

# **BERKSHIRE ART MUSEUM**

Barbara and Eric Rudd Art Foundation

## **2023 EXHIBITIONS**

### **FEMALE**

Works by Thirty-one Artists  
from the



### **MASSACHUSETTS CHAPTER**

**1910-Era Suffrage Meeting**  
Fashion Collection of Greg Lafave

**Sanctuary: A Feminine Palette**  
Works by Anita Helen Cohen

**BARBARA AND ERIC RUDD ART FOUNDATION  
BERKSHIRE ART MUSEUM**

2023 Exhibition Catalog

Copyright 2023: Barbara and Eric Rudd Art Foundation, North Adams, MA.

All rights reserved. No part of this catalog may be used or reproduced in any manner whatsoever without written permission from the Foundation.

For information: Barbara and Eric Rudd Art Foundation,  
189 Beaver Street, North Adams, MA 01247.

First Edition: June 2023

Printed in the United States of America

# Berkshire Art Museum

## 2023 Exhibitions Introduction

As Founder and Director of the Berkshire Art Museum, I have the pleasure of writing our exhibition introductions. This year, however, I am sharing the catalog introduction pages with Jennifer Okamura, the president of the Massachusetts Chapter of the National Association of Women Artists.

As an artist, I'm often interested in exhibitions that have a connection to my professional life and to our Foundation. In the past several years, we've often exhibited artists who have a relationship to the immediate region – but sometimes we reach farther afield. For example, we did an

exhibition called “Faculty Artists from New England Colleges.” This brought more than thirty artists from seven states and from more than a dozen colleges. It was a positive sign that many artists and their friends came to see the work in North Adams, who then met and interacted with regional artists. With this spirit in mind, I am again reaching out – this time to the Boston area. By happenstance, I was able to connect with the Massachusetts Chapter of the National Association of Women Artists. I hope this association will ignite scores of new connections with artists in the Berkshires.

The idea of an association for female artists was, and continues to be, a logical necessity. I'm an “older male” so it's harder for me to write about the issues that women have, although it's common knowledge that feminist programs and female artists still have a long way to go before achieving total equality. During the early 1970s, I taught art at the Corcoran School of Art (later named the Corcoran College of Art) in Washington D.C. I had many female students who had gone from college to marriage to divorce/independent living without having had a chance to work and mature independently. They were now back in an adult art school trying to develop their talents. I had to not only teach art concepts, but also studio concepts that had much to do with general life management, as well as to react to their stresses, goals, and handicaps which they described to me, and which were being expressed in their art.

When I started exhibiting in galleries and museums in the mid 1960s, it was no secret that museums were controlled by males, and that it was a push to get more female directors and curators not only to steer the museum programs, but also to



include more female and minority artists in their exhibitions. Those were the days when such artist groups as the “Gorilla Girls” started to get attention. In some ways, Washington D.C. was more progressive; the regional “art scene” was more diversified than in other parts of the country. Women ran the best art galleries. By example, where I exhibited, the well-known Jefferson Place Gallery was founded by Alice Denny and then owned/directed by Nesta Dorrance. Its stable of artists included male artists such as Ken Noland, Gene Davis, Sam Gilliam, and Howard Mehring, but also included a number of women artists, such as Ann Truitt, V.V. Rankine, Sheila Isham, Valerie Hollister, and others.

The *1970s* was a turbulent time in the United States, full of protests and social progress. As a young artist, I witnessed much of it, especially since Washington D.C. was a main political center for change. My generation saw first-hand the struggles that many female artists endured compared to my male peers.

With that history in mind, I am happy to present artists from the Massachusetts Chapter of NAWA and I’ve asked its president, Jennifer Okamura, to write an introduction about this group of member artists who the Berkshire Art Museum is introducing to the area.

In addition to the NAWA artists exhibition, the Berkshire Art Museum is pleased to present a tribute exhibition of the work by NAWA member Anita Helen Cohen. Keeping

with the exhibition theme of FEMALE, we are also pleased to have another installation by Greg Lafave from his fashion collection, this season depicting a 1910-era Suffrage Meeting.

### **Acknowledgements**

A not-for-profit museum is never an easy endeavor to operate. In addition to the NAWA artists who participated in this year’s exhibitions, and to Jennifer Okamura, its Massachusetts Chapter president who coordinated all the logistics with the artists, I want to thank 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 (Nonprofit Marketing, Development), Bryon Sherman (Accountant, Partner- Smith Watson), Maria Siskind (Artist), Sarah Sutro (Artist), David Zaig (Artist).

Finally, this is our 8<sup>th</sup> full year of exhibitions (it would have been our 10<sup>th</sup> but we were closed for two years due to

Covid). I’m very grateful to all our donors, especially because they supported us during the difficult Covid years; although closed, we still had to maintain all our facilities and then prepare the galleries for last season’s reopening. I also want to thank all our donors - who have given (or will give) extra to help us match our Massachusetts Cultural Facilities grant. This matching grant will allow us to make \$200,000 in façade preservation and upgrades. Our donors are listed on our museum donor board and in this catalog.

Encourage your friends to visit the Berkshire Art Museum and to explore all 25,000 square feet of the museum’s galleries in two re-purposed historic buildings.

Eric Rudd  
Founder/Director  
Berkshire Art Museum

## **FEMALE National Association of Women Artists, Massachusetts Chapter**

**Artists: Joanna Biondolillo, Catherine Caddigan, Robin Colodzin, Mary Davidson, Josie Campbell Dellenbaugh, Carin Doben, Cheryl Dyment, Lisa Goren, Anne Harney, Linda Pearlman Karlsberg, Carol Larson, Madeleine Lord, Carmela Martin, Kat Masella, Madolin Maxey, Karlene McConnell, Silvina Mizrahi, Jay Alison Moscariello, Marsha Nouritza Odabashian, Jennifer Jean Okumura, Dorothy Pilla, Anne Plaisance, Patti Robbins, Laurie Simko, Erin Starr, Heather Stivison, Shukkuen Tse, Betty Usdan-Zwickler, Kate Wilson, Heidi Caswell Zander, Abby Zonies**

Relentless, thought-provoking, ebullient—these terms characterize FEMALE, an exhibition at The Berkshire Art Museum featuring works by selected members of the National Association of Women Artists (NAWA), Massachusetts Chapter.

Our show does more than present a group of 31 talented contemporary artists. It is organized around the question – Without females, could we survive? Your touch is courage; we journey through you, and a person’s desire reflects in you. You tame even the wildest storm; the climate changes from

overwhelmed to admiration, a tutor of life regardless of race, language, creed, and culture. The world listens to delight; you are the giver of life, a mother, a harlot, a female.

The works in this exhibition explore concepts of gender and identity and what it means to be a female artist in the 21st century. Art and its ability to elevate people inspire the members of NAWA’s Massachusetts chapter and me daily.

Our association was founded in 1889, and well-known early members included Rosa Bonheur, Mary Cassatt, Suzanne Valadon and Cecelia Beaux. Later, membership rosters included Gertrude Vanderbilt Whitney, Anna Hyatt Huntington, Louise Nevelson, Cleo Hartwig, Malvina Hoffman, Minna Citron, Nell Blaine, Alice Neel, Jane Peterson, Theresa Bernstein, and Dorothy Dehner.

In capturing the moment of today while embracing the past, we, as female artists, are in tune with the activity of those who push the envelope to the maximum of what is defined as art. On some level, art is everything; what else

is left that can document history and humanity?

While the cultural environment has gone through many dramatic changes over the past 134 years, NAWA’s mission has remained consistent: to foster and promote awareness of women in the visual arts by sponsoring exhibitions of its members’ work, scholarships to talented women artists in need, lectures, and other educational programs.

