is worthwhile to not (quite) know what one is doing; for all of us to be available to instinct and curiosity and chance.



Howard Itzkowitz

In his forty-seven year career as an architect, illustrator, and university professor, Howard Itzkowitz developed, applied, and taught a wide range of drawing, photography, writing and visual communication skills. He has won awards for his visionary designs, and his drawings have been shown in several venues in the US and Italy.

At this stage of his creative career, he is exploring story-telling through the manipulation of images from his extensive photographic portfolio. The process is simple — intuitively selected images are combined and composed to create a narrative that relies as much on the viewer as the artist.

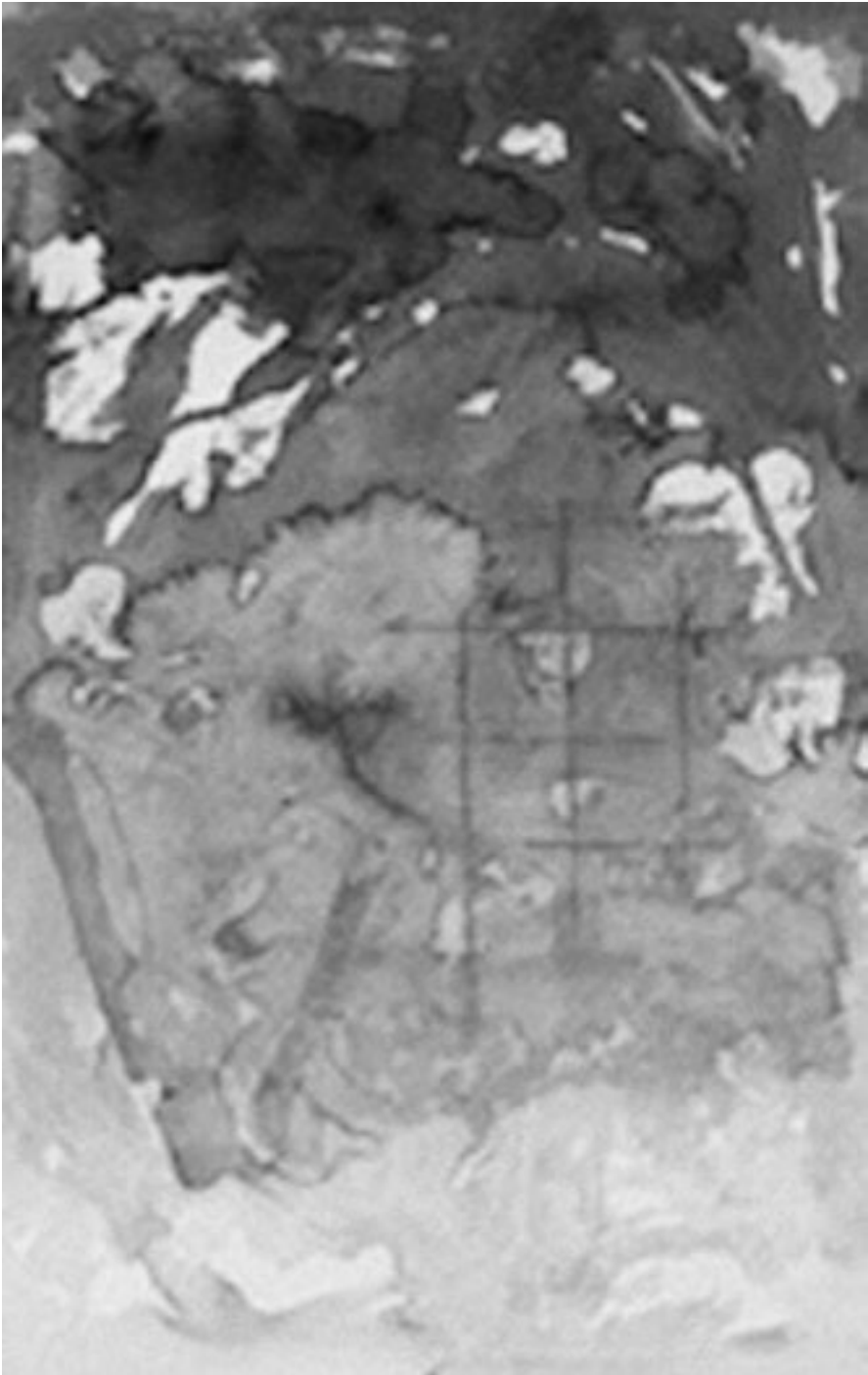


Wendy James

Art is something I do and have always done.

Earlier my work was figurative especially painting and drawing the human form. I have slowly moved over to abstract forms and enjoy using multi media in all forms of art 2D and 3D. I enjoy the accidents that can occur giving me the chance to discover new ways to approach a subject.

I have been in many shows, the last was in Florence Italy in the Associazione Culturale di Palmerino, December 2021. It was the 700 anniversary of Dante’s death. I presented all the cantos, in the Inferno, 34, in mixed media. I have a BA in Art History and Studio Art from UC Berkeley with additional work at the San Francisco Art Institute, the California College of Arts and others.



Henry Klein

Wave forms let me hack into an object and take its Inherent qualities and play with them. Color, order, Design, value. Pollack had his drip so I have my wave, an algorithm that can flow through “stuff”

Things I think about: This wave form lets me rework a thing... Dali's bent watch, and how that opened a Role for Oldenburg and his floppy pieces. So I think about am I doing the same piece over and over ?

