Dear Museum Friends,

As we all emerge from one of the strangest winters ever, the Academy Art Museum is pleased to report on its robust plans for the coming spring and summer, in no small part due to the loyal support of our members and donors.

On March 16, *Twisted, The Peculiar Portrayal of People* the first-ever student-curated exhibition, opened and will run until April 8. This exhibition resulted from the pandemic-caused cancellation of the Museum’s ever-popular annual student art exhibitions and is the product of a collaboration with Kent Island High School art teacher Andrea Schulte. Schulte’s students curated the exhibition by looking at the Museum’s Permanent Collection online, selecting works that resonated with them, developing a theme, and creating their own original related art. See the article on page 7 for the students’ thoughtful reactions to having been involved in this collaborative curatorial and creative project. Other children’s and community programming highlighted in this magazine includes Friday spring Home School Mini Sessions, Earth Day Family Art Opportunities, Flowers, Flowers, Everywhere—a special Community Day planned in conjunction with other area non-profits, and preliminary information on Summer Camps.

In April, the Museum will open two exciting and important exhibitions. *Miró in New York: Miró, Hayter and Atelier 17, 1947* explores a group of little-known etchings Joan Miró made with influential British printmaker Stanley William Hayter at Atelier 17, the New York outpost of his seminal Paris printmaking studio.

Also opening in April will be *Norma Morgan: Enchanted World*, an exhibition of prints, watercolors, paintings and drawings that span over 30 years of the late artist’s prolific yet understudied career. Morgan was one of the two African-American women to study at Atelier 17 and was a trailblazer as an artist and printmaker.

We hope to see you soon at the Museum to enjoy these exhibitions and participate in the exciting and full range of adult and children’s educational programming.

Sincerely,

Cathy McCoy
Chair of the Board of Trustees
Collaborator Spotlight: Dolan/Maxwell

Dolan/Maxwell is a Philadelphia-based art dealership specializing in fine prints and works on paper from the 1930s to the present, especially from the WPA era, Europe and Atelier 17, and the New York School. The Academy Art Museum has collaborated with Dolan/Maxwell in recent years for *Amze Emmons: Pattern Drift and Parts and Labor: A Survey Exhibition of Print and Collage Works by Steven Ford* and is excited and grateful for their contributions to two upcoming exhibitions: *Miró in New York, 1947: Miró, Hayter and Atelier 17*, and *Norma Morgan: Enchanted World*, both opening in April 2021. Academy Art Museum's Curator Mehves Lelic sat down with owner Margo Dolan and director Ron Rumford for a conversation about the origins of the dealership, which is located in a beautifully-renovated carriage house near Philadelphia's Rittenhouse Square.

Mehves: Dolan/Maxwell is an internationally-recognized dealership and one of the founding members of the International Fine Print Dealers Association. Major arts institutions acquire works from you, you have a really diverse roster of artists, and you have a reputation for really caring for them. How did it all begin?

Margo: Well, I’ll start because I started Dolan/Maxwell with my husband, Peter Maxwell. I had been running an organization in Philadelphia called the Print Club, which had been seminal in the history of printmaking—modern printmaking, in Philadelphia. It was opened in 1915. It wasn’t exactly like a Hayter workshop, although there was a workshop, but it was a place where everybody knew that prints were valued and welcomed. It was a nonprofit organization. It was one that printmaker Stanley William Hayter visited many times and did exhibitions with many times. In the very early 70s, I worked there and ultimately, I was invited to work with the most preeminent print gallery really in the world, called Associated American Artists, where I worked for 7 years, and they were a huge New York operation, a very good one, and they published many, many prints like Thomas Hart Benton, John Stuart Curry and Stuart Davis, all during difficult times. I directed a gallery outpost of Associated American Artists in Philadelphia. In 1983-84, Peter Maxwell and I decided to open our own gallery, which is something that happens very often in the art world. You work with other people, and then you decide to branch out. So, we decided to open Dolan/Maxwell at that time.

Mehves: Some of our readers would be interested in knowing how a print is distinct from a drawing, a painting or sculpture. Would you mind talking about why prints are important for art history and the art market, and why Dolan/Maxwell focuses on them?

Margo: Well, prints are important in their own way because they are a different way of making marks and it happens that that different way of making marks is reproducible. So, with prints, you can make 25 of one, or ten of one, depending on how complicated the plate is to print. That is something which distinguishes them. There are people who love works on paper, and then there are people who think that they’re not important, but we have always thought that prints are important. When we opened Dolan/Maxwell, there was something going on in the world, which was centered on artists who were using printmaking techniques to make unique prints, meaning one of a kind. And the point of doing that was that you could use the techniques of printmaking because you could get results that you wouldn’t get any other way. And yet, there was no desire on the part of the artist to make something that could be made in multiples. So when we opened that gallery, yes, of course, we had traditional, but
we mainly concentrated on things that were more innovative, and probably more abstract work than not. And we did a lot of business. We did a lot of work in London. We worked with Norman Ackroyd, who’s probably the living legend of etching in England still. We had had work by the absolute masters of American and European printmaking. At the same time, we had work by young and mid-career artists. We just tried to forge an independent path. There wasn’t anybody like us when we started.

