

fall 2020 newsletter

GALLERY ARTISTS

Martha ARMSTRONG / Kamini AVRIL / Rita BARAGONA / Temma BELL / Monica BERNIER
Robert BRACZYK / David BRADFORD / Diana CABOULI* / Simon CARR / Glen CEBULASH
Audrey COHN-GANZ / Anne DELANEY / Colleen FRANCA / Stephanie FRANKS / Dorothy FREY
John GOODRICH / Janet GORZEGNO / Barbara GROSSMAN* / Suzanne GUPPY
Michael Louis JOHNSON / Deborah KAHN / Lynn KOTULA / Richard LA PRESTI* / Mark LEWIS
Adrienne LOBEL / Lynette LOMBARD / Jeremy LONG / Younghee Choi MARTIN
Nicole MAYNARD-SAHAR* / Gael MOONEY / Nagib NAHAS / Naomi NEMTZOW / Iris OSTERMAN
Hearne PARDEE / Thaddeus RADELL / Deborah ROSENTHAL / Marylou SCHUCK*
Dena SCHUTZER / Tony SERIO / June SILVERBERG* / Rachel SIPORIN / Walter STRACH*
Charles SWISHER* / Esme THOMPSON / Ian TORNAY* / Grier TORRENCE / Evelyn TWITCHELL*
Carolyn VIRGIL* *Associate Member

The gallery continues to be closed due to COVID-19; work by gallery artists and events can be found online at the gallery website, www.bowerygallery.org

Artists represented by Bowery Gallery report and reflect on the year just past... and on current work:

From MARTHA ARMSTRONG:

During this year, I had a two-person show with Elizabeth Meyersohn at the Dianich Gallery, Brattleboro, VT, curated by Dan Sherry; it was reviewed in the *Brattleboro Reformer* by Nancy A. Olson. Two other group shows in which I participated were “Contemporary Responses to Modernism: A New England Perspective,” curated by Joanna Fink, Alpha Gallery, Boston, and one at the University of Southern Maine, Gorham, ME, organized by Carolyn Eyler of the Art Department & Galleries at USM. This show was reviewed in the *Portland Herald* by Dan Kany. A brief review and image appeared on *artcritical.com* by Alexi Worth of my Bowery show, 4/20. What am I doing now? Cooking, cleaning, gardening, worrying about grandchildren going to high school and college, anxious about all of us caught under this dark cloud, and about what is coming for our society. I am doing illustrations for a book of my husband Alan’s, and some seascapes from a week on the Rhode Island coast, finishing some earlier ones.

From KAMINI AVRIL:

I participated again in the New York Studio School’s fall benefit auction. In April 2020, at Rhode Island College, my husband, Bill Tucker, and I would have shown sculptures, paintings

and drawings together. The show, entitled “The Emerging Image”, has been rescheduled for April 2021, if possible. In the first few months of COVID, I needed to keep painting. It's the way I best process my emotions, which were at that time heavy and dark. In the past two months I haven't been able to do creative work, due to life's necessities. I certainly feel the difference and look forward to time in the studio again soon.

From RITA BARAGONA:

In the time of the pandemic, the pace of life has slowed and become contemplative. I am drawing and painting a series of single isolated flowers, searching out rhythmic and luminous cadences that express its living impermanence. As each petal unfolds slowly, so slowly, time expands. I draw as I walk in the woods or watch the repetitive flowing movement of water in the brook. Within nature's continually changing states of being, there are visual energy patterns, which I make visible by activating the picture plane with masses of color and organic marks. The regularity of my breathing and the movement of my eyes merge with irregular self-similar patterns in nature. Looking outward to go inward, nature and the act of painting quell my heart with a sense of interconnected presences. Sequential time disappears. The painting becomes a metaphor for being alive. John O'Donahue defines beauty as aliveness. I remain curious about nature's complex order within which I unabashedly seek aesthetic beauty and poetic mystery. Currently, I have a solo exhibition at the Gamut Gallery, PA until September. Group shows include Alabama Center for the Arts with Zeuxis; “Lois Dodd and Friends,” Romano Gallery, NJ; and Delaware Water Gap Landscapes, Ramsaysburg Historical Homestead, NJ. A painting of mine was published in *Skylands Magazine*, NJ. Before COVID, I curated exhibitions of Mel Leipzig, Joni Maya Oye Beningende, and Dena Schutzer and Ralph Gabriner for the Romano Gallery.