Is there a simultaneity in the work..?: Did I create a new universe or multiverse for these objects and materials? I am experimenting with art as a phase of matter.

What I am doing, helps give clarity to artists before me and also set the bar, broaden the pantheon for who come after. I feel I am expanding my universe and powers as an artist. I also question “am I a physicist ?”

An artist playing with standing waves, as well as looking at my art from a Richard Feynman (art carney of physics) point of view where as he discovered waves are really probability amplitudes. As an Artist working this way I feel I am regaining some territory taken by physicists.

In drawings I play with waves that are In The actual micro wave

band size...and they still communicate....

I want to the “thought gobblegook “ the theory I practice or practice in theory to be an intrinsic Quality of the work where you can see science and philosophy and trend be all part of the soup.

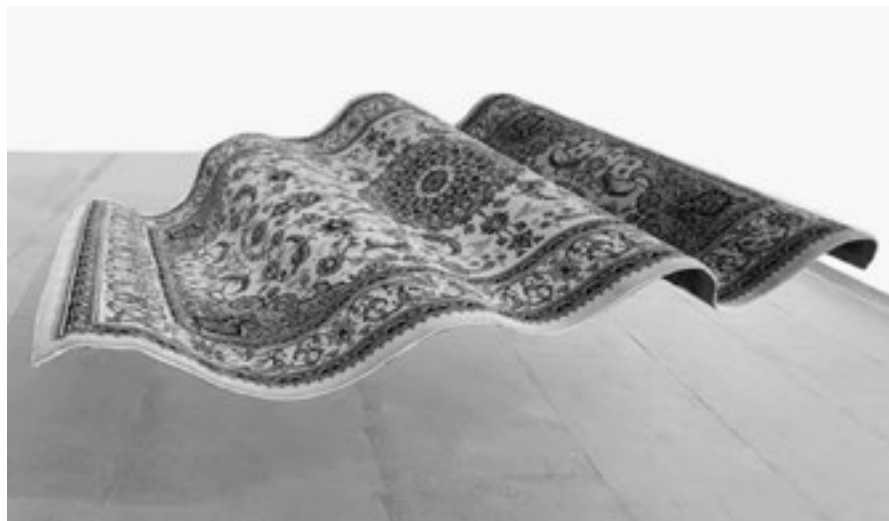
And get into the role of artist as record maker mark maker. Religions, most religions are sprung from an asteroid or meteor collision fires in the sky from a solar flare storm. Mushrooms all sorts of things. Then the roll of an artist was to record this activity on a slab of stone cave wall papirus birch bark. To make these stories come true in a sense. it was a power of the artist and a testimony to the power of defining reality as it unfolded millennia ago and the retelling of stories of gods in the sky...

Physicists now take that stage science interpret reality with exper-

iments and equations although these things have to say in math worlds which is a parallel reality or a world within ours... but even with the support of a mathworld we constructed or it constructed itself rough equation harmony idea of answers. It's fun to see the that form of minimalism or actualism or what I call the “ really real”. Its quite elegant.

So what I do is take the form that makes reality and use it for explorations and making my own. It's what all artists who are really artists do. Traveling into your own ideas sitting at a drawing table or studio wall

But back to defining realities as an artist I mean it's quite a thing to acquire that again after machine after camera machine remakes and printers sell it back to as ratios of cyan yellow and magenta. pixels or raster dots or what ever.



Dawn Nelson

Artist's Statement. Inching Out. The Chinese Dinner Group was my first venue for inching out from my studio in the Eclipse Mill into North Adams. It was during my Thursday evening dinners at Meng's that I met and became friends with so many other artists and arts involved people from the area. When Covid hit, the Chinese dinner group is one of the things I missed most.

By necessity, in-person interactions came to a screeching halt. We could still order out, but not eat out. For me, as my life changed, I found myself changing too. I slowed down. I spent a lot of time walking in the woods. I took a lot of drives, exploring in every direction from North Adams from the safety of my car. I interacted by zoom rather than in real life. I tried to keep safe in the quiet eye of the storm of covid that was spinning around me.

My artwork shifted during covid, as well. With time being so relaxed, I slept and just chilled more. Feelings of daydreams and nightmares seeped into my work. It may have started with hand-washing and all that sanitizing, but water and washing also appeared. I have come to appreciate the washing away of excesses in my life during covid. This has been a cleansing time for me,

and you can see it in my work. Both in life and in my art, there has been more simplicity. Less has been more. These lessons of life inched out into my art work during covid. Eric planned to do this Chinese Dinner show several years ago, and then covid hit.

Despite having been postponed several times, enthusiasm remained high. I am delighted that

this year we will be able to do the show. I hope that it is also a sign that soon, we can really inch out and get back to our usual routine of Thursday Chinese Dinners at Meng's!



William Oberst

William Oberst is a figurative artist who employs old-master techniques (underpainting, glazing, and scumbling) to create life-size and near-life-size oil paintings of people in contemporary situations. Some of his pictures are easy to interpret; others are somewhat ambiguous.

His subjects include adult relationships, the mother-child bond, and aging. “I hope that viewers recognize something of themselves in my work,” he says. “How are we treating each other? How are we grappling with the pressures of contemporary life?”