Mehves: And you now also have an arts foundation, Ballinglen, in Ireland. Can you talk a little bit about how the two institutions differ and how they complement each other?

Margo: They weren’t meant to complement each other. However, felicitously, they do.

Ron: I was something of a guinea pig in the early days of Ballinglen and then kept going back because it was such a beautiful place and the Foundation was always exciting.

Margo: Peter and I had been going to Ireland on holiday and we went to a tiny village, Ballycastle, County Mayo, and we fell in love with it. Peter was a designer, as you know, and we quite quickly bought an abandoned cottage. And after a couple of years of raising the money in order to make it livable, we had a holiday cottage in Ireland. So we would go there. One of the things that made that possible was that we did do a lot of stuff in Europe with our colleagues and with artists – Hayter being one of them. But what we created in Ireland was a completely independent enterprise, the Ballinglen Arts Foundation. It’s a non-profit institution that has an American branch and it’s also an Irish registered charity. And the idea was to do something in a tiny village where no one ever went. It is one of the most beautiful places in the entire universe, of course. But what we created in Ireland was a completely independent enterprise, the Ballinglen Arts Foundation. So, that’s been going on since 1992. We are almost 30 years old. It is a residency program for visual artists. We, with Ron’s help, run a small and selective program. It’s small because the village is very small, and we don’t want to overwhelm it. We managed to add a building that has artists’ studios. Now, it has a printmaking studio, of course, and offices. There’s a major art and design reference library. There are educational programs for the local school, or for any school to visit in Ireland. They can visit for the whole day. So, we’re a thriving nonprofit, educational and visual arts organization with very, very high standards. And we’ve recently completed a museum building. So, there is now the Ballinglen Museum of Art.

Mehves: You work with lots of non-profit arts institutions such as museums in America as well, to produce exhibitions. What drives these projects and how are they important for your mission?

Ron: Dolan/Maxwell opened in 1984, and for about three years we had galleries with a year-round exhibition program—very, very distinguished, beautifully-executed exhibitions. We also opened a large space New York, in Soho, from the late 1980s and into the early 1990s. Due to the economic downturn we closed both spaces. Part of that decision had to do with the change in the art market as a result of the emergence of art fairs. We had started doing art fairs in the 1980s and it became obvious that the fairs were going to be a new way to create excitement and bring a lot of people together to see art and buy art in a highly-marketed and promoted event. We also opened a large space New York, in Soho, from the late 1980s and into the early 1990s. Due to the economic downturn we closed both spaces. We’ve done a lot of exhibitions at this point, partly because we love creating context and partly because we love showing the greater scope of what an artist makes. Exhibitions are still a very good way to do that and we can’t do them where we are in our now private space. We’ve been fortunate to partner with institutions like AAM.

Mehves: How has the pandemic forced you to adapt, especially in terms of art fair cancelations and the proliferation of online exhibitions?
Margo: We want people to see the work, and the more people, the better. And, you know, you could be at an Art on Paper fair in New York and ten or twelve thousand people would see your booth in one weekend. It's the same with the print fair in New York. And there's no better way to give artists exposure. In spite of how art dealers may seem to people, we actually are constantly very interested in the artists. It's not just about how much money we're making. There is a practical side that we have to think about. If we are not able to survive, we can't promote the artist and we can't sell their work. And how do you help artists? By selling their work, or working with their estates to sell their work, which we have been doing more and more. But, you know, the obvious change that the pandemic has forced us into, not necessarily reluctantly, is an online relationship with people. One of the most important things to me my whole life, even back when I was a twentysomething in Bath, England and was working at a museum, was standing in front of works of art and talking to people about them. And that is what I have spent my whole life doing. And Ron has, too. Ron also happens to make art, which I do not.

Ron: It's very exciting to do our job, to get eyeballs on art, and fairs are a really good way to do it. People come in hopefully with an open mind and they're going to see something they've never seen before, and face-to-face, as opposed to on your screen. We've had to adapt, and we've grown our online presence on our website. Making what we do available online is not going to go away. The efforts that we've spent to show work in art fairs or in museums can only be amplified with a stronger presence online. And we've been told for years that we needed to do this. With the pandemic, we've had to do it. And I think it's here to stay, even after people can travel. It's working well.