From TEMMA BELL:

This has been a crazy year...getting ready for a show, printing announcements, mailing them; and then a cancellation. I have been in Bowery Gallery from when it was on the Bowery (I joined in 1970), then at Greene Street, then Wooster Street and finally, West 25th Street. I have moved from the city to Iceland, then to Warwick, New York and finally even further northwest, to Delhi, New York. These years have changed my surroundings and concerns: four daughters, two born in Reykjavik, Iceland, and two in Warwick, New York and a husband who went from being a potter in Reykjavik to being a farmer in Warwick. The one constant, painting and showing what I had been up to — 15 shows, and this one would have been the 16th...Many years of painting...

From MONICA BERNIER:

In 2019 I participated in a 4-person show at BCK Fine Arts in Montauk, NY with my pool and desert paintings. Those paintings were based on a 3-month cross country road trip and a summer of swimming in a pool in the backyard of my country house in Connecticut.

Subsequent to that, I explored the subject of trees at night in that same backyard in a series of drawings and painting studies. Having commuted there by train over many summers, I began a series of paintings of views of east Harlem buildings from the New Haven line. I was attracted to the color and geometry of those buildings. In January 2020 I had a painting in Prince Street Gallery's *50th Anniversary Exhibition*. As the COVID-19 pandemic progressed, I found the need to revert to my collage practice. I have worked off and on in collage throughout my painting life, as one way to dig deep into my own distilled language of color, light and space. Lately, these collages have taken on a kind of disrupted space with suggestions of landscape, and a few have gotten quite dark.

From **ROBERT BRACZYK:**

In the period beginning September 2019 I was in the Prince Street Gallery *50th Anniversary Show* in January, followed almost immediately in February by an invitational show at the Buster Levy Gallery in Cold Springs NY. Through the PSG show I got an invitation to participate in a three-person show at Gallery at Four in Tiverton, RI, which was planned as a conventional show but ultimately staged as an in-gallery show with no opening and a virtual 3D tour. The gallery owner did a great job under the circumstances, but I have to say there are shortcomings with the technology for sculpture. I'll leave it to painters to speak for themselves on the issue. Summer to fall of 2019 was a good period for my work and that flowed seamlessly into this ongoing time of social distancing. I have fortunately had access to my studio and continued to be productive. A highly inspiring trip to London in the spring of 2019 that included the Lee Krasner retrospective at the Barbican Center helped me to make what I feel is significant progress in my work with spatial abstraction in terms of its complexity and density of composition. Being present, tools in hand, with extended continuity has been a boon. As someone once said "It is an ill wind indeed that blows no good." In this period I have also been heartened by the energy and optimism of my fellow Bowery Gallery members.

From **DAVID BRADFORD:**

I have been working, in fits and starts, on a series of cityscapes (though I don't live in the city) in acrylic and burlap, in tonalities of black and grey. My idea is not to represent any particular place, but to make works in which the experience of seeing and apprehending is parallel to that of experiencing nature — sensations of near and far, of moving through and exploring a large space, of things illuminated or hidden, of contrasting surfaces. The paintings seem to live in a world that is neither recognizably figurative nor completely abstract.

From **SIMON CARR:**

I had work in a group show at Revelation Gallery, on Waverly Place in NYC, and I organized and participated in two panel discussions with other Bowery artists, "Varieties of Landscape Space" and on our own work in "Speaking of Pictures."

From GLEN CEBULASH:

Apropos of nothing in particular, I've been reading Rilke this past year: "*Truly being here is glorious.*" His construction is interesting. He's not saying that being here is truly glorious, but rather being here "truly" is glorious. I've been trying to keep that in mind these days, trying to stay focused on painting, truly, against the headwinds of the pandemic and a creeping sense of colony collapse. Among the many reasons I'm attracted to non-objective painting is its seeming denial of the timely, the anecdotal; and its lack of interest in commenting" on our condition, at least directly. It is thus a somewhat cloistered activity; standing alongside the real world and borrowing freely of its beauty, but refusing to fully cooperate with it. The nagging danger, always, is esotericism. "*In order for a thing to speak to you, you must regard it for a certain time as the only one that exists, as the one and only phenomenon, which through your laborious and exclusive love is now placed at the center of the universe.*" Were it only so! Rilke's prescription is unrealistic, even cruel (especially in a pandemic!) but not dismissible. Most of the time, though, I think I'd be content if the damn blue-grey would just play nice with the chromium oxide. Is that too much to ask? "*You must change your life.*" Indeed.