We are thrilled to collaborate with The Berkshire Art Museum to present FEMALE. We appreciate the invaluable contributions and a special acknowledgment to our sponsors, the Barbara and Eric Rudd Art Foundation, Artscope Magazine, SEBA (South End Business Alliance), and the unwavering faith of our board and volunteers.

To learn more about the National Association of Women Artists, please visit [nawama.org](http://nawama.org) and [thenawa.org](http://thenawa.org).

Jennifer Jean Okumura  
President National Association  
of Women Artists, MA Chapter



# Joanna Biondolillo



## What is Female? & What is Female II?

Inspired by Andy Warhol, the range of expressions in these two quads were captured through conversation while exploring the idea, What is Female? I would offer that the best version of ourselves is not chromosomal assignment, but an enlightened combination of the feminine and masculine traits that we all possess. Such traits are clearly visible in our expressions and are a part of our daily interactions with one another.

Technical: These works were created in studio with High Key Lighting, shot at F-14, 1/125sec, ISO 400 on a bright white savage background. A monolight with reflector bulb was used at full capacity, essentially blasting light at the subject so only the center of the image was recorded.  
Joanna Biondolillo

# Catherine Caddigan

## Isn't She Lovely?

Catherine Caddigan is an artist who has practiced many forms of image-making. She has exhibited both Nationally and Internationally. Caddigan often works with portraits, but not with the intent of a true likeness; her interest is in taking the image beyond a simple capture and creating a narrative. Though she

explores culture today, especially from a woman's point of view, she doesn't usually start a piece with a fixed vision. The collage process (even digital collage) allows for discovery through accident, layering, and juxtapositions. She invites her viewer to go on a journey with the piece.



# Robin Colodzin

## We Did Not Model for Polykleitos

In Ancient Greece, Polykleitos wrote a canon of body proportions meant to define the ideal figure in sculpture, the male nude.

All people live and breathe in bodies through which we interact with the world and with each other. Our bodies are exquisitely imperfect conduits to pleasure, pain and connection. Our breath tells us that we are alive, even as our limitations remind us of our mortality. Collectively, we as human beings all share the singular experience of living in this human vessel, the body.

Yet our bodies, viewed from the outside and in comparison to others are also that which can lead us to feel separate, different. Appearances are used to define and construct social differences. By what standards do we measure our appearance? When we see others who look different, do we relate to the underlying sameness of the human experience or the differences of our socially constructed one?

Robin Colodzin mixes acrylic, collage and drawing in work inspired by poetry, philosophy and feminist musings on our experience of our bodies in the face of social norms.





# Josie Campbell Dellenbaugh

The two walking female figures included in this exhibition are “Agnes out of Africa” and “Golden Apples of the Sun”. They comprise 2/3 of a larger sculptural installation “The Gifts of the Three Wise Women”. Agnes bears the gift of Life, the other figure bears the gift of Sustenance. They are striding forth in a formal procession, similar to gift bearing processions seen in Egyptian and Greek bas reliefs. The third figure, not included here, bears the gift of Wisdom.

I was born in Albany NY in 1948. I received a BA in Fine Arts from Chatham University, Pittsburgh PA in 1969, but only started modeling from life in 1976 at the Johnson Atelier in Princeton NJ. I continued my studies at Rutgers University Camden with a course in bronze foundry practice. I learned the technique of direct stone carving with hand tools at the Princeton Art Association in 1980. In 2008, I attended marble/Marble XX in Colorado where I learned to carve with power tools. I currently work in my home studios in Glastonbury CT and Center Harbor NH, and at the Carving Studio / Sculpture Center in West Rutland VT. I have been married to Geoff Dellenbaugh for 54 years.

My work has been part of many solo and juried exhibitions in

New England, mid Atlantic region, and the upper Midwest. Internationally, my work has been included in exhibits in Canada and Russia. Over the past several years in CT my work has been chosen for the Nor'easter Exhibit at the New Britain Museum of American Art and CT Artists at the Slater Museum in Norwich.

I have won numerous awards in various venues over the past 45 years. To list a few: CT Women Artists Association, Society for CT Sculptors, the Philips Mill Art Association, New Hope PA, and the Salmagundi Club in NYC. In 2017, I was awarded the Gibbons Prize for Excellence in Sculpture by the New England Sculptors Association and in 2022 took first place in their Equinox Exhibition.

My work is in many private collections as well as publicly owned by Goodwin University in East Hartford CT, Planned Parenthood of Pennsylvania (2), St. Paul's Church in Chatham NJ (2), Christ Church in Raleigh NC (2), and Glen Urquhart School in Beverly MA. Currently three sculptures are leased by the Golden Beech Institute in West Hartford CT.



# Mary Davidson

As an artist, I appreciate your interest in my artwork. I want to start by telling you about my journey. In 2005, I enrolled in one of the Hudson River Valley art workshops the in-credible Judi Betts AWS taught. The experience was life-changing as I absorbed Judi's messages: "It is just a piece of paper" and "no rules." She would assign us freeing projects with no boundaries. One assignment was to create a design incorporating an object in the room. I chose my sandal. Once finished, Judi and the class agreed the watercolor sandal was a success. (Picture of this painting above) This was my true beginning, developing my unique style. Judi suggested I work on the same subject matter for one full year. She encouraged me not to be preoccupied with what to paint but rather learn to master color. During the fol-



lowing year, I painted over 100 shoes of all kinds, using patterns and colors in every way I could imagine. (examples above) Many of these paintings are in private collections throughout New England. Jerry, who owned the Lenox Gallery of Fine Art, Lenox, MA., thoroughly enjoyed the reputation of having a gallery with a "shoe department."

The next stage in my journey was switching to acrylic and canvas, moving from the shoe to the female silhouette. I wanted to continue developing my painting design style, and the bigger the canvas, the more I could use line, color, and design. Layout, patterns, shapes, and motifs. I was also enjoying working on a series. I worked through this process for eight years, calling my first completed series, "It's All About The Hat," followed by "My New Hat Series." (See My New Hat Series Gallery) to view all 62 Paintings. Some of these paintings are also in private collections. Each painting inspired the next, and the women wearing hats seemed as if they were old friends of mine. I perceived them as guardian angels, showing up in the most playful, lighthearted, and joyful ways. Many viewers would ask, "Where do you hang a piece like this?" As an artist, I do not paint with a wall in mind but with feeling and a desire to fill a space with the colors and patterns I en-

vision. To these inquiring minds, I would smile, knowing the hat paintings hanging in my house fit just perfectly.

Mary Davidson is a National Award-winning artist. Juried members of the Kent Art Association, Kent, CT. [kentart.org](http://kentart.org) and [newhavenpaintandclayclub.org](http://newhavenpaintandclayclub.org). The local clubs they are members of: are [berkshireartists.org](http://berkshireartists.org) and [www.hvart.org](http://www.hvart.org). Mary is a juried member of the National Association of Women Artists, Inc. in New York, NY. [thena-wa.org](http://thena-wa.org), also the MA. Chapter. [www.nawama.org](http://www.nawama.org) and The Voice Of Art: [the-voiceofart.org](http://the-voiceofart.org).

Mary has an Associate Degree from Newbury College, Boston, MA. in Fashion Design. She also has taken classes at IS 183 in Stockbridge, MA., and at Berkshire Community College, along with workshops with various artists, for drawing and painting. Art teachers, she has taken workshops from: [donandrewsstudio.com](http://donandrewsstudio.com), [judibettsaws.com](http://judibettsaws.com), [jimschantz.com](http://jimschantz.com), and [pathogan.com](http://pathogan.com). She was represented at THE LENOX GALLERY OF FINE ART in Lenox, MA., until it closed in Dec. of 2012. While it was open, she was part of the Chatham Gallery, Chatham, N.Y.. Mary was part of: [www.510warrenstreet-gallery.com](http://www.510warrenstreet-gallery.com) in 2018 and also: [www.vtart.com](http://www.vtart.com) in 2018/2019.