Mehves: Yes, absolutely. Margo, I remember you saying you had never been so stationary since you were born.

Margo: It's absolutely true. And I think about it more and more every day.

Mehves: Sorry to remind you! Hopefully we'll all come out of this.

Margo: Well, we're all on the same boat. I mean, one of the most delightful things about you coming to Dolan/Maxwell is, of course, because we love having you come in, but also, someone's coming. We can actually put eyeballs, real eyeballs, on the work. Very few people are able to do that.

Mehves: Oh, absolutely. And I, for one, certainly feel like coming here is a spiritual experience. Now, I know this will be hard, but could you each share one highlight that stands out from your years at Dolan/Maxwell, that's either the discovery of an artist, or maybe the experience of seeing an artist's work for the first time, or a rare work, and feeling delightfully surprised or stopped in your tracks – Ron, perhaps when you called me about the Miró plaster plate when you found it.

Ron: It was a very good one. It is a painted cast of an etching plate that Miro inked and placed into a shallow box. Plaster was then poured into the box and the impression of the print was transferred into the plaster as it sets. Hayter did this a lot, and many Atelier 17 artists used this technique as well, but we never knew that Miro did it. He took the process a step further and painted it too. It’s a piece that has been in the same collection since it was made in 1947. It pretty much fell into our laps a few weeks ago. We didn’t know it existed and now we’re really excited to share it. It will debut at the Academy Art Museum.

Margo: I can’t possibly choose one. All I can say is that the experiences that I’ve had with living artists, looking at their work in their studios and in galleries, looking at their work in Ireland, there have been so many of them that have been such amazing experiences, some of them one-offs, some of them relationships that have lasted 20 or 30 years. And to me, there’s just nothing more exciting or ravishing than being with an artist, particularly as their work has moved in a direction which could be called a breakthrough. You can clearly see a development in the work, and it’s amazing, just being part of that conversation with the artist and having the absolute pleasure of watching the work change in front of you.

Jon descends the stairs towards the office.
Twisted: The Peculiar Portrayal of People: 
First-Ever Student-Curated Exhibition
March 16–April 8, 2021

Due to the pandemic, the Museum was forced to cancel its ever-popular student art exhibitions. Though this was lamentable, it allowed the Education and Curatorial Departments to work together more closely and to focus on finding a safe way to allow students to engage with the Museum.

Enter Kent Island High School art teacher, Andrea Schulte, who had inquired about exhibition opportunities for her students. The Museum partnered with Schulte to develop a small student-curated exhibition based on works in its Permanent Collection. The pivot allowed students to look at the collection online, come up with their own theme, and write their own wall text to accompany their chosen works. The Museum then framed and hung the works.

As a bonus, students created their own artworks based on their theme—the peculiar portrayal of people—and exhibited them in the adjoining gallery. They also wrote artist statements, which were included. The exhibition will be on display at the Museum through April 8 and available virtually both concurrently and afterward at https://www.are.na/academy-art-museum.

It’s a welcome trend for museums to include students in the curation process. In a March 2017 *New York Times* article, author Geraldine Fabrikant interviewed museum directors and curators about this exciting new direction. She quoted Anne Goodyear, co-director of the Bowdoin College Museum of Art, who stated, “Today, museums themselves are the classrooms and the laboratories of creativity . . . They are the training ground for future generations. We are addressing the question of why humanities matter.”

Schulte shared the following about her experience collaborating with the Museum, “This is a rare, and most appreciated, opportunity for a high school student artist. Having access to a Museum’s Permanent Collection, curating a professional art show and then participating in it; just amazing! I am so incredibly proud of the work invested in each step of this process and I was humbled watching as students simultaneously applied and expanded their knowledge as the exhibition evolved. I sincerely hope the community will take the opportunity to visit the Museum in person or visit the virtual exhibition to witness the result of what happens when we invest in our student artists and provide them a platform for their unique artistic voice.”

Schulte’s students were eager to share their own sentiments and student Talia Crowe offered, “To be recognized and have my art shown in an actual art museum, which I have been to multiple times, is amazingly special to me.”

Ariana Shores explained, “I feel extremely honored and excited to be part of this exhibition, as I feel it both helped stretch my ability and pushed me to create something very outside of my norm. Having my art out there for the public has been a goal of mine and this exhibition helped me take that first step.”

Paty Reyes Osorio added, “I don’t show my art to be admired; I show my art to speak and to be listened to by people that could really understand me. I am excited for this opportunity.”