Oberst holds an MFA in painting from Stony Brook University and a Ph.D. in philosophy from Claremont Graduate University. He taught painting and drawing at Stony Brook for more than a decade. He also taught courses in the history of ideas for the University’s Honors College; founded Stony Brook’s University Scholars program; and chaired its organization of six Living Learning Centers, for which he received a Distinguished Faculty Service Award in 2002. In 2017, Fine Art Connoisseur magazine named Oberst one of Today’s Masters.

His oil paintings reside in collections in Italy, Canada, and the

United States; he has been represented by galleries in New York City, Long Island, and the Berkshires, with ten solo shows to date. Group exhibitions include The Mill Children (2011-2014); commissions include two large paintings for the Boston-based Massachusetts Laborers’ Benefit Funds (2018 and 2019).

Oberst has shown his film, “The Painter’s Vision,” at many venues, most recently The Representational Art Conference in Leeuwarden, the Netherlands.



He has a longstanding interest in understanding how representational artwork communicates artists’ consciousness. To that end, he has delivered papers at conferences in Tucson, La Jolla, Miami, and Ventura; published an academic paper, “Representational Painting and Consciousness”; and, since 2018, pursued research with Leon Liu, a cognitive psychologist at Grand Valley State University, Michigan. Oberst lives and works in downtown North Adams. You’ll find his website at williamoberst.com.

Linda O’Brien

Linda O’Brien is a mixed media artist, author, metal smith and former workshop facilitator. She, along with her artist musician husband Opie O’Brien, own Burnt Offerings Studio, have taught workshops nationally and internationally since 1998 and have written two books: Metal

Craft Discovery Workshop and Who’s Your DADA: Redefining the Doll Through Mixed Media both of which focus on working with organic, recycled and found materials. Lifelong passions!

In 2017 a desire to explore new mediums led to encaustics and

then oil, cold wax incorporating graphite, pigments and more and a new love affair was born!

She is mostly self taught and works intuitively. Her work has a commonality that pays homage to the feminine mystique and explores recurring themes of home, dreams and memory. She works best from vague concepts which then develop naturally. Much of her work has an ethereal esthetic and with each piece she creates, she hopes to touch that part of the soul that universally connects us all.

A New York City transplant, Linda now shares her live/work loft in the Berkshires with her husband Opie and their two fur babies Barnaby and Bella.

For more info visit:
www.burntofferings.com



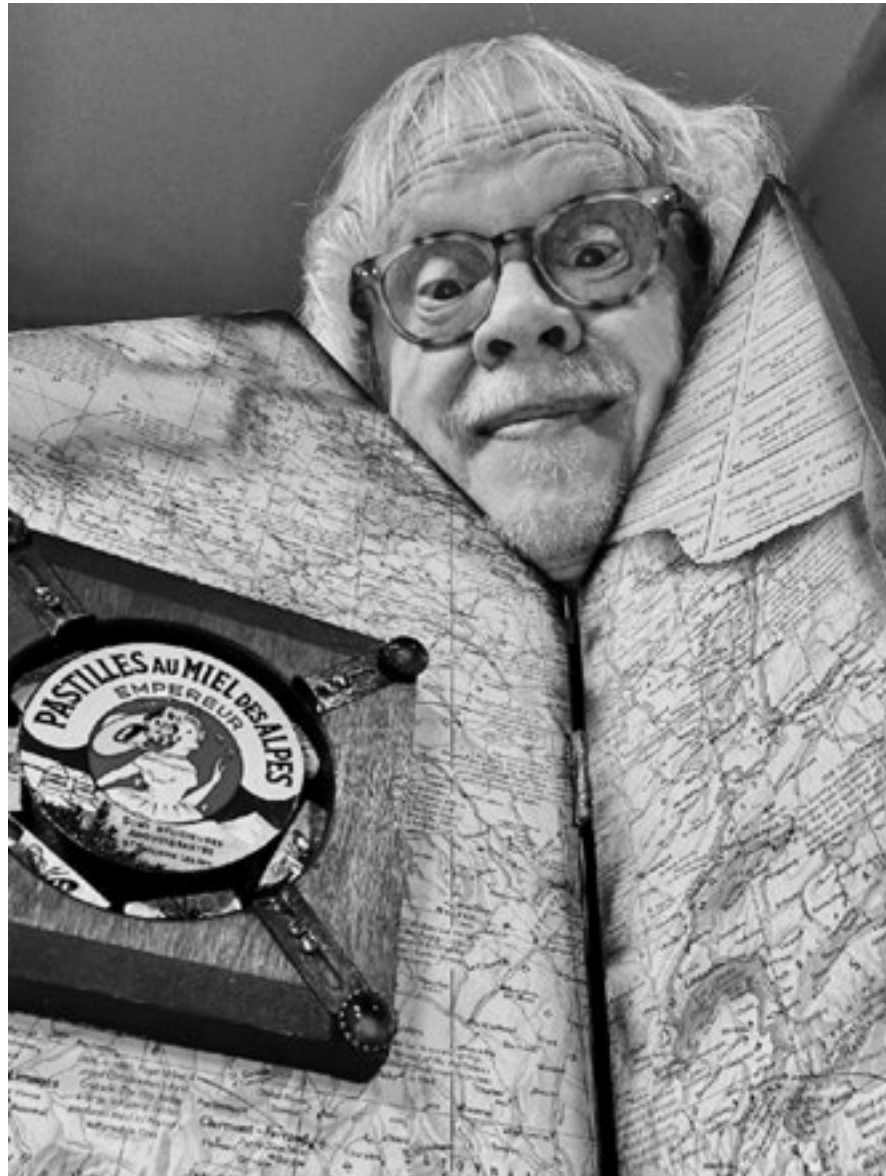
Opie O'Brien

Opie O'Brien is a mixed media artist, author and musician who believes creativity is a state of mind. Because his grandfather was a musician, he was introduced to that kind of magic in early childhood and it has always been encouraged. As a professional musician, he has played with major bands and music legends and has a recording studio where he explores various music genres.