From AUDREY COHN-GANZ:

I was delighted to join the Bowery gallery in November, 2019. I am grateful to have this community as part of my world, particularly during the pandemic. The online communication and shows have been a testament to a group of artists with integrity, compassion, and insight. Connections to art and artists past and present add meaning to my work. I look forward to being involved in the opening of a new space, and a new chapter for Bowery Gallery. My workspace is in the process of transitioning from a shared studio situation to an at-home studio. I am learning more about my process and priorities.

From ANNE DELANEY:

Much of my artwork originates from my drawings, which are often a visual response to events in my life. The subject matter from the end of 2019 is about ceremony and ritual as I was trying to memorialize the death of my father. In January 2020, I was asked to participate in a show at The Corner, located in Washington, DC — a gallery space at the Whitman Walker Health Facility. The show was organized by Mary Ellen Carroll and Lucas Michael, curated by Ruth Noack. The show was titled "Do You Know Where The Children Are?" and several panels were held in the gallery space, featuring experts from child-service organizations and immigrants'-rights experts. I made several pen-and-ink drawings which imagined children in the ICE facilities. I've been drawing at home since the spring stay-at-home orders, which have extended into summer. While stuck in my home in NYC, I drew objects and interiors. Since living upstate, I have mostly drawn from the landscape with charcoal and pencil; I've also made some small watercolors.

From COLLEEN FRANCA:

Since September, I have been working primarily on tabletop still lifes. The subject matter is usually living things — fruit, vegetables and flowers or plants, things that have a “shelf life” so they need to be worked on pretty quickly, though sometimes I replace the items. I am interested in how the objects are talking to one another, and in capturing a light that drew me to them in the first place. I am also experimenting with patterned cloth and juxtaposing cool and warm relationships. So it is a pretty intimate experience, a change from going out to do landscapes which I have been doing at Green-Wood Cemetery and on Long Island. I will be heading up to Maine for two weeks in September, when I will delve into the landscape again.

From STEPHANIE FRANKS:

I was very excited to be part of the NY Studio School Alumni Exhibition, “Coast to Coast” curated & with a catalogue by Karen Wilkin, which traveled in the Fall of 2019 to Paul Thiebaud Gallery in San Francisco from its Summer 2019 venue at Berry Campbell Gallery in NYC. During Summer, 2020, my work was featured in the NYSS Virtual Alumni Show on *artsy.com*. I was thrilled to be selected by Paul Efstathiou, of Hollis Taggart Gallery, as a 2020 Mercedes Matter Award Recipient for a recent painting I had in the exhibition. To have my show cancelled has been a hard pill to swallow: I had been working intensely in my studio in Brooklyn from Fall 2019 to mid-March 2020 preparing for my solo show at Bowery Gallery, when the pandemic hit in March. I unexpectedly and hurriedly packed some supplies from my studio, and I haven’t been back since. My family has been living in Shelter Island, NY since mid-March. We have a house but no studios here and we are frequently repurposing our dining room table as a makeshift studio. It can be a bit constraining for the likes of an artist like me who prefers to have about 10 things going at once on a paint-splattered, charcoal- & pastel-covered studio wall. I yearn for the day when I can be safely back in my Brooklyn studio, socialize with friends, go to galleries and see great art in museums. There is no way of knowing yet when my show will be rescheduled. In the meantime I have found it helpful to communicate on Zoom with other artists, sharing images of works in progress. It seems more important than ever to keep networks of communication with other artists alive through such events.

From DOROTHY FREY:

To welcome and introduce me as a new faculty member to the students and campus community, Millersville University featured my work for a solo exhibition and gallery talk in Sykes Gallery. Several of my paintings were curated into *Art at Kings Oaks*, in Newtown, PA. In February, I submitted a painting to the 2020 Invitational themed exhibition “Contemporary Cityscapes: Today’s Lancaster Landscape,” at the Demuth Museum in Lancaster, PA. My work was featured in three online exhibitions in Spring and Summer of 2020, when all galleries were closed due to COVID-19. Lancaster Galleries, in Lancaster, PA, curated an online exhibition titled, “Always Working.”

From JOHN GOODRICH:

I showed work in “Gems,” a still-life exhibition organized by Zeuxis and the Midwest Painters Group, and in two group shows, “Colorscapes” and “Open Table,” at BCK Fine Arts Gallery in Montauk, NY. In addition to ongoing teaching engagements at Haverford College and Borough of Manhattan Community College, I gave a series of lectures, “Pictorial Adventures in Painting,” at the New York School of the Arts.