## Carin Doben



This collage inspired by Manet's "Olympia" is constructed with papers handmade by the artist. The background is recycled packing/craft paper. The image was conceived to remind the viewer of the historical depictions of racial and gender discrimination in well known works of art.

Carin Doben was educated as an art historian. In 1985 she created an educational program "Art Quest" to teach children critical and creative thinking skills using visual images that were integrated with school curriculum. She retired in 2012 after thirty years of teaching.

Carin spent a lifetime looking at art. In high school she studied figure drawing at The Art Students League in New York City. Her desire to pursue a career as an artist was discouraged. While teaching Art Quest, she took studio classes sporadically when time allowed. When she retired Carin started taking classes at Montserrat College of Art in Beverly, Massachusetts. She was finally able to attempt what she had always wanted to do, create works of art.

Doben's compositions are spontaneous and active with a strong sense of color. She is inspired by the world around her and current events.

# Cheryl Dyment

My paintings reflect my on-going need to explore new creative territory. I have relished the freedom of expression encouraged by working with various mediums. Be it graphite, marker, pastels, acrylic, or oil, my paintings on paper, canvas, or wood, all share a common denominator: honest expression.

My paintings can be energetic, colorful, or quiet and subdued. They can be hard or soft, contrasting or complementary. As an intuitive painter, the work is deeply felt and shows a spirit looking for an outlet which painting provides.

It is a thrill for me to emotionally conjure, and then let the dynamics of painting, mark-making and gesture take over. After all is said and done, it is the process of painting that keeps me coming back for more. I find it to be satisfying, frustrating, rewarding, and exhausting; what more could one ask?

Generated by a deep need to celebrate the human spirit, I have no choice but to attempt to satisfy the unquenchable thirst to create. It is work I have to do.



## Lisa Goren

### “Ice Crevasse in Alaska”

How lucky was I to be able to helicopter onto the Mendenhall Glacier in Alaska? Walking on a glacier feels solid – even though it’s moving all the time, it’s at the proverbial “glacial” pace. But look down and there are dangerous crevasses with deep caverns of

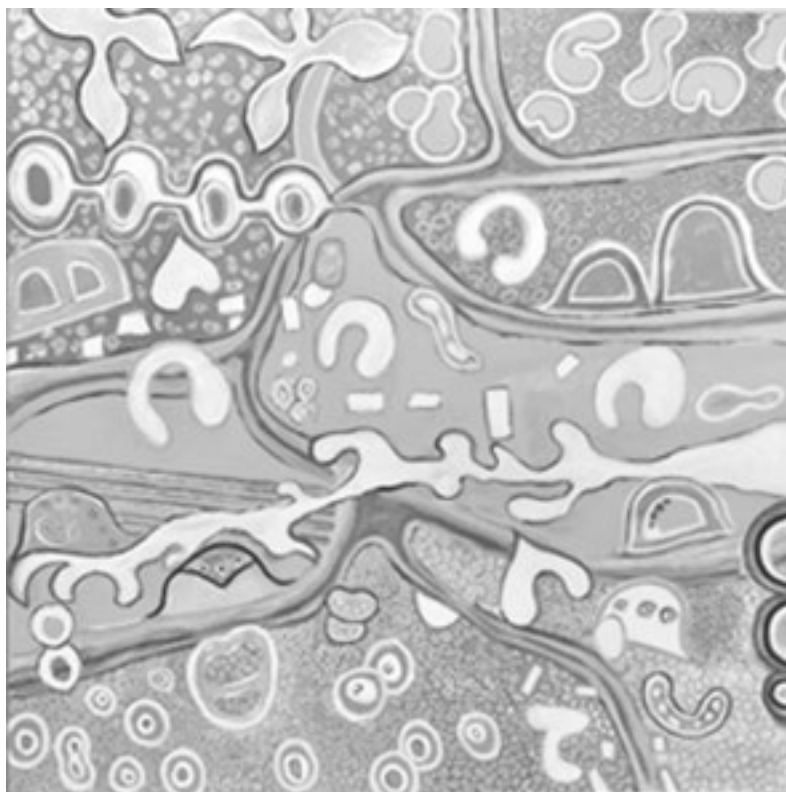
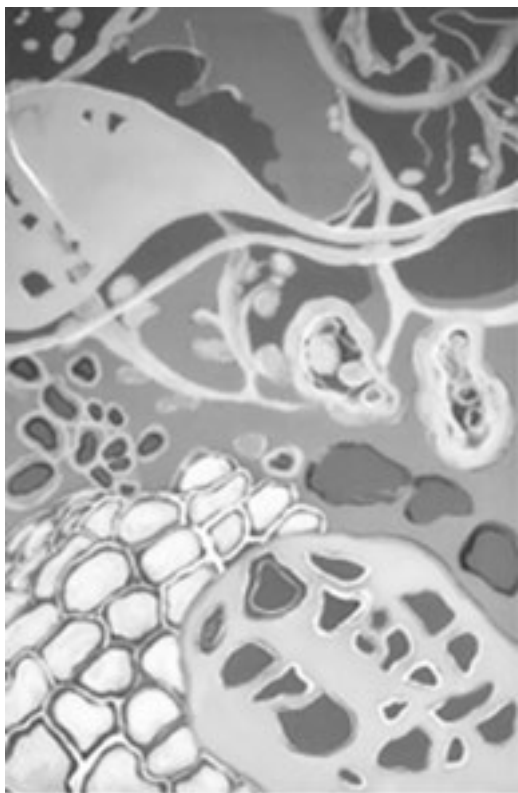
dramatic blues that are hypnotic and spectacular.

While the Heroic Age of Exploration took place many years ago and the stories that came from that time were all by men, I have always considered myself a part of this grand tradition. Women have been

on all continents, exploring, creating, and contributing. This painting is part of that tradition, bringing my vision of this monumental part of the planet that must be saved.



## Anne Harney



Anne Harney is a representational painter beginning her work from observation and concluding with a mix of imagination. "I prefer to begin my work from life. My landscape paintings usually follow me into the studio the following day to capture the light and color on to a more abstract larger painting." The subjects do not always seem to have a connection, but the still life and landscape paintings all hold something personal to the artist. Personal objects such as, Grandmother's iron, plaster models, dolls, material, mirrors and soda crates from a cousin's barn, all make for an interesting story.

Her landscapes of New England include Martha's Vineyard and the urban landscapes of Boston. She continually finds inspiration in the local color. More recent bodies of work incorporate different perspectives while reminding her that it's just a shape and color. Trying hard to eliminate the non-essentials in her work, she hopes to create a bold and decisive statement.

ANNE HARNEY IS A BOSTON BASED PAINTER. SHE RECEIVED HER BFA WITH HONORS IN PAINTING FROM MASSACHUSETTS COLLEGE OF ART AND DESIGN IN 2011.

AWARDS INCLUDE THE GEORGE NICK AWARD, MARCIA LLOYD AWARD, BOOK AWARD, VSC ARTIST GRANT 2016,2019.AND VERMONT STUDIO CENTER RESIDENCY IN 2016,2019. NATIONAL ASSOCIATION OF WOMEN ARTISTS(NAWA), SOWA ARTIST GUILD (SOWA), UNITED SOUTH END ARTIST(USEA), BOSTON ARTIST CERTIFICATION (BRA).