As a visual artist everything inspires him and he collects everything from Space Toys to Pre Columbian artifacts. Using organic, recycled and found materials, he enjoys breathing new life into discarded objects which he feels have a voice to be heard, a story to be told and a life that would otherwise be too soon forgotten. He considers himself a caretaker of the mundane and the ordinary!

Originally from N.Y.C., he attended The School of Visual Arts in NYC in the late 60's and is co-owner of Burnt Offerings Studio where he now creates in his live/work loft in a converted textile mill in the Berkshires with his artist wife Linda and their wonder cats Barnaby and Bella.

For more info visit
www.burntofferings.com



Alvin Ouellet

My paintings, prints and digital images explore the interactions of the built and natural environment and result from close observations of light, value, color and form.

I seek to create imagery that envelops the viewer. I peer into, behind, above, around and through changing scenarios; bending spaces in order to reveal their dynamic interior life and exterior forms. By utilizing multiple and curvilinear perspectives, I attempt to "take it all in" as if I were floating through space in order to capture the dynamics of time, change, motion and meaning.

What fascinates me about the visual interactions of the built and natural environment are the narratives these relationships depict about the forces and people who envision, construct, occupy, adapt and re-create forms and spaces over time. The juxtaposition of the architectural and natural forms, in their current state of life and decay, visually indicate stories about the forces of time, history, purpose and meaning.

By painting, printing and collaging cityscapes, landscapes and interiors from various vantage points, I want my work



to challenge viewers to perceive the built environment as a natural manifestation of our ideas about home, shelter, community and civic life.

Far from being opposites, the built and natural environments are part of a continuum of life in which a skyscraper is no less a part of nature than a cocoon created by a moth.

Stephen Rifkin



Stephen Rifkin was born in Brooklyn, New York, attended James Madison High School and then Brooklyn College, where he majored in English Literature and Philosophy. He taught English in the New York City public schools.

He was a juried member of the Poetry Society of America, a founding member of The Deer Isle Writers’ Group. His poems have appeared in literary journals and poetry magazines in the United States, Great Britain, and Italy.

In midlife he and his wife, the artist Wilma Rifkin, moved to Deer Isle, Maine, where they lived for 18 years. Many poems

in his book, “THE MERIT OF LIGHT,” were written there or have the island as their locale. He considers these “paths to the interior.” For the past nineteen years he and Wilma have made home North Adams, MA.

“THE MERIT OF LIGHT” received an excellent review in Kirkus Indie Reviews. “The Merit of Light” song cycle, seven poems set to music and for mezzo-soprano by the composer Stephen Dankner, premiered at Ithaca College in 2016, and encored at The Clark, in Williamstown. In 2015, Stephen and Wilma collaborated on a show, “TWO NATURES TALKING,” at

Gallery 51, in North Adams. The exhibition included word and visual art.

Enduring covid lockdown, Rifkin wrote “To Be Continued,” his memoir, and composed, among other works, poems on exhibit here. You can follow him on his FB page.

Wilma Rifkin

“The last few years have had a profound effect on all our lives, days and months of isolation, periods of grief, and for me the growing awareness of my advancing years, and the limits of time, and place. Since we could no longer travel to distant places, we came to value our nearby country walks together, particularly at Mt. Hope Farm. I started photographing my husband Steve as he would be walking ahead of me, something I was in the habit of doing when we traveled to other countries. He was always in the picture, I was the camera.

Out of these photos, I began to paint a series of watercolors, painted largely from memory, aided by my photos and drawings of Steve. I call the series, On the trail to Mt. Hope.”

April, 2022 Wilma Rifkin has been making her works on paper under the eaves in her attic studio in North Adams since 2003. Prior to her move here, she lived 18 years with her husband Stephen in Deer Isle, Maine. A native New Yorker, with degrees in English and American Literature, she devoted her early years to raising her two sons and working as a high school English teacher, while taking part time classes

at the School of Visual Arts and the the Art Students League. She tends a large garden, and occasionally at midnight, plays Schubert on her Steinway.

INDIVIDUAL EXHIBITIONS
Eclipse Mill, “Figuratively Speaking” 6 person show, 2017.
Gallery 51, 2 artists, 2 poets, “Two Natures Talking,” 2015
Eclipse Miill, 6 person show,

“Views of Italy”, 2013
Becket Arts Center, 3 person show, 2011
Berkshire Art Museum
Eclipse Mill, 5 person show, “Views of Italy” 2013

Prior to 2003, her work appeared in group shows on the Maine coast in Castine, Belfast, Deer Isle, and Northeast Harbor.



William Riley

William Riley lives in Adams where he owns Real Eyes Gallery, presides over the Adams Arts Advisory Board, and is involved with the Berkshire Mountains Faerie Festival. For 30 years, Riley, a member of the United Scenic Artist local 829 has painted scenery for Broadway musicals, movies, episodic television, and the Metropolitan Opera.