The Museum hopes to make the student-curated exhibition an annual event.
Miró in New York, 1947: Miró, Hayter and Atelier 17

Through July 8, 2021 in the galleries
Available online through August 1, 2021


Both Miró and Hayter were key participants in the community of artists in Paris who ultimately formed the core of international movements in contemporary art from the 1930s to 1945. In the 1940s, many of these artists, including Hayter, moved to New York to escape the horrors of the Nazi occupation of Paris. There, the confluence of these émigrés and the ingenious and energetic American artists who created Abstract Expressionism fueled the relocation of the center of the art world to New York. Miró and Hayter remained central to these cultural environments in Paris and then New York. After Hayter established Atelier 17 in New York in 1940, this hive of artists’ activity became the nexus for the commingling of European and American artists and their ideas. Miró and Hayter, who became friends in Paris in the 1930s, both loved to push boundaries and had collaborated on two portfolios of engravings made in support of the Spanish Republic, which was at war against General Franco’s fascist forces.

*Miró in New York, 1947: Miró, Hayter and Atelier 17* will include works by Fred Becker, Terry Haass, Gabor Peterdi, André Masson, Anne Ryan, Yves Tanguy, Herman Cherry, Helen Phillips, and others, all of whom worked in Atelier 17 alongside Hayter and Miró.

The exhibition includes works from the Museum’s Permanent Collection and loans from Dolan/Maxwell Gallery, Philadelphia, and private collections.

JOAN MIRÓ (Spanish, 1893-1983)
*Femmes et Oiseau Devant La Lune*, 1947
Etching in plaster
Courtesy of Dolan/Maxwell

JOAN MIRÓ (Spanish, 1893-1983)
*L’Antiletê A*, 1947
Engraving and etching
Courtesy of Dolan/Maxwell

Zoom Lecture featuring Carla Esposito Hayter - Saturday, May 8th - See page 11 for details
Norma Morgan: Enchanted World

Through August 1, 2021

Norma Morgan: Enchanted World is an exhibition of the late artist’s prints, watercolors, paintings and drawings, and spans over 30 years of her prolific yet understudied career. The exhibition highlights Morgan’s ability to convey a spiritual experience through her landscape and portraiture work and to effortlessly transition from formal observation to magical wonder. While her prints are a testimony to her mastery as a printmaker, her mid-career paintings, which include experimental materials such as Day-Glo acrylic, shine a light on the artist’s inquisitive mind and inventive inner world. Morgan’s unique visual language invites the viewer to step back to take in the entirety of her layered compositions and to look closer and notice the figures hiding in them.

Norma Morgan (American, 1928 – 2017) lived and worked in New York and England, and the landscapes of both places are featured frequently in her work. One of the two African-American women artists to study with Stanley William Hayter’s Atelier 17, Morgan was a trailblazer as an artist and printmaker. Her works are in the collections of the Museum of Modern Art, New York; the Library of Congress; the National Gallery of Art, and others.

The Academy Art Museum is proud to present this exhibition with loans from the Kerry and C. Betty Davis Collection of African-American Art, Mr. Donnell and Mrs. Dorothea Walker, Mr. Freddie Styles, Mr. Darryl Love, and Dolan/Maxwell. The exhibition catalog will feature essays by art historians Dr. Amalia Amaki and Dr. Christina Weyl.
Recent Photography Acquisitions & Highlights from the Permanent Collection

August 9–October 4, 2021

Photography from the Permanent Collection: Highlights and Recent Acquisitions presents new and exciting additions to the collection by Ansel Adams, Tom Baril, Louis Faurer and Aaron Siskind, alongside existing masterworks from the vault by Berenice Abbott, William Eggleston, John Gossage, Lisette Model, Robert Rauschenberg and others. The exhibit offers an introduction to creative, historical and methodological motifs in 19th and 20th-century photography, celebrating the artists’ diverse thematic inquiries through the medium and their virtuosity in their respective processes. The relationship between the artists and the natural and built environment around them emerges as a significant vehicle of exploration, spanning the familiar landscapes of the Eastern Shore, wide vistas from the American West, close studies of natural forms, scenes from domestic life and more.

The Academy Art Museum thanks the many generous donors of art to the Permanent Collection and acknowledges the generosity of the Collection Society for providing acquisition funds to support the Collection’s strategic growth.
Katherine Tzu-Lan Mann: Waterwall

Continuing through June 6, 2021

The Academy Art Museum presents Waterwall, a site-specific installation by Katherine Tzu-Lan Mann. Mann is an American painter whose work explores mythology, identity and landscape through the unique dialogues she crafts between the slow and permeating movement of ink and paint and the dynamic layers of collaged and printed elements.

Waterwall is a painting installation created by combining acrylic, sumi ink, silkscreen, and cyanotype on collaged translucent vinyl over glass. The work is a three-dimensional landscape painting: a riff on stained glass, a maximalist immersive gardenscape, a fantastic escapist porthole.