# Linda Pearlman Karlsberg



My work is about light: about the conflicts of light and shadow, desolation and beauty, and about the emotional responses light provokes.

—Linda Pearlman Karlsberg

A painter and draughtsman, Linda spent her childhood in a small Massachusetts suburb where she grew to love the natural world all around her. Linda studied visual art at Boston University College for the Arts, with particular mentorship from artist-professors Conger Metcalf, Arthur Polonsky, David Aronson, and Philip Guston. Linda earned both her BFA and MFA magna cum laude at BU. She was awarded a teaching assistantship while an undergraduate and a graduate teaching fellowship in painting as a graduate student. After earning her MFA, Linda

continued to teach drawing, design, and painting at Boston University, The Art Institute, and other Boston area colleges. With her husband, photographer Mark Karlsberg, she founded and continues to run Studio Eleven, a professional photographic studio.

Linda has shown her work extensively in group and solo exhibitions in museums, galleries, and universities throughout the United States. The recipient of numerous awards for her drawings and paintings, Linda's work has been featured in art periodicals, blogs and newspapers, and shared in numerous catalogs. Her work is in public and private collections throughout the United States.

“The play of light is always a catalyst for my portraits,

landscapes and still lifes and I am engaged as well by the enigmatic, lyrical, profound and magical I find lurking below these surfaces. My drawings and paintings explore the expressive beauty and infinite richness of the world around us, but also afford an arena in which to probe life's fragility, struggle, contradictions, and inscrutability. John Ruskin judged the twin purposes of art to be ‘to make sense of pain and to fathom the sources of beauty.’ I find particular resonance and motivation in this charge.”

## Carol Larson



Keeping Up Appearances 1  
31" x 41" x 0"  
Screen-printed on vintage linens,  
mixed media

The series of Keeping Up Appearances tackles some of the thornier social issues of mid-20th century America, inspired by text from a 1954 book on etiquette. Imagine women chain smoking in offices, tipping 25 cents for good service, showing interest in a potential marriage partner or even the consideration giving boys names to girls. This text ensured cultural boundaries were not to be crossed! Each piece

incorporates heirloom linens upon which dye has been painted and text screen-printed.

The text is copied from Amy Vanderbilt's Complete Book of Etiquette and is used with permission by Lincoln G. Clark, trustee of the Amy Vanderbilt Kellar Literary Property Trust.



# Madeleine Lord

Prete a Porter

Created 2023, is an optimistic striding female figure, with up-beat self-awareness and agency.

The selection of steel scraps mimic high design leggings and belted bolero top.



Fashionista

Created in 2018, is a romantic retro illusion of a garden party guest, large hat, slim waist and bustier top.



# Carmela Martin

My art is a response to the beauty and intricacy of the world around me. It is a reflection of my faith in the Creator of this world. I want the pieces I create to be an honest expression of who I am as an artist and a woman. I hope that when I am able to achieve that result, the viewer finds that the painting speaks to them personally. They make a connection that is meaningful to them and that touches their soul. That is the joy of painting for me.

In the past I have taken courses at Montserrat College of Art and have studied with many gifted and renowned artists from the North Shore and beyond. I work in oil, adding cold wax and marble dust to create layers of texture. I also work in pastel, acrylic, mixed media, and monotype printing.

I am an artist member of the North Shore Arts Association, the Rockport Art Association and Museum, and a member of the Experimental Group of RAA. I am also an artist member of the National Association Of Women Artists, and of its Massachusetts chapter. In addition I have also exhibited work with the Newburyport Art Association, Marblehead Art Association, Endicott College, the Harlem School of the Arts,



Front Porch Gallery of Wellfleet, and the pastel societies of both New Hampshire and Cape Cod. My paintings are in private and corporate collections in the U.S and abroad.

## Katalene (Kat) Masella



Katalene (Kat) Masella was born and raised in Hartford, Connecticut.

Her life-long dedication to her art studies includes a 2-year graduate certificate in Visual Arts from Harvard University and a 4-year certificate from the Art Student's League of NYC. Her most influential mentor is the NYC-based artist Frank O'Cain, who studied alongside DeKooning and Rauschenberg under Hans Hofmann's primary assistant, Vaclav Vytlačil.

She says of her current work,

"I search for the soul of life, the complex energies pulsating within all living things and the interconnectedness of it all. Sketches from observations, memory, and imagination inform my practice. Working with layers of mixed media, including oil, beeswax, casein, and marble dust, I trust the process and my intuition when completing a composition. My mission is to invoke an experience of wonder and appreciation for the energy of life."

Kat's work has received numerous

awards and recognition. Corporate collectors include Honeywell International and Bang and Olufsen.

Her art practice supports studios in Boston's SoWa Art+Design

# Madolin Maxey



Madolin Maxey is a Washington DC born artist residing in Providence RI since 1982. She is a graduate of the Maryland Institute College of Art, Baltimore MD, and the Rhode Island School of Design, Providence RI.

Maxey has produced more than 20 one-person exhibitions including those at the Providence Art Club, University of Rhode Island Feinstein Campus, Brown University Sarah Doyle Gallery, and George Mason University. She has shown in over 30 group, invitational, and museum shows both nationally and internationally. Madolin Maxey's works are widely collected by private individuals and corporation institutions in the United States as well as London and Devon UK, Tokyo JP, Padua IT, and Copenhagen DEN.

Although primarily a colorist painter, Madolin Maxey has built 12'-15' teahouses for solo shows in galleries, created a miniature circus out of found objects complete with flashing lights and music, and designed and constructed sets for several theaters in the years following her graduate degree. Maxey also undertook a renegade art installation along four blocks of Wickenden Street in Providence RI. Colorful sculptures, as

many as 15 at a time which she changed every 6 months for 8 years, were drilled high onto the telephone poles. The renegade art project led to Maxey being invited to construct painted 12' high wood and later 15' high steel sculptures along the Providence Waterfront as part of the Providence Convergence Sculpture International and First Night Providence.

Maxey now maintains a full-time painting studio in Providence. At first glance her paintings seem to depict familiar landscapes and actual locations, yet they are only loosely based on reality. Through the years she has done paintings and large-scale drawings of her treasured objects: teapots collected in Japan, inherited vases, an African bracelet bought in Morocco, a horse-shaped whistle made by a friend, seashells among others. Recently Madolin Maxey produced a solo show of gym equipment paintings from her years of experience using the machines and imagining them as transformed objects or animals.

Madolin Maxey paints from memory, challenging the conventions of the medium with poetic grace and playful energy. Her emotional reactions become a story told through color, line, and texture.

# Karlene McConnell



Karlene McConnell is an American artist living in Florida. She received a Bachelor of Arts degree in Art Education from the University of Central Florida in 1983. She is a former Special Education Art teacher and Museum Curator. Her work has been exhibited in solo and group shows from New England to the Miami art fairs. Her art is included in several corporate and private collections including Memorial Sloan Kettering Cancer Center, NY and the permanent Lemerand Collection at Daytona State College, FL.

Karlene explores memories and perceptions of the natural world through her colorful, gestural

paintings. She uses shapes and lines to mimic organic forms found in nature, playing with positive and negative space and layers of paint to build up a sense of atmosphere on a flat plane. Her work is also fueled by bursts of color. While not true to life, her palette creates a conversation between cool and warm tones and serves to energize her compositions.