From JANET GORZEGNO:

My life has taken many unexpected turns since September 2019. My work as a painter brings solace, continuity and inspiration in turbulent times. Last fall, my work was exhibited in two juried shows: “Aquachrome” at Manifest Gallery in Cincinnati, OH, and “Americas 2020: Paperworks” at the Northwest Art Center in Minot, North Dakota. I was also invited to participate in a museum exhibition called “Collections Interventions,” currently on view at the Lauren Rogers Museum of Art in Laurel, MS. This show features selected artist-educators from the state and their connection to specific works in the museum collection. In December 2019, I was a visual arts contributor for the final issue of *The Sigh Press* (Winter 2019 Issue 23), an online journal based in Florence, Italy that features literary and visual arts by artists living in or passing through Tuscany. Most recently, from my place of COVID social distancing, I have been taking online courses on geometric tessellations and symmetries with the School of Traditional Arts in London. Compass in hand, I have been discovering fascinating underlying geometries in ancient patterns. I am also doing a course in Persian Miniature Painting; very curious to see how this experience may influence my own work as I create paintings for my next Bowery show.

From MICHAEL LOUIS JOHNSON:

My Flower Paintings on *Artsy*: How does subject matter come about? During the early shutdown weeks, as it turned out, we had flowers around — some red roses for Mother’s Day and then some yellow roses from my older daughter Eva’s remote graduation from Bard College. The roses all wound up together in a somewhat massive bouquet on the dining room table where they sat and entertained us with their curious petals and wonderful shapes and color, getting drier and drier each day. I took a few into my studio and set up a still life and started some large-format drawings. This led to the first of six paintings, each time mixing things up, finding different rags and old cloth to surround them with, and holding them in a longish narrow glass jar. After the first one which was a great experience, it was a foregone conclusion that there would be more. Eventually there were six. The real challenge was sensing when the series was over. But the journey through darkness and light and reds and yellows and patterned cloth felt almost like traveling. Going from one place to another, all in the setups. A rough place, a red place, a handsome place, a deep blue and gold place and finally a path with a wall and a memorial like one you might see on the sidewalk where someone was killed. Fitting that there would finally be a memorial. This virus time has been such a struggle. These still-life paintings drew me out of despair.

Charged my senses and gave me hope. Where are we in this? Beginning? Middle? End? I think we know where we are. We just have to stay the course.

From DEBORAH KAHN:

I lectured on [my work at the New York Studio School](#), February 2020. I gave [an interview on Paintingperceptions](#) in November, 2019. My work is on the [Tony Carretta Facebook page](#), April 2020

From LYNN KOTULA:

As a painter who works from life, I work hard to set up a still life that challenges and engages me, and I reference the set-up to remind me of that initial dream. But it's tough to stay in touch with that romance, and when I get in trouble in the painting I find myself trying to do what I think is in front of me. ("What is that white?" as I look for the subtle difference in weight between that white of the ramekin and that of the bowl.) But recently I've been struggling with a painting and thinking a lot about how mistaken it is to imagine that I can rely solely on perception to solve painting issues, when the problem in the painting comes not from what the painter is looking at but from the interpretation on the canvas. The painting has to be created there, and not merely from an attempt to copy what is before my eyes. In terms of exhibitions: In 2019 I was in two group shows: one at Romano Gallery titled "Lois Dodd and Friends" and in a show at BCK Gallery, featuring John Goodrich, Bruce Lieberman and me.

From MARK LEWIS:

At the Bowery Gallery this year: my solo show, "[Tulsa Streets and Studio Fiction](#)"; I also participated in the 2020 group show, "[At Home in the Studio](#)," Artsy online.

From ADRIANNE LOBEL:

I had a little show of Truck paintings at The Carter Burden Gallery in February. I was supposed to have a show at the Fenimore Museum in Cooperstown of abstract tree paintings to go along with the set that I did for Glimmerglass this season. Then COVID hit and everything was cancelled. I am presently upstate in my country house in Rhinebeck, New York working every day on my plein air paintings which I plan to show at Bowery someday!