Retirement from this career has found him still painting, exploring, and creating abstract geometric paintings.

William Riley's work can be seen in many private collections, and this summer at the Firehouse Cafe on Park St in Adams, and in the BAA show at the Lichtenstein Center in Pittsfield.



Diane Reed Sawyer ISOLATION | EXPANSE

The restrictions of isolation, and the limitless expanse of the sky seem like polar opposites. As I've explored these ideas, I've come to see them as two ends of our experience.

I began this series one year after the pandemic began to take us in its grip. For the previous 14 months, we coped as best we could, waiting and hoping for the pandemic to pass. This experience has changed us all in unexpected ways, challenging our patience, creativity, and our strength. My goal with this series is to capture the emotional experience of living through this difficult time.

Isolation has given us the opportunity to reflect and question our priorities. This time of loss and disconnection has also been an opportunity to re-imagine the world as it could be.

Can we rebuild a more generous and equitable society that values, cares and supports us all?

Expanse explores the view of the earth from a distance. It challenges us to see beyond the bright lights to a world more complex and nuanced.

My first painting in this series was inspired by a glance out the window of a jet plane as it came in for a landing. I was taken by the beauty of the sky at sunset, and the city illuminated with light.

As I continue to work with these images, I realize that a pattern of lights is like a headline or a sound bite. It just touches the surface. I became intrigued with this ambiguity, and it became a metaphor for what we think we see, and what is really there. I want the viewer to dig deeper, and hunt for the subtext.

We've come to a tipping point, as our use of fossil fuel, and pollution of the air and water now endangers the very existence of life on our planet. As we move forward, its time to remember that radical change is possible. We just need to commit to making it happen.

Artist Diane Reed Sawyer works in both pastel and oil and cold wax, walking the line between abstraction and representation. She holds a BFA from Boston Museum School/Tufts, and has exhibited widely, winning many awards. Her work has been featured in Pastel Journal, Art New England, and Artscope among others. In 2020 she was awarded Signature Membership by the prestigious Pastel Society of America. Her paintings are in many collections in the US and abroad.



Ann Scott



I’ve exhibited in the US & Canada, been a very grateful recipient of grants from the Martha Boschen Porter Fund, Massachusetts Cultural Council, Rochester (NY) Arts Council and NY State Council on the Arts, enjoyed a spectacular visiting artist stay at the American Academy in Rome, artist residencies in Newfoundland and the Dune Shacks of Cape Cod.

I moved to the Berkshires almost 10 years ago after 35+ years in Boston. It was a very good move! The Berkshires is a nice blend of nature and culture. Ever since I moved here I’ve been exploring and one of my favorite places is Savoy State Forest. I spend a good bit of time there with my dog and our many trips to Bog Pond inspired the works you will see in

the exhibit. I fell in love with little Bog Pond dam and since I like to work in series this was perfect for that.

Gail Sellers

While attending the Kansas City Art Institute and graduating with a BFA degree, majoring in Industrial Design and minoring in Clay, I met the love of my life. Working in our studio with my life partner and husband for over 50 years meshed together all our creative ideas. Besides our two sons, River Hill Pottery was our baby. Now two years after his sudden passing I am trying to discover who I am without him.

Though we have been known for our woven clay baskets, the one thing I am reminded of is our love of community, art and collaboration. I believe that is what is pulling me through this most difficult time in my life. Whimsical fantasy, specifically The Berkshire Mountains Faerie Festival, has been a big part of our lives. I “Believe” this will be a big part of me going forward.

BELIEVE:
This whimsical sculpture inspired by nature and the magic of the Berkshires is a collaboration of pieces made by me along with pieces by Phil and community friends.



Maria Siskind

Maria Siskind is a sculptor working in painting. She is an obsessive gardener and a dog caretaker. She has a BFA in sculpture from Maine College of Art, has studied at New York University. Siskind has been involved with artist projects at Contemporary Artists Center, No. Bias, North Bennington Sculpture Show and Salem Art Works. She lives in Williamstown, MA, works as a personal property appraiser and is currently the president of the Williamstown Garden Club.



Sarah Sutro



‘About Time and Beauty,’ 12x16,” acrylic on canvas, 2020

Like the idea of the ‘philosopher-king,’ a utopian figure who is both ruler and philosopher, the characters in these paintings poetically mix ideas of power with ideals of social justice, and themes of mythology, culture, and identity. Titles reflect these interactions: “On the Border,” “Destination.” “Talk in Moonlight,” “The Actors.” At a time when globalized living has scrambled assumptions about closeness and separation, conversations of intimate or philosophical nature between people take on mythic dimension. People encounter each other

in front of vast, abstracted, brilliantly colored landscapes, symbolic backdrops ‘at the edge of time.’ Sarah Sutro, a painter and writer, focuses on ink drawing and acrylic painting, combining abstract landscape, color field painting and figurative drawing. She studied painting at Cornell and Yale, and has an MFA from University of the Arts, London. With shows in Boston, New York, San Diego, Berkeley, Belgrade, Bangkok, Montenegro, Dhaka, and London, her work is collected in the United States