Visitors may enjoy Waterwall from outside at any time but are kindly asked to make appointments to go inside. To book your visit, please follow this link: https://calendly.com/mlelic/waterwall.

The bespoke structure for the lawn was designed by Mitch Hager, HAGER + HUCK Architecture.

Sponsors:
Maryland State Arts Council, Talbot County Arts Council and Catherine McCoy

Kittredge-Wilson Speaker Series

Joan Miró, Stanley William Hayter and Atelier 17

featuring

Carla Esposito Hayter

Saturday, May 8, 10 a.m.
Zoom

Carla Esposito Hayter is an art historian and the author of the Monotype: The History of a Pictorial Art, and Hayter et l’Atelier 17 (Hayter and Atelier 17, published in French and Italian), as well as the catalog essay for the exhibition at the Academy Art Museum. She is also the daughter-in-law of Atelier 17’s founder, Stanley William Hayter.

In dialogue with Academy Art Museum’s Curator Mehves Lelic, Esposito Hayter will talk about the rich history of the Atelier’s decades-long influence in printmaking, as well as share anecdotes, insights and family history, told through her close relationship with Hayter and Miró.
Academy Art Museum
STUDIO
and
ART BOOK SALE

Original Art—Under $300
Art Books & Art Materials

Saturday, June 5
10 a.m.–1 p.m.

CATEGORIES OF ART BOOKS BEING SOLD

“How To” Books
Artist or Art Group Biographies
Art Collections
Children’s Art Books

Contact KATIE CASSIDY for additional INFORMATION
wkmcgarry@verizon.net OR 410-820-5222
SPECIAL EVENTS

Save the Date
June 19, 2021

Look for performances, art, and crafts to celebrate the holiday!

Information at academyartmuseum.org

17th Annual
Plein Air
Easton, MD
July 11-18, 2021

pleinaireaston.com
Local by Design for the 24th Annual Craft Show

Submit your work to be juried into our 24th Annual Craft Show!
AAM is looking for local crafters for our Local by Design area of the Craft Show.

Register at Juriesartservices.com

We are looking for work in the following categories: Basketry, Ceramics, Fiber – Decorative, Fiber – Wearable, Furniture, Glass, Jewelry, Leather, Metal, Mixed Media, Musical Instruments, Paper, Sculpture, Toys, and Wood.

We are accepting submissions now through June 4, 2021.
Museum Shop

Visit us on-line and in the Museum’s Tricia and Frank Saul Atrium

Museum Members get 10% off in our Museum Shop.

New in the Gift Shop

AAM Permanent Collection Logo Tee
$20
Designed by Curatorial Assistant Conner Dorbin, this unique design features a variety of artists represented in the collection in an encompassing infographic in the shape of the Museum’s logo.

AAM SIGNATURE MUG
$10
Start your day with our AAM signature ceramic mug. Matte black finish with a red glossy inside. 12 oz. | Ceramic | Dishwasher safe

AAM ORNAMENT
$15.00
Take home a commemorative ornament of the Academy Art Museum! This metal and enamel ornament, produced by the Charleston Mint, features the iconic façade and original entrance to AAM. Ornament measures 2.5” x 3.1” and comes packaged.

UPCYCLED TOTE BAG
$30
On-line exclusive product! Get in the spirit of the Craft Show with our handmade upcycled tote bag! Each bag is unique and made with vinyl banners from past Craft Shows. No two bags are alike. 14.5” tall x 16.5” wide x 3” Please allow 2 weeks from time of order until delivery.

FREDERICK HAMMERSELY SOCKS
$12
Introducing custom-designed socks by the Academy Art Museum! These socks are inspired by the lithographs “Light Switch” and “Seedling” by renowned American artist Frederick Hammersley, who created an extensive body of prints and paintings using a signature style of symmetrical, geometric patterns and bold, contrasting colors. Now you can wear a work of art that is not only unique, but comfortable too.

AAM Logo Apron
$25.00
Need to stay paint free in one of our studio classes? Pick up our logo apron on your way there. Each apron has an adjustable neck strap, tie waist, two front pockets and is embroidered with our AAM logo. One size fits all. Made from 100% cotton. Available in Black or Beige.
DONOR PROFILE

Marie Martin: Becoming a Fine Arts Appraiser

When Marie Martin of St. Michaels entered Moore College of Art to study Fashion Design in 1968, little did she know that through working in fashion journalism she would end up in a career as a fine arts appraiser, specializing in 19th, 20th Century and Contemporary Photography. She has appraised collections of some of the world's most famous photographers, as well as amassed her diverse collection of photographs.