From LYNETTE LOMBARD:

The last year has been a time of big transitions for me. My father died in 2019 and I made a series of still-life paintings of objects I connected to him: his slippers and hairbrush. Some of these paintings were in a show entitled "Gems: Small Still Lives," a group show of paintings by artists in the Midwest Paint Group and Zeuxis. There has installation shots and reception photos of GEMS on [their Facebook page](#). I also participated in "[The Act of Seeing: In Conversation with Matt Klos & Lynette Lombard](#)." Matt and I were in conversation with critic, painter,

and professor Xico Greenwald. Earlier in the year, as a member of the Midwest Paint Group, I was in a show, “MPG Responds to Ripon’s Van Dyke Paintings,” Ripon College Art Gallery, WI. In spring 2020 I was in an *Arts for Illinois Online* show composed of COVID-19 art works made during the pandemic. My painting *Rock Slide* was chosen as part of Galesburg Artists 2019-2020 selected for the City of Galesburg Public Art Banner project. I received Knox College Faculty Research funding for a project painting and drawing in Illinois this summer 2020.

From JEREMY LONG:

I showed in the Midwest Paint Group and Zeuxis exhibition “Gems: Small Still Lives.” a group show of works by artists of each group. The exhibition offers a broad range of still life from traditional works to abstractions in a variety of media including pastel, watercolor, and oil. Megan Williamson wrote the essay. The artists included: Glen Cebulash, Deborah Chlebek, Tina Engles, Timothy King, Lynette Lombard, Jeremy Long, Amy MacLennan, Michael Neary, Janet Niewald, Bill White and Megan Williamson from the Midwest Paint Group; Temma Bell, Neil Callander, Kathleen Craig, Daniel Dallmann, Phyllis Floyd, John Goodrich, Paula Swaydan Grebel, Elizabeth Higgins, Philip R. Jackson, Tim Kennedy, Deborah Kirkli, Matt Klos, Jean Koeller, Richard La Presti, Ying Li, Joseph Morzuch, Edmond Praybe, Mary Prince, Clara Shen, Gwen Strahle and Megan Williamson from Zeuxis: An Association of Still Life Painters.

From YOUNGHEE CHOI MARTIN:

I was in one group exhibition in 2019 at Kings Oaks, PA, with 5 paintings. Recently, I can only spend an hour, half an hour, at most about two hours at a time in my studio. But we need to make the most of what we have. So, I string together small efforts, sometimes continuing on one painting day after day, other times just jumping around from one canvas to another. There is not much time for clarity as of yet. I am continuing on with Oresteia paintings. In a catalogue essay by Clara Weisahn for the show, she writes, “These paintings illuminate the acts of heroic characters and transport you into the mythological landscapes in which their dramas play out.”

From GAEL MOONEY:

I spent several months during 2019 painting inside the 12th-century Gothic cathedral in France — the Saint-Denis Basilica where I have been engaged in residency for many years. I was invited to exhibit a selection of my work done in situ as part of the national celebration of historical monuments known as the Journées du Patrimoine. This past fall I also participated in a group show at There gallery entitled *In the Neighborhood*, featuring work inspired by artists’ surroundings. In January I gave a talk at There gallery entitled, “When the Personal and the Formal Converge: The Role of Empathy and Compassion in Art and the Power of the Image.” In July I [interviewed Bowers Gallery artist Deborah Rosenthal and associate member artist Richard La Presti](#) as part of a series of online conversations between artists published by Zeuxis.

From NAGIB NAHAS:

I find myself getting more and more involved in the nuances of tones and shades: mixing colors that tend toward gray while straining to maintain their identities — their individual hue and temperature. This graying of the colors has resulted in a greater awareness of their values, which have come to play a more central role in my thinking about color. It has also resulted in a more sober light (or tonality) which I believe bears a closer resemblance to the look and feel of my current subject, Manhattan streets. For some reason, the urban environment looks more true in tones and shades than it does in bright and saturated colors. I don't know why this is the case.

From NAOMI NEMTZOW:

In recent months, I have returned to making collages from painted paper. My current “Quarantine Collages” are composed non-objectively. This is in contrast to my earlier collages which were always rooted in observation, however abstracted. In the current work, my compositional goal is to activate the entire surface. I have also been adding drawing marks, which, of their own accord, have taken on a playful quality, evoking imagery: birds, snakes, robots, roller coasters, solar systems, basketballs. This series grew out of working in sculpture during 2019, when I made welded steel assemblages and cardboard constructions. I've been looking at sculptors — Anthony Caro and many others. I've also been thinking about the paintings and teachings of George McNeil, who insisted upon composing to the edges, and who allowed imagery to emerge from process. I have a painting in the [*New York Studio School 2020 \(online\) Alumni Exhibition*](#).