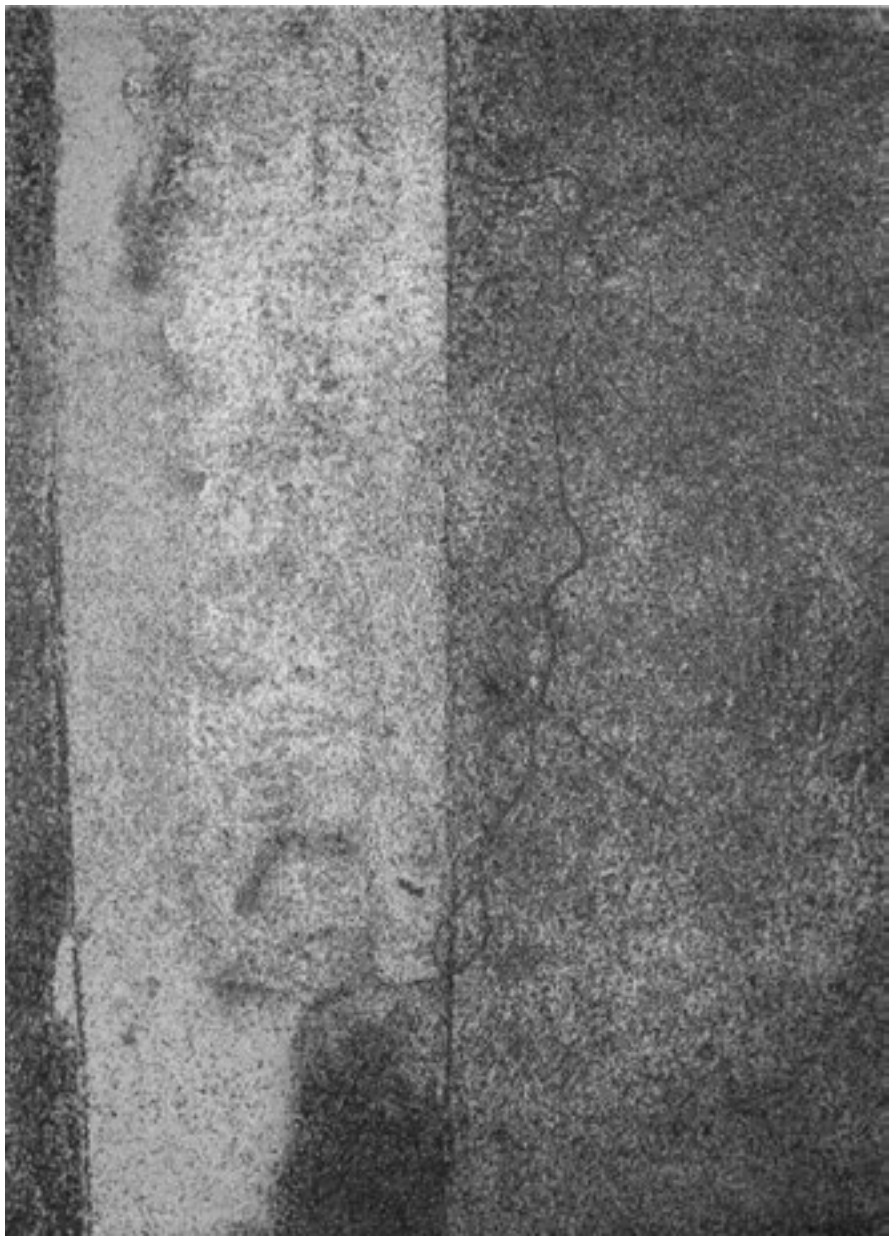
and internationally. She received Pollock Krasner, Taconic Foundation and MA Cultural Council grants, and residencies at the American Academy of Rome, MacDowell Colony, O sabaw, Millay Colony, Blue Mountain Center, Art Dulcinium Montenegro, and Goetemann/ Rockport. Sutro is the author of COLORS Passages through Art, Asia and Nature (Blue Asia Press) and Études (Finishing Line Press).

Betty Vera

I grew up in the Midwest—with a paintbrush in one hand and a fistful of crayons in the other—knowing by the age of five that I was going to be an artist. Painting was my primary medium until after I moved to New York following art school.

A friend’s colorful hand-woven shawl inspired me to “paint” with threads, and I learned to weave so I could broaden my studio work to include fiber art. Jacquard tapestry plays a central role in my current art practice—a hybrid process incorporating photography, digital technology, woven threads, hand dyeing and painting, and surface stitching.

My imagery is serendipitous by choice. I like to stay open to the unexpected and see things from a fresh perspective. With my cell phone, I photograph whatever catches my eye, exploring subjects that otherwise might go unnoticed—a scratched concrete floor, sidewalk graffiti, unexpectedly intricate shadows, or a dropped thread on my studio floor (with a nod to Duchamp).



Mary Weissbrodt

Mary Weissbrodt has been a creator since 1975. She began her career with a very small, yet successful clothing business called “Lady Adams”. Mary’s husband, Dieter, left his career to join Mary in her business in 1979. After garnering years of success she entered into the ACC shows (American Craft Council) in 1986. This opened up Lady Adams to very high arts festivals. With so much popularity and weekly festivals, Mary and Dieter operated Lady Adams

for 35 years. While doing the shows, Mary continued to dabble in various mediums and disciplines. After retiring from the festivals and Lady Adams, Mary began designing and making jewelry from found objects including hardware, rubber , and electronic components. Currently Mary works with bicycle inner tubes to execute jewelry pieces that are original , stunning and individual. “Each piece is hand cut and designed to be a true visual masterpiece.”