“McConnell uses her experiences of the real world to recreate the joy, excitement and even the magic of a walk in the woods. When she is “in the zone” she is exploring the interaction of vibrant colors or making simple marks that mimic nature and

are pleasing to look at. Harking back to Matisse, we hear a similar theme: Composition is the art of arranging in a decorative manner the diverse elements at the painter’s command to express his feelings. This is about as close to a manifesto that we can imagine for the wild beasts( Les Fauves never wrote one ) and it applies to McConnell as well. This kind of painter makes no effort to desaturate or blend but allows pure color, even discordant ones, to ring out at a maximum intensity. “ - Dr. James Murphy -original Art Director Atlantic Center for the Arts & former Art Professor Florida State

## Silvina Mizrahi

Argentinian American, Silvina Mizrahi is an interdisciplinary artist and art educator based in Boston. Her works is fueled by her beliefs in Art as a tool that help us to connect, to heal and to embrace our differences.

She likes to work with different media and techniques that can express more accurate the purpose of the project.

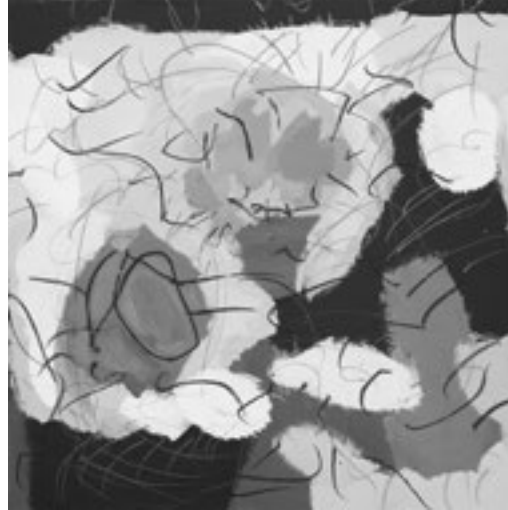
Her works encompasses figurative bronze sculptures, abstract expressionist mixed media paintings, recycled materials sculptures, community art and public art.

She exhibits her works in Galleries and Museums Nationally and Internationally (Jerusalem Center for Performing arts, Museo Timoteo Navarro, Argentina; Arco Baleno, Uruguay; MFA Boston, and Maison de L'Argentine du Paris, France, among others), and she is currently a Selected Artist at the Cove Gallery in Wellfleet, MA. She received several awards, including the Nathaniel Bushward Award from



the Copley Society, the Juror Choice from the Thomas Menino Art Center in Boston and in 2017 she was selected “One of the 100 most influential people for the Latino Community in Boston” by el Planeta, Boston. She is a 2023 MASSCulturalCouncil and NEFA awardee.

# Jaye Alison Moscariello



My art is about connections, to self, community, nature or all three. As a young artist riding my bicycle through small roads that meandered along the edges of the woods on the way to school, I recall being thrilled with new leaves just unfolding and gently waving in the breezes. I felt them speaking to me. Darkened skies threatening to unleash thunder, rain and lightening also excited me greatly and inspired me to paint.

Painting-making art, being outside in the garden, the woods, at the beach anywhere in nature and cooking are some of my favorite things to do! My work responds to all climates; political, environmental, and personal. I often feel that change is the only constant, and my lessons from the trees are to bend a little, and communicate more.

Jaye Alison studied at Paier College of Art in Hamden, Connecticut where she acquired an abundance of great foundational skills; painting, drawing, composition, printing and more. In 1982 she moved to New York City.

She and sculptor Alexandra Carmel designed a program “Breaking Out” to unblock creative people. Art of Northeast America selected her work two consecutive years. New York was fruitful and energetic. “My art became more and more narrative, colorful and expressed what my words could not.”

West Coast warmth and new adventures beckoned and she moved to Hollywood. A tiny studio on Fairfax allowed her to explore a variety of themes including loss and isolation. In

1997 she was asked by a dear friend to help her with her new home. She traveled back and forth from Los Angeles to New York City, where she conceptualized a very unique personal artistic living environment on the Upper East Side of Manhattan. Working until 2000, with the architect, contractor, clients and various high end artisans, a beautiful and whimsical vision was realized. The work was highly publicized. In Los Angeles, her work was exhibited in a diverse range of art shows. She found her dream studio in Santa Monica where she lived and worked for eight years.

Chase the Monkey, an ongoing series, is about re-connecting with nature so that one can heal and get back out into the world and enjoy all that life has to offer. “One day my Chase the Monkey said “time to leave the City”. And so I listened. In the process I fell in love, married and moved up to Northern California. Our farm there was two and a half acres situated in over 180 wildlife acres.”

Jaye Alison recently moved to the South Western Edge of the Berkshires, a place called Sandisfield, in Massachusetts.

## Jennifer Jean Okumura

Amen, so be it; how could I hide this joy inside of me? Every day, I create; I want the world to see everything under the sun. The unseen stars, moon, earth, and universe -- things I cannot change; the courage to change the things I can; and wisdom to know the difference. Join me in my escapism, my temporary break to set my mind straight, enjoying pieces of life so we can get things done.

Optimistic, In the NOW, provocative in a decorous way—these terms characterize me as an artist. Art and its ability to elevate people inspire me every day. On some level, art is life—my life. Artists stand on the shoulders of our predecessors, capturing the moment of today while embracing the past. As practicing artists, we are in tune with the activity of those, both past and present, who push the envelope to the maximum of what is defined as art. With that said, I love this poem by Jorge Luis Borges (from “Dreamtigers”), especially the line “Art must be like that mirror, that reveals to us this face of ours.” I hope my works reveal this essence.

A hapa who grew up in Philadelphia, I attended Syracuse University and received my MFA

from Boston University. Art and being an artist are therapy for me, not just physically but psychologically and spiritually. Mine NOW reflects my dual Buddhist-Catholic heritage. In my work, I am frequently exploring the relationship between humans, nature, and objects. I think of art as an objective homage to my Eastern and Western traditions and to

the raw architecture and sounds of the city—adding conflict, balance, and harmony to shape my work’s form and energy in my constant search for new noise and passion.





# Marsha Nouritza Odabashian

Marsha Nouritza Odabashian's Drawings and Paintings with Onionskin Dye, Ongoing

My series *Miasma* (2017), *Skins* (2018), *Stir: Drawings and Paintings from the Onion Pot* (2019) discover universes of varying degrees of reality and wonder in the stains of onionskins. First, I boil the onionskins, which disintegrate into solids and liquid colored red, red-orange and maroon. Then I throw, drop, drip and pour the mixture onto canvas, paper and/or compressed cellulose sponge. Each result is unique, a *miasma* of layered textures, shapes and stains, which I coax, cajole and tease into plants, animals and humans in varying degrees of hybridity, development and completion. Vignettes of characters placed in isolation or in clusters are often disjointed in relationship to history and location. Indefinable landscape/ interior settings merge and contradict one another harboring hints of secret narratives. I exploit size and scale to invoke uncertainty, absurdity and humor.

Why Onionskins? Onionskins, the imagery and materials used in my work may be interpreted in multiple ways. Painting for me is magical and my earliest experiences with painting



involved my mother using onionskins to dye Easter Eggs. I was always fascinated that white or brown eggs thrown into a pot and boiled with yellow onionskins would come out bright maroon. I was haunted by the history of the tradition and the ritual. Onions also have a pungent odor, which can be inspiring or off-putting and the residue when dropped on a surface such as paper or canvas creates a *miasma* from which narratives can emerge.

Onionskins can be flimsy until they are boiled and then they are resilient. Boiled onionskins give the appearance of dry leaves and often elicit a response when the viewer realizes that they are not leaves, but are in fact onionskins.

When I begin the dying process, I bury the canvas or paper in the onionskins or soak it in the watery dye and let it dry. Some of the onionskin falls off when it dries and some of it sticks. I incorporate imagery into the dried skins and/or residue and vice versa. The onionskins are a means or tool to create imagery and stir imagination.