Martin's introduction to photography was at Moore College of Art where in her junior year, she took a course in photography thinking it would be fun. She comments, “My father encouraged me to learn how to use his 1940s Leica D.R.P. camera before getting me a get a current model. I wasn't very successful and after one semester decided that being a photographer was not for me.”

After graduating from college, Martin moved to NYC. After working initially as a secretary for Vogue magazine, she was promoted to Fabrics Assistant and began covering the market. She recalls, “The Art Department was next door to the Fabric Library. I saw the work of many noted photographers, including Irving Penn, Francesco Scavullo, Arthur Elgort, Richard Avedon, and Duane Michaels. I became fascinated with fashion photography and occasionally was given a copy print – wish I'd kept them!”

Martin later moved to Washington, DC, and, realizing she didn't want to be in Fashion/Retail anymore, answered a notice in the Washington Post, for the position of receptionist at the Lunn Gallery, an art gallery in Georgetown. Already one of the most important international galleries offering photographic art for sale; aside from exhibiting/offering work of important 19th-century photographers, Harry Lunn/Lunn Gallery represented/exhibited preeminent 20th-century artists including Ansel Adams, Diane Arbus, William Eggleston, Walker Evans, Yousuf Karsh, Lisette Model, Edward Steichen, Alfred Stieglitz, and James Van Der Zee. She states, “I was fortunate that Harry gave me many opportunities to learn how the gallery operated and included me in planning exhibitions; hanging the artwork and working closely with the artists including Ansel Adams. I found my passion: art photography and photojournalism.”

After Lunn chose to go private in 1983 and move his business to New York City, Martin decided to open Martin Gallery in DC in 1983 in Lunn's old P Street, NW gallery. She exhibited some of his inventory and showed artists that she had become interested in like Joyce Tenneson, Sally Mann, Regina De Luise, Tom Millea, Aaron Siskind, and others. She worked with both emerging and established photographers, including Ansel Adams, William Eggleston, John Coplans, and Debbie Fleming Caffery, Louise Dahl-Wolfe, and a few artists working in other mediums including Rene Stout.

“In 1989, having been asked by a number of clients if I did appraisals for insurance and donation purposes, I decided to take classes in appraisal practices through the American Society of Appraisers. As the requests for these reports grew, I came to realize that instead of doing monthly exhibitions at a gallery, the opportunity to see a vast range of works from the earliest photographers to emerging artists of the day, researching their histories and determining values for the work was a fascinating occupation and worth pursuing,” Martin comments.

Over the years, Martin has been most fortunate to have appraised collections including the historical archive of William Henry Fox Talbot, one of the early photographic pioneers, who invented the negative/positive process and published the first photographically illustrated books, the archives of former White House photographers and photojournalists; and Magnum photographers Leonard Freed and Chim (David Seymour).

Through her appraisal business, Martin advises collectors on the importance of having their collections of art appraised to protect their investments and acquiring the necessary insurance once this is done.

Martin’s parents retired to Royal Oak in the early 1970s and she became familiar with the Academy Art Museum when she visited. She states, Seeing that there was only a small representation of photographic work included in the collection she started donating prints and encouraged friends and clients to consider donating as well.

To consider donating artwork to the Museum’s Permanent Collection, contact Mehves Lelic at mlelic@academyartmuseum or call 410-822-2787.

“...All receipts or notes of acquired work should be kept in a file. If there comes a time when you wish to donate the print; if you’ve not had it appraised – do so. It’s better to know the work’s value and make a cognitive choice as to whether it is an appropriate time to give it to a museum.”

Marie Martin of St. Michaels, Fine Arts Appraiser, appraises a photograph.

Photo courtesy of Norman Watkins
We’ve pulled together all sorts of interesting digital content for you to explore at home.

Visit academyartmuseum.org to see the variety of virtual opportunities the Museum has to offer.
STUDIO ETIQUETTE

The studios should be left clean, including sinks and floors. All trash should be put in receptacles.

Easels, tables, drawing donkeys, chairs, stools and spot lights should be put in their proper places. No equipment should be removed from the studio without permission.

Windows should be closed and lights turned out before leaving.
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<td>25</td>
<td>26 Weekly Mentoring Thursday: Painting Projects 10 a.m.</td>
<td>27 KITTREDGE-WILSON SPEAKER SERIES Joan Miró, Stanley William Hayter and Atelier 17 featuring Carla Esposito Hayter Saturday, May 8, 10 a.m. Zoom</td>
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Museum Closed

Ongoing Exhibition Waterwall through June 6

Ongoing Exhibition Miró in New York through July 8

Ongoing Exhibition Norma Morgan through August 1

Oil Painting: The Importance of Color & Simplicity 10 a.m.

Drawing: Perspective for Artists 10 a.m.