Her creations have been featured at the museum stores of The Sterling and Francine Clark Art Institute, mass MoCA in North Adams, and the Williams College Museum of Art. Galleries include Fra Angelica in Cleveland, Ohio, Burns Court Gallery in Sarasota Fl., and Nantucket, MA. Mary states that she is far from done and can’t wait to see what’s next.



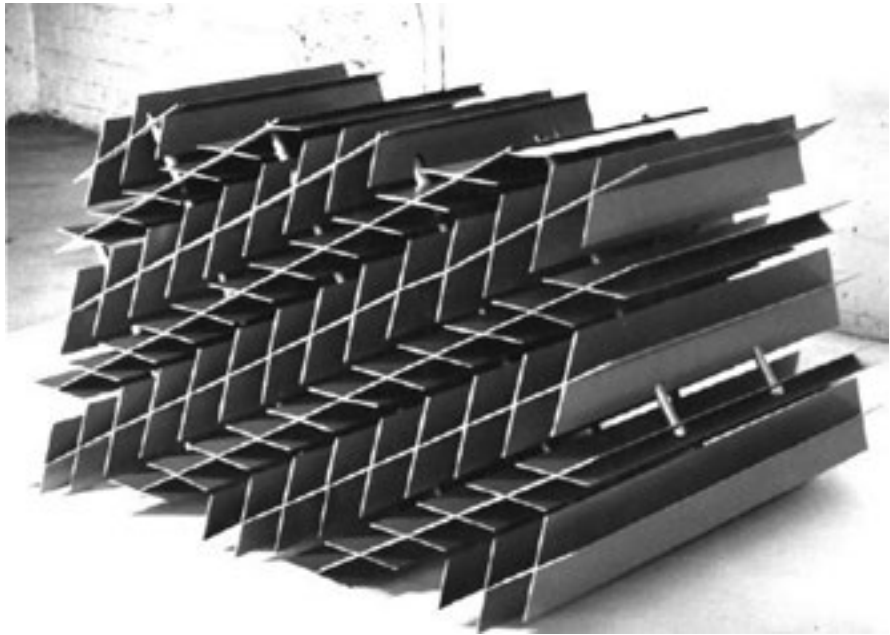
David Zaig

David Zaig a graduate of the Slade School of Fine arts, University of London taught in London and USA. As an experimental artist, I have included here some samples of my work. The work presented spans many different phases of experimentation.

In recent years, I have been trying to learn more about the mind/ brain in relation to art. With the advent of present knowledge in neuroscience biology, and cosmology, art is in danger of becoming irrelevant– or is it already?

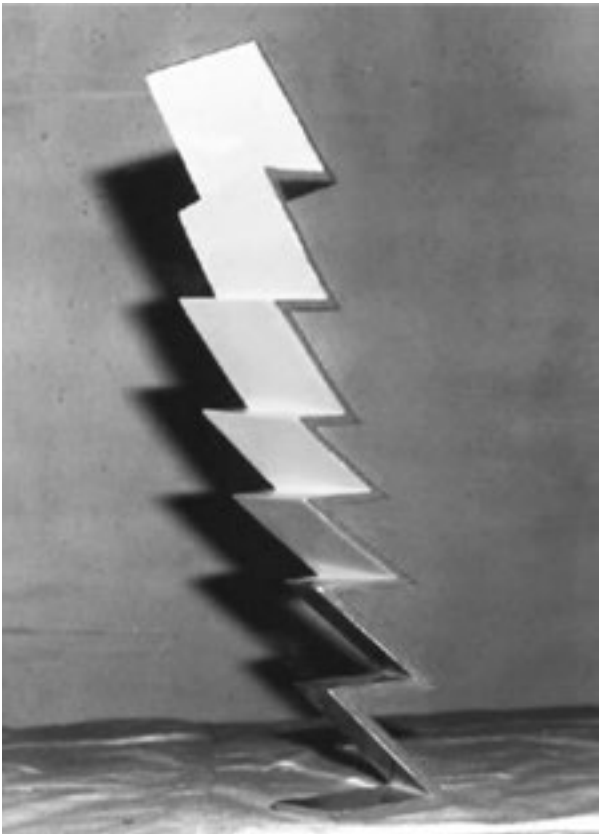
Title of work below:

- 1.Coverging parallel lines. steal and baked enamel 50 ”x 5” 1968
- 2. Erehwon Road sign. 9”x39” high 1967
- 3. Arrow Of Time 40”x15” fiberglass 1966.



Coverging parallel lines. steal and baked enamel 50” x #5” 1968

Arrow Of Time 40” x 15” fiberglass 1966.



A 1930s Berkshire Dinner Party
Fashion Collection of Greg Lafave



The 1930’s - The Depression Era
– by Greg Lafave

On October 23,1929 the Stock Market, took its final blow and crashed. The day became known as black Tuesday. Banks closed and many Americans were financially ruined. Masses of people lost their jobs and were now unemployed and unable to find work available of any kind. Two months later the 1930’s began. Herbert Hoover was the sittings president at that time until 1933 with the election of Franklin Delano Roosevelt. The new presi-

dent had much to do to repair the broken economy. Until the late 1930’s Prohibition was in effect. Tent cities were created to house some of the poorer families. Some took their own lives because of their financial losses. Adolph Hitler was rising to power in Europe.