# Anne Plaisance

Award winning painter, Anne Plaisance took part in more than 100 exhibitions worldwide. She received many awards, as well as grants from the Cambridge Arts Council and the Massachusetts Cultural Council. She was featured in the Boston Globe, Harper's Bazaar, Elle Decoration, Artscope, on television and radio amongst others. Her artwork can be found in private collections (London, Milan, Paris, Warsaw, Dubai, Kyoto, Boston, etc..). She took part in residencies (Vermont Studio Center, Fujiyoshida in Japan).

She has been living in the Boston area since 2015, her studio is at Western Avenue Studios in Lowell (461).

Artist statement:

My brush is my sword.

I extract my fears, demons, and my rage against social injustice. I put my anger, gratitude, love and wonder for life together, I mix them, and sing visually. My art focus is on women empowerment.

I use a diverse array of media, constantly evolving, such as painting, installation, sculpture, collages, sketchbooks and video,

paper, canvas, cloth, tears, dolls, Louis Vuitton bags, clay, barbed wire, old 18th century missal, maps, furniture, whatever I find that can express the non-intelligible.

Ongoing series and projects:

Born to (painting, figurative): a woman's diary

Prêt-à-porter (collage): a humorous take on life

Bedrooms (installation): the pain of child abuse

Wonder Women Now (photography, exhibition): DV survivors' resilience

Please tell her that I love her (painting, abstract): love is action.



# Dorothy Amore Pilla

My work represents impressions of what I see and capture digitally. Each image starts with a simple “snapshot”, a moment in time encountered and preserved.

Photography is the medium that brings to life my imaginings fueled by encounters with commonplace things. In their complexity, my manipulated images go beyond representation of what was and come alive with what might be. With concentration on natural and

built objects, I deconstruct and transform reality from mundane representation to complex images that embody the essence of the subject. I find relevant the words of Paul Klee: “Art does not imitate the visual, it makes visual”.

My early concentration in printmaking, along with my experience in drawing, painting, and traditional photography, has had a significant impact on my work. My roots as a printmaker are reflected in the layering and

multiple imagery in my current work and, as in printmaking, each image evolves through a series of stages. As I build my images, the process of working digitally is, for me, much like the manipulation of color and form in layers using virtual tools and pigment.

Dorothy Amore Pilla is a native of New England and has chosen to always live near the coast. Dorothy earned a Four-year Diploma and a Fifth-year Graduate Certificate from The School of the Museum of Fine Arts in Boston, and a Bachelor of Science in Art Education, a Master of Arts, and a Museum Education Certificate from Tufts University in Medford. It was during her graduate study that Dorothy became fascinated with digital image making, a medium that allows for the plasticity of the imagery central to her work. Dorothy’s work shown regularly in Boston and area galleries and is owned by private and corporate collectors.

Following a career in higher art education at Tufts University, Dorothy Amore Pilla resides with her artist husband in the coastal town of Duxbury, MA where they own and operate their Night and Day Studio.



## Patti Robbins

My collection of vessels and fabrics inspires me to create still-life compositions that are intensely dramatic. Occasionally, I borrow vases, bowls, and plates from friends' homes and purchase new pieces if they appeal to my style. A vessel can be center stage in more than one canvas. This collection process begins the treasure hunt that sets the mood for my canvases. Pattern and rhythm begin the tabletop dialogue, especially stripes and polka dots. Walking around my property adds more props, such as citrus, flowers, succulents, weeds, or branches. Local color, the shape of the objects, and patterns are orchestrated to appeal to my compositional theory. Objects are arranged and rearranged, and then I study the shadows from the sun coming through my studio windows. Then a quick sketch and ready to begin the painting process. This lasts until organic objects die, and then I just skip reality and paint from the heart. You have realism and abstraction vibrating with colorful energy.



## Laurie Simko



Over the past decade I have produced a series of paintings exploring the richness of life in the streams, marshes, gardens and woods around me. The macro and micro views in nature allow for a diverse interpretation of its organic forms in their varying stages of growth. This exhibition reveals the continuation of this search for further understanding and a fresh, personal expression of the natural world. I work with oil on canvas or wood panel inquiring with reverence the interconnection we have with our environment, its offerings of chaos and order, flow and stillness, growth and decay, all elements intrinsic to our shared lush life.

## Erin Starr

My painting series is inspired by the elements of Earth and beyond and its organic depth of color. I see inspiration in landforms from above, water's transparency and movement, rocks and minerals and their multiple layers of colors. Many of the materials used in painting are derived from elements of the earth and I use these elements to build something abstract and yet symbolic of what our planet is made of. Circles also have a symbolic meaning of infinity, balance, returning cycles, and the cosmos. I am creating a story of our planet but most importantly a dialogue about climate change and what is infinite or finite. My paintings combine a mixed media of acrylic, oil, ink, and flashe vinyl, spray paint, as well as gold and bronze powder, mica, and melted plastic on linen canvas. We need to preserve our natural environment to create a more peaceful world.



# Heather Stivison



Heather Stivison is an award-winning visual artist whose work has been exhibited in museums, universities, and galleries across the United States and in juried shows in Europe and Asia. She believes in the importance of serving the arts community and her fellow artists. Stivison currently serves as the president of South Coast Artists, Inc. She is an elected Signature Member of the National Association of Women Artists (NAWA) and serves on the Board of NAWA's Massachusetts Chapter. She is a former museum director, who also served as president of both the New Jersey Association of Museums and the Mid-Atlantic Association of Museums. She is represented at Pleiades Gallery in New York City and by Imlay Gallery on Artsy. Stivison creates her work in Hatch Street Studios, New Bedford, MA.

## ARTIST STATEMENT

The place where I am most comfortable in my drawings and paintings, is standing right on the

threshold between abstraction and reality. I often paint recognizable shapes and forms, and sometimes a disrupted view of reality that hints at a narrative. These narratives often evolve from my deep connections to environmental causes and social justice issues.

The two paintings in this exhibition are part of a larger body of work called Seeds of Change. These use a voice of those who identify as female to speak of our inherent connections to the incomprehensible nature of the vast cosmos, to our oneness with the life on our planet, and to our responsibility to nurture and protect the natural world.