From IRIS OSTERMAN:

The year began with a flurry of gallery shows in a world that I now look back on with nostalgia and call “normal.” There was the possibility of unlimited connection with the outside. I showed work at the following venues: Chester Gallery of Art at New England College; *MGNE Exhibition 2019*, Henniker, NH; Concord Center for Visual Art, “20th Annual Juried Roddy Exhibition” Concord, MA; Zullo Gallery for the Arts; “25th Annual Juried Exhibition” Medfield, MA; the Ames Mansion Museum “The Blanche Ames National Juried Art Exhibition 2019”, North Easton, MA; at the Fitchburg Art Museum’s *84th Regional Exhibition of Art and Craft*. I received the Sara Parker Painting Prize at Fitchburg. In my work now I find myself retreating to familiar subjects which have given me comfort in the past, reworking drawings and paintings of places remembered or imagined.

From HEARNE PARDEE:

This year included a number of writing projects as well as my own solo show at Bowery, for which I put together a catalogue that gave an overview of my work in painting and collage. The show received a favorable review in *The Brooklyn Rail*. I contributed a catalogue essay on Wayne Thiebaud’s drawings for his upcoming exhibition at the Crocker Museum of Art in Sacramento, which will celebrate his 100th birthday. This year also

saw the installation of my public art project, “Everyday Light” in Ricardo Favela Park in Sacramento. I also wrote reviews of Jack Whitten’s drawings and Louise Fishman’s paintings for *The Brooklyn Rail*.

From DEBORAH ROSENTHAL:

This year I had paintings in themed group shows at Hebrew Union College, NYC, and at MAB (Milton Art Bank), Milton, PA. For the Goodstein Foundation, of which I’m President, I organized a private showing/sale of some of the late Barbara Goodstein’s small clay figure sculptures. I discussed my own work in a Zeuxis-sponsored interview with me and Richard La Presti moderated by Gael Mooney, and I participated in two panel discussions of art past and present with other Bowery artists. My essay was the catalogue text for a show of Don Joint’s mosaics on Meissen themes at the Evergreen Museum in Baltimore, MD. And on a significant trip to Belgium last fall, the wonders of Rubens, van Eyck, and Memling particularly gave me much to think about. I continue to work in both gouache and oil, on paper and on linen, in New York and up at my house in the Catskills.

From DENA SCHUTZER:

I had a two-person show with Ralph Gabriner, *Marriage of Two Views*, September 30-October 26, 2019 at the Romano Gallery in Blirstown, NJ. Though we happen to be married to each other, the exhibition shows us exploring our separate responses to street and domestic life. One of us is a painter, the other, a photographer. Shapes, color and forms, the geometries of life are our mutual subject matter. My painting was also included in the [New York Studio School’s 2020 \(online\) Alumni Show](#).

From TONY SERIO:

I was included in a landscape painting show at Westbeth Gallery called “Light of Day: The Language of Landscape” featuring artists Temma Bell, William Christine, Diane Drescher, Lois Dodd, Howard Gladstone, John Goodrich, Elizabeth Higgins, Albert Kresch, Stanley Lewis, Elizabeth O’Reilly, Tony Serio and Kamilla Talbot, curated by Karen Wilkin, which has been postponed for now. Also, I was highlighted on [“Suzanne Randolph Fine Arts in the Studio” website](#) with my response to sheltering in place. I sold a painting, *Bridge and Walkway*, 2018, through Kalisher Fine Arts who found my work on the Bowery website.

From RACHEL SIPORIN:

I showed work in “After Mark Strathy,” an Invitational show curated by Laura Brodax at the Modern Muse Gallery and Ceramic Studio, Seattle, WA. (Virtual and in person.) I had an Artist Residency and solo exhibit planned at Partium Christian University, Oradea, Romania. Planned for March 2020, but cancelled due to COVID-19.

From ESME THOMPSON:

I've been quarantining at home feeling pretty overwhelmed by the world. I'm fortunate to have a home studio and a garden to work in. I'm working on shaped wooden pieces that have layered parts. They are becoming multiple panel wall reliefs as seems to happen in my work. Finding hope in nature and the small activities and feeling fortunate to be making paintings.

From GRIER TORRENCE:

This past year, I gave a slide talk about my etchings in the [New Britain Art League's *First Printmaking Invitational*](#), a show including twenty artists. My two websites www.griertorrence.com and www.griertorrence.org have remained up to date. The latter is a Wordpress site and on December 15, 2019, I published an [article about my teacher from Yale, William Bailey](#), who four months later passed away.