Camaraderie & Critique—First & Third Thursdays on Zoom 5 p.m.

Weekly Mentoring Thursday: Painting Projects 10 a.m.

Drawing: Perspective for Artists 10 a.m.

Weekly Mentoring Thursday: Painting Projects 10 a.m.

Community Day: Flowers, Flowers, Everywhere

Oil Painting: The Importance of Color & Simplicity 10 a.m.

Camaraderie & Critique—First & Third Thursdays on Zoom 5 p.m.

Weekly Mentoring Thursday: Painting Projects 10 a.m.

Workshop: Plein Air Landscape Painting 10 a.m.

Workshop: Plein Air Landscape Painting 10 a.m.

Saturday, May 8, 10 a.m. Zoom
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<td><strong>Beyond Pencil &amp; Brush: Enriching Your Toolbox</strong> 9:30 a.m.</td>
<td><strong>Weekly Mentoring Thursday: Painting Projects</strong> 10 a.m.</td>
<td><strong>Zoom Workshop: The Business of Art-Get your Finances Organized</strong> 11 a.m.</td>
<td><strong>STUDIO &amp; ART BOOK SALE</strong> 10 a.m.</td>
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<td>Museum Closed</td>
<td>The Naturalists Notebook: Beautiful Butterflies, Bees &amp; Beetles 10 a.m.</td>
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<td>Museum Closed</td>
<td>Introduction to Pastels 10 a.m.</td>
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<td>Introduction to Pastels 10 a.m.</td>
<td>Oil Painting 101 - Back to Painting Basics 10 a.m.</td>
<td>Saturdays En Plein Air 10 a.m.</td>
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<td>Oil Painting 101 - Back to Painting Basics 10 a.m.</td>
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**STUDIO and ART BOOK SALE**

Saturday, June 5, 10 a.m.–1 p.m.

Original Art, Art Books & Art Materials
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<tr>
<td>5 Museum Closed</td>
<td>6 Oil Painting: Creating Color Harmonies 10 a.m.</td>
<td>7 Oil Painting: Creating Color Harmonies 10 a.m. Individual Still Life Creations 10 a.m.</td>
<td>8 Oil Painting: Creating Color Harmonies 10 a.m. Individual Still Life Creations 10 a.m.</td>
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<td>Weekly Mentoring Thursday: Painting Projects 10 a.m. Camaraderie &amp; Critique—First &amp; Third Thursdays on Zoom 5 p.m.</td>
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<td>12 Museum Closed</td>
<td>13 PLEIN AIR EASTON</td>
<td>14 PLEIN AIR EASTON</td>
<td>15 PLEIN AIR EASTON Camaraderie &amp; Critique—First &amp; Third Thursdays on Zoom 5 p.m.</td>
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<td>19 Museum Closed</td>
<td>20 Beyond Pencil &amp; Brush: Enriching Your Toolbox 9:30 a.m.</td>
<td>21 Beyond Pencil &amp; Brush: Enriching Your Toolbox 9:30 a.m.</td>
<td>22 Beyond Pencil &amp; Brush: Enriching Your Toolbox 9:30 a.m. Weekly Mentoring Thursday: Painting Projects 10 a.m.</td>
<td>23 Traveling with Gouache 10 a.m.</td>
<td>24 Traveling with Gouache 10 a.m.</td>
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<td>Weekly Mentoring Thursday: Painting Projects 10 a.m.</td>
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<td>26 Museum Closed</td>
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<td>29 Weekly Mentoring Thursday: Painting Projects 10 a.m.</td>
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<td>Saturdays En Plein Air 10 a.m.</td>
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<td>5 Beyond Pencil &amp; Brush: Enriching Your Toolbox 9:30 a.m.</td>
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<tr>
<td>9 Museum Closed</td>
<td>Ongoing Exhibition Recent Photography Acquisitions &amp; Highlights from the Permanent Collection August 9—October 4</td>
<td>10 Pastel: Beautiful Beaches, Skies &amp; Seascapes 10 a.m.</td>
<td>11 Pastel: Beautiful Beaches, Skies &amp; Seascapes 10 a.m.</td>
<td>12 Mentoring Thursday: Painting Projects 10 a.m. 6th Annual Summer Challenge Via Zoom 10 a.m. Pastel: Beautiful Beaches, Skies &amp; Seascapes 10 a.m.</td>
<td>13 Printmaking: Gel Plate Variations 10 a.m.</td>
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<tr>
<td>16 Museum Closed</td>
<td>17 Craft Workshop: Dollhouse Doll Making 1 p.m.</td>
<td>18 Craft Workshop: Dollhouse Doll Making 1 p.m.</td>
<td>19 Mentoring Thursday: Painting Projects 10 a.m. 6th Annual Summer Challenge Via Zoom 10 a.m. Pastel: Beautiful Beaches, Skies &amp; Seascapes 10 a.m.</td>
<td>20 Workshop: Plein Air Landscape Painting 10 a.m.</td>
<td>21 Workshop: Plein Air Landscape Painting 10 a.m.</td>
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<td>23 Museum Closed</td>
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<td>26 Oil Painting Workshop: Inspired by the Bay 10 a.m.</td>
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<td>29 Saturdays En Plein Air 10 a.m.</td>
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Recent Photography Acquisitions & Highlights from the Permanent Collection
August 9–October 4, 2021
The Museum is pleased to announce that Mini Masters will be back in session in the fall of 2021.