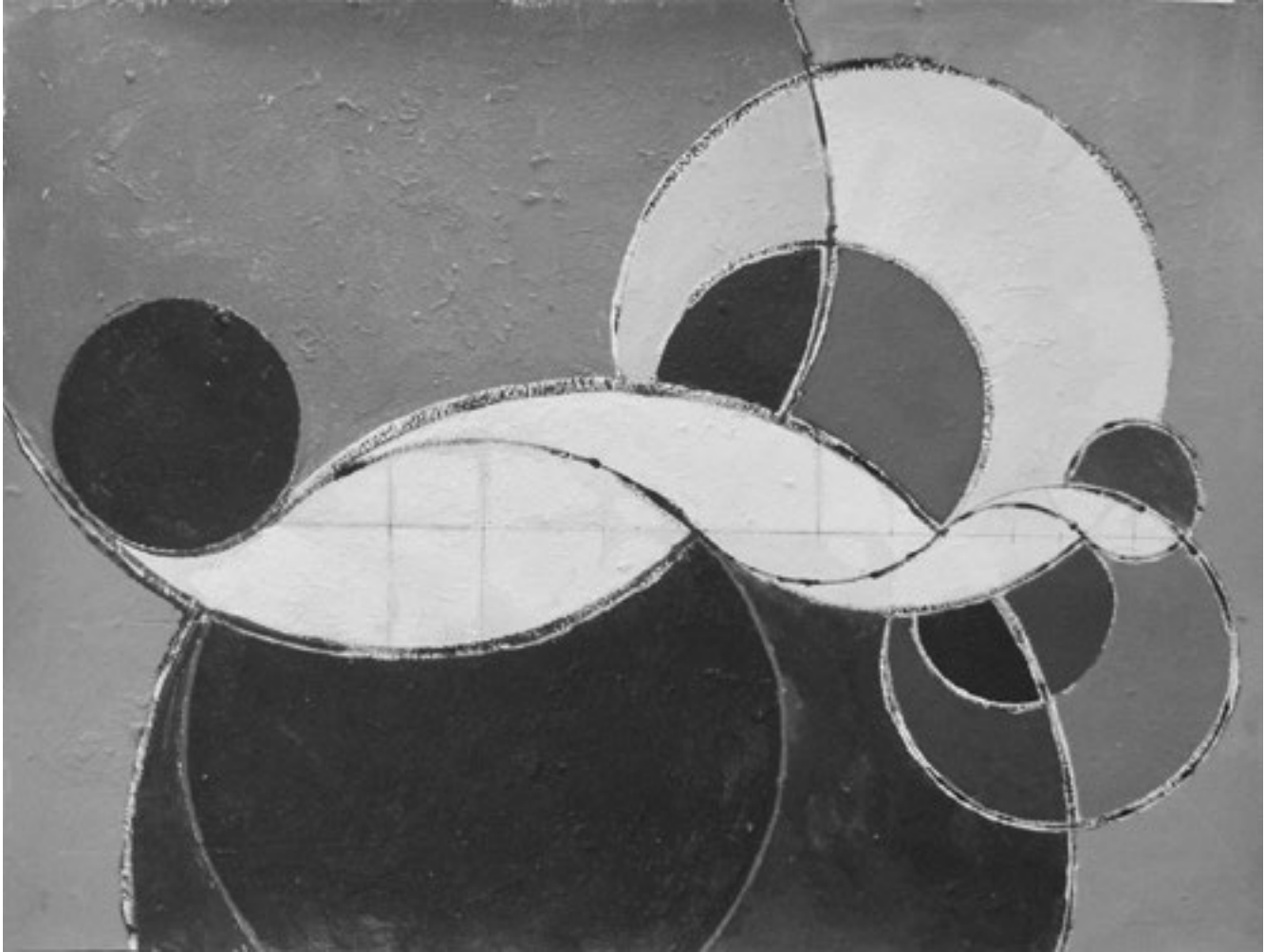
We Are All Exploding Stars uses constellation imagery to underscore two stories about the beginnings of life on earth. One is Carl Sagan's scientific explanation of the origins of life: "The nitrogen in our DNA, the calcium in our teeth, the iron in our blood, the carbon in our apple

pies were made in the interiors of collapsing stars. We are made of starstuff." The second story is Native American botanist Robin Wall Kimmerer's mythological story of life beginning because of "Skywoman" falling to earth.

Emerging Hope uses the warmth of vibrant greens and golds to suggest that the soft greys and blues of the cold months are over. The nursing mother and child are part of, at one with, the leafy surroundings that are flowering and fruiting. It is a moment of nurture. This is the task before us as humans, and it is our hope for the future.



## Shukkuen Tse



She is a painter and a math educator by trade. Making art through mathematics is sheer joy for her, full of surprises and wonders. She begins with no preconceived image. She lays out one or more geometric figures in pencil—extrapolating, interpolating, mirroring, inverting, and layering.

She is interested in the way these pure thought forms manifest themselves in the unruly and emotive medium of paint. As she emphasizes one area over another, join areas, divide areas, a composition emerges, a color palette is established and shapes are imbued with texture. She is always amazed at the infinite

possibilities that arise in the work.

Go to her website to begin your exploration if interested:  
[MathorArt.Weebly.com](http://MathorArt.Weebly.com)



## Kate Wilson, B.

Kate Wilson, B. 1973, Salem, Massachusetts

I am focused on creating work that offers a haven for humanity where imagination is free to explore. My work is influenced by my travels, my love of nature, and living along the New England coastline.

I create meditative spaces that invite curiosity. As a multidisciplinary artist, my representational and abstract paintings, inks, nontraditional sculptures, and large-scale photographic works are characterized by organic, natural forms and the use of nontraditional materials. I paint some of my landscapes and abstracts with my fingers and unexpected colors, and I use macro photography to magnify the beauty often overlooked. In my sculpture, I redefine everyday items like windshield wiper blades and coffee filters. I love highlighting the effect of light with reflective and translucent materials, metallic pigments, remote-controlled lights, glow-in-the-dark paint, and gold leaf. Most of my work has hidden positive messages to encourage imagination further.

In my Stasis Collection, on view here, I want to offer something

abstract yet familiar with my freehand sculptural forms in sophisticated color palettes designed to pique curiosity. In conceptualizing this work, I was inspired by what unifies humanity: our reliance upon the Earth and Sun. I worked with the concepts of simplicity, peace, connection, balance, and space by sketching the relationships created by overlapping simple forms using only two harmonized colors. This reveals new shapes and contours in the positive and negative space, much like viewing an eclipse.

Because of their simplicity, I have snuggled my positive message on the bottoms of my Stasis paintings. When framed, viewing access is available via a tiny portal that is invisible when looking at these works from the front.

I want my organic abstract and representational paintings, installations, sculptures, and large-scale photographic works to resonate with you, sparking your imagination.



# Heidi Caswell Zander



A sense of cultural and historic place is a conceptual aspect of all Caswell Zander's Art. It relates to "Where Do We Come From, What Are We? Where Are We Going?" (Gauguin). We each have our own unique place in answering these questions. We are accustomed to past and present norms. We live in degrees of awareness. Art and Politics provide a mirroring of inner thoughts and values of societies. This piece, "Betsy Ross Stitch Us Back Together Again Please" though outwardly a still life using traditional objects in a set up of light and shadow is more innately made for a dialogue with the viewer about individuals, proximity and division. The staging of the stripes red and white, the depth of the dark background of blue, the diagonal

centered structural divide, speak to the present day United States experience of the artist.

Caswell Zander distills from observation the essence of objects: native colors, subtleties of relationships, harmonies and contrasts. Core throughout her Art making is nature, the familiarities of surroundings and memories, and opening dialogue between subject, artist and viewer. Art is her favorite form of communication. It evolves through the making of marks. There is an energy displayed by the strokes which are carefully layered and retained to the final image. They speak of her passion in connecting thought, process and experience into a visible realm.

HCZander's work bares the imprint of growing up immersed in the Art of Cape Ann, the emphasis of observed subject matter. As a youth summer days were spent in adult workshops absorbing the enthusiasm for capturing a cloud on 140 lb. watercolor paper, for being a link between natural wonder observed (on location) to its impression on a rectangle which would be hung on a wall. Early on she embraced Matisse's statement of wanting her Art to be for the viewer like a gentle armchair at day's end. Also relevant is the concept from Picasso, "Art is the lie that tells the truth".

Living as an expatriate studying with RISD in Rome for a year and a decade of teaching Art for the German government in Berlin

expanded her understanding of Art's lineage and its diverse communication abilities.

Zander's work has been exhibited widely: in the US and Europe, is held in Canadian, American and European collections. She is the recipient of numerous awards ranging from the Hemphill Travel Grant to the Sjoden Artists Grant to NY State & Senate citations as well local exhibitions throughout the North East.