This exhibit is about a group of citizens that did their best to help bring up the spirits of a very depressed country. Artists in music, drawing, theatre, etc. used their talents to show that hope was still there. The costumes

here are original pieces from that time-period. Some were wealthy, some were poor and somewhere just in-between. They would put on their best outfits and go about their day. Some examples are much of Cole Porter’s music, the widespread listening of jazz music and the movies “Gone with the Wind” in 1938.

Phil Sellers
A Memorial Presentation

Phil Sellers: Potter, Artist and Activist - By Charles Giuliano

Phil Sellers (September 21, 1948 to July 22, 2020) was a potter, artist, and community activist. He chaired an iteration of North Adams Open Studios. With his wife Gail, inspired by Sol LeWitt's designs, they organized painting cross walks and invited the late Sidewalk Sam to create a large street painting. The Sellers curated exhibitions of regional high school art for the Eclipse Mill Gallery. That continues at MASS MoCA as an annual event. They helped organized the annual Faerie Festival. They ran River Hill Pottery first in Ohio and then in North Adams.

Born in East Cleveland, Ohio Phil graduated from the Kansas City Art Institute, in 1970, with a BFA. He met Gail at the Institute.



"It was one of the few schools in the '70s that offered a BFA in a four-year program," Phil told me. "Most of the art schools just offered diplomas. Six of us went for interviews and they accepted four of us. I went with my friends. We had a great high school teacher, Al Beck. He didn't teach us techniques so much as learning to think outside the box."

Initially, Phil enjoyed teaching but not administration. Gail continued to teach while Phil focused on running River Hill Pottery and overseeing a staff. There was little time for a social life. The move to North Adams was liberating. He was inspired to be part of a community of artists.

Working and selling out of the studio changed things. "Because many of the visitors are on their



way to MASS MoCA we have met people from all over the world" Phil observed. "We have a remarkable ratio between visitors and sales. We have seen annual sales double each year as more people know of our work." With pride he added "We are the leading ceramic basket makers in the country."

Nearing retirement age Phil told me of wanting to get back to painting and printmaking. He recalled the teaching of Jose Cintron. "We drew the skull" he said "So you understood the structure under the features. I haven't done portraits since 1977 but would like to go back to it."

That was not to be other than some experimental ceramics. But he did a wonderful pastel portrait of me that I truly treasure. It's how I vividly recall Phil as an artist.

BERKSHIRE ART MUSEUM
BARBARA AND ERIC RUDD ART FOUNDATION

2022 EXHIBITIONS

ARTISTS OF THE THURSDAY CHINESE DINNER GROUP

Work by artists who regularly dine together at Meng's Pan-Asian restaurant in North Adams.

A 1930s BERKSHIRE DINNER PARTY

Fashion Collection of Greg Lafave

PHIL SELLERS – A MEMORIAL PRESENTATION

SELECTIONS FROM THE PERMANENT COLLECTION

EARLY WORK OF ERIC RUDD 1966-1980

ICEBERG

Installation of Lexan Sculptures 1987-2011

ROBOTIC

"Walter's Ontogen" 1999

BLUEPRINTS

Original Blueprints from the Former Methodist Church

MUSEUM ANNEX

(200 steps away at 82 Summer Street)

A CHAPEL FOR HUMANITY

Installation of 150 life-sized figures, 54 ceiling panels, 9/11 Garden

W.C. DRAWINGS

Figure Drawings

BARBARA AND ERIC RUDD ART FOUNDATION BERKSHIRE ART MUSEUM

The mission of the Barbara and Eric Rudd Art Foundation, the umbrella organization for the Berkshire Art Museum, is to preserve and examine six decades of artwork by Eric Rudd through the foundation's permanent collection, as well as to showcase engaging contemporary art through rotating exhibitions in the Berkshire Art Museum's galleries.

Having rescued two historic former churches and the historic Beaver Mill, the Foundation exemplifies the adaptive reuse of over 150,000 square feet of architectural space for cultural and educational purposes. By establishing and maintaining these unique art destinations, the Foundation contributes to the cultural economy of North Adams.

Berkshire Art Museum exhibitions and other art programs, including the annual 'Eagle Street Beach,' are supported by the Barbara and Eric Rudd Art Foundation, a 501c3 not-for-profit organization, as well as generous donors. All donations are tax deductible.

OUR BIG NEWS!

We have been awarded a \$100,000 (matching) Massachusetts Cultural Facilities Grant.

The grant will allow us to make critical repairs to the historic bell tower and stone façade, as well as to address exterior window/stucco and roof areas. Only 10% will go for upgrades – a video monitor system and a handicapped entrance ramp for our annex.

We must raise the matching \$100,000. We already have pledges for \$50,000. To preserve our two historic buildings, please consider helping us raise the other \$50,000 by donating generously.

Many thanks from BAM's Advisory Board and BAM Artists.

OUR THANKS TO THE FOLLOWING PEOPLE AND INSTITUTIONS WHO GENEROUSLY DONATED AFTER OUR 2019 SEASON AND SUPPORTED US THROUGH THE PANDEMIC. ALMOST ALL OF THE DONORS HAVE GIVEN TWO OR MORE YEARS; WE ARE VERY GRATEFUL, AND AN EXTRA THANK YOU TO THE DONORS IN BOLD.

BERKSHIRE ART MUSEUM

Barbara and Eric Rudd Art Foundation
 a 501c3 not-for-profit organization BAMuseum.org 413.664.9550



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