Rhode Island School Design :  
BFA MAT

European Honors Program  
Member

Juried Artist: MAA, NSA,  
RAAM, NAWA

Associations: NAWA(MA),  
NAA, CAA, AAGNE

Zander opened:

Tidal Edge Gallery 3 School  
St Rockport MA 01966 (  
2005-present) offering a range of  
her work.

Founded: Creative Community  
in 2015 to foster artistic cross  
pollination of various disciplines,  
ages and geographically placed  
artists. Past President of Rockport  
Art Association & Museum

## Abby Zonies

I make abstract paintings using gouache on paper and mixed media. I am an expressionist. Color and chaos collide on the paper to create boisterous displays of animated patterns. The direction of the painting, its' movement and focus reveal itself to me with each mark.

For most of my life I have lived, exhibited my work, and taught painting in Massachusetts. I moved to Manhattan in 2012. The change in location and medium precipitated a period of experimentation in my work. I abandoned the image, and it was liberating. Color, movement and gesture are the stars of the show.

I have recently returned to Massachusetts, and I am looking forward to sharing this new body of work.



## Betty Usdan Zwickler



I am a mixed media artist who creates works with textiles, paper and paint. Generally, my abstract artwork has an organic feel expressed by areas of intense color and varied textures and forms. I incorporate art-papers, found objects, semi-precious stones and crystals to further embellish the weavings, felted pieces and collages. Hardware stores offer a treasure trove of materials for my tapestries created with neon-colored polypropylene cords, electrical caps, cable ties, wire and the like.

Born to a family of textile manufacturers, my fiberart is informed by the various colored yarns and fabrics to which I have been exposed throughout my life. Additionally, my art has been significantly impacted by travels to Europe, Israel, Jordan, Australia and New Zealand. Of special interest have been

the extensive array of rugs and tapestries, both ancient and contemporary, I've seen in museums and galleries both here and abroad.

For the last 35+ years I have been a professional artist and have experienced working in many creative mediums from painting, sculpting and photography to textile arts and mixed media collage. Though painting has always been at the core of my artwork, the past 10 years of exploration with mixed media collage and textile techniques have captured my interest the most and are the mediums which I presently choose for my artistic expression. I consider my tapestries and feltings "painting and sculpting with fiber." My collage works are primarily made of paper, fiber, print and paint; a conglomeration of all materials with which I love to create.

I don't necessarily begin an artwork with any preconceived idea as to imagery; somehow the materials themselves guide me through the process. That's the joy of creating each new piece.

Why do I make art? A need to....express....explore....experiment...share....

work with color....reinvent....accomplish....be challenged....play!

# Solo Exhibition

## “Sanctuary: A Feminine Palette”

### Works by Anita Helen Cohen

For me, all of nature is art. What is a linden leaf in autumn if not Nature’s painting? Unlikely colors combine perfectly in composition and symmetrical design!

I am drawn to texture, color and form – especially details created by texture. I often see details before I see the ‘whole’, and I find it totally engrossing to get lost painting them.

Watercolors are a natural medium for me. They allow me to paint with a feminine palette: to call attention to the line of a leaf, to create delicate, transparent flowers as well as to change textured, hard rock surfaces into softer more accessible, more feminine form.

With my recent work using yupo synthetic paper, the process

of chasing and taming the paint, coaxing it toward more predictability, feels magical. I allow the painting to speak to me. This is a process of discovery in which the painting and I are interactive partners, continually creating images and meaning together. This approach has enabled me to work more freely and abstractly.



## “1910-Era Suffrage Meeting” – Fashion Collection of Greg Lafave



From the middle of the 1800's women strived for the rights to be able to vote and to be considered equal to share the rights enjoyed by men. Some very brave women tried hard to accomplish that goal. As hard as they tried their efforts were constantly defeated. As the 1900's rolled in, the movement took on a stronger direction. With little change having happened through the passing of years, groups of women got together to prepare to march in parades, wave their signs, and pass out their literature. The movement took

on a more militant appearance. Previous efforts were not getting the results they had hoped for in the past. This new breed of suffragettes was harassed, often jailed, and some, on hunger strikes while incarcerated, were force fed.

A woman's finances belonged to, and were controlled by, her husband. Upon marriage, any children she gave birth to with him were considered his children and property, and her views were the views of her husband.

This installation is of what one of those gatherings would have been like. On August 18, 1920, the 19<sup>th</sup> amendment was ratified, and these women had won the battle. Following the passage of the amendment, yellow stars were placed in two rows down the white center of the suffrage banner. Each star represented a state that voted to pass the amendment.

Greg Lafave, 2023

## **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.

## **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 THANKS TO THE FOLLOWING PEOPLE AND INSTITUTIONS WHO GENEROUSLY DONATED DURING THE PAST YEAR; MOST HAVE GIVEN MULTIPLE YEARS. IN ADDITION TO ANNUAL MUSEUM SUPPORT, SOME DONATIONS HAVE BEEN MADE TO MATCH OUR CULTURAL FACILITIES GRANT AND TO SUPPORT OUR ANNUAL COMMUNITY EVENT - THE EAGLE STREET BEACH. SPECIAL THANKS TO THOSE IN BOLD.**

**Ellen Bernstein**  
**Jytte and John H. Brooks**  
**James and Kristin Allen**  
**Dr. Richard M. Ziter**  
**Specialty Minerals**  
**Cire Corporation of MA**  
**Price Chopper/Market32**  
**Greylock Federal Credit Union**  
**NAWA Massachusetts Chapter**  
**MountainOne Bank**  
**City of North Adams**  
**Cultural Council of Northern Berkshire**  
**Massachusetts Cultural Council**  
Adams Community Bank  
Aubuchon Hardware  
Laurie Bank and Stuart Freyer  
Arthur Kaufman and Ricky Barton  
Keith Bona  
Daniel and Laura Bosley  
Lisa Avery and Robert Henriquez  
David J. Brown  
Susan R. and Duncan W. Brown  
Justyna and Gene Carlson  
Michael and Licia Conforti  
Cathy and Robert Crosky

Elizabeth and Brian Cunningham  
Don Dix  
Catherine Dunning  
Shirley Finkelstein  
Pamela Fleck and Francis X Spina  
Lynn and Robert Gall  
Doris Hartheimer and George Janik  
Astrid Hiemer and Charles Giuliano  
Nancy and JC Hotchkiss  
Bonnie and John J. Lipa  
Barbara and Peter May  
Laurie Norton Moffatt  
Steven and Wilma Rifkin  
Francie and William Riley  
Linda Ruberto  
Barbara and Eric Rudd  
Julie Scaramella and John Downie  
Bob and Carol Stegeman  
Sarah Sutro and Michael Bedford  
Richard Tavelli  
Anne Tiffany  
Kim Bush Tomio and Ken Tomio  
Bill Wadsworth  
Susanne E. Walker and Stephen Green



# **BERKSHIRE ART MUSEUM**

**BARBARA AND ERIC RUDD ART FOUNDATION**

## **2023 EXHIBITIONS**

---

### **“FEMALE”**

Works by Thirty-one Artists  
from the National Association of Women Artists –  
Massachusetts Chapter”

**“1910-Era Suffrage Meeting”** – Fashion Collection of Greg Lafave

**“Sanctuary: A Feminine Palette”** – Works by Anita Helen Cohen

---

### **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



Special Events sponsored by the Berkshire Art Museum

# **BERKSHIRE ART MUSEUM**

**Barbara and Eric Rudd Art Foundation**

a 501c3 not-for-profit organization BAMuseum.org 413.664.9550



---

## **Office**

189 Beaver Street  
North Adams, MA 01247

## **Museum**

159 East Main Street  
North Adams, MA 01247

## **Annex**

82 Summer Street  
North Adams, MA 01247