Please visit our website https://academyartmuseum.org/learn/youth-and-family/mini-masters/ for information on our philosophy and curriculum, schedules, requirements and registration.

You can address questions to Mini Masters Director Ann Hansen at AHansen@academyartmuseum.org.

Home School Classes:

The Museum offers art classes for the area’s home-schooled children, ages 6 and up. Classes focus on fine art techniques and materials. A variety of media is explored. Students visit the Museum's exhibitions when appropriate. The spring home-school session is five weeks long. Note that after the first full-priced tuition, siblings attend for 1/3 off!

Friday Spring Mini Session
6–9-year-olds
Instructor: Constance Del Nero
April 23–May 21, 1–2:30 p.m.

Friday Spring Mini Session
Ages 10+
Instructor: Theresa Schram
April 23–May 21, 1–2:30 p.m.

Cost (per session): $75 Members, $85 Non-members
After the first full-priced tuition, siblings attend for $50 Members and $56 Non-members

Note: Due to COVID–19, class size is limited to 8. Pre-registration is advised. Your children’s safety is important to us! Children and instructors are expected to wear masks in the building at all times. Each child will have their own materials to work with; there will be no sharing of art supplies. Hand sanitizer will be available on tables at all times.
Family Art Opportunities:

Turning Earth Day into Earth Month!

April 22 is Earth Day, and the Museum is offering many ways to focus on caring for our planet.

• During the entire month of April, please bring your used water-based markers to the Museum and leave them in a special box at the front desk. At the end of the month, the Museum will box them up and ship them to Crayola for recycling.

• From Tuesday, April 20 through Sunday, April 25, stop by the Museum to pick up your free Earth Day Family Art Kits. Art teachers often have extra materials left over from special projects. Rather than letting these materials go to waste, the Museum will package them up into grab-n-go boxes. Each kit will include random art supplies and suggestions for how to use them to make art.

• On Earth Day, Thursday, April 22, the Museum will re-release its popular Junk Mail Fish video, which explains how to use unwanted mail to make a colorful fish. Over 1000 children have participated in the Museum’s Junk Mail Fish program and it has been featured at the Chesapeake Bay Maritime Museum, the Maryland Association for Environmental and Outdoor Education (MAEOE), Arts and Activities Magazine and the National Art Education Association (NAEA).

Community Day:
Flowers, Flowers Everywhere!
Saturday, May 15, 2021

In conjunction with other area non-profits, the Museum welcomes families to celebrate spring in a safe and socially distant way. Stop by the Museum to pick up a free paper flower kit.

ACADEMY ART MUSEUM
SUMMER CAMPS 2021

The Museum is dedicated to offering engaging ways to keep children of all ages creative and enthused throughout the summer. Due to the pandemic, the Museum is unable to furnish complete information on our children’s programs at this time. We are aiming to offer a selection of in-person camps with reduced numbers and no shared materials. We may also offer virtual or hybrid camps.

Please view our website https://academyartmuseum.org/events/category/youth-and-families/summer-camps/ for up-to-the-minute information or email the Director of Children’s Education and Community Programs, Constance Del Nero, at cdelnero@academyartmuseum.org.
ADULT CLASSES & WORKSHOPS

SPECIAL OFFERINGS

CAMARADERIE AND CRITIQUE – FIRST AND THIRD THURSDAY ON ZOOM!
Mentor: Diane DuBois Mullaly
dunepainter@earthlink.net
www.dianeduboismullaly.com
Thursdays: May 6 & 20, June 3 & 17, July 1 & 15, and August 5 & 19
Time: 5–6 p.m.
Cost: $55, Members for entire series, $65 Non-members
All mediums and skill levels are welcome. Bring one or two recently completed pieces or works in progress, relax in the informal camaraderie of fellow artists, talk about your work, and join in a constructive group critique led by Mullaly. Many artists find it greatly beneficial to view their work through another artist’s perspective and enjoy working toward a goal. Show your work by holding it up on Zoom, or email your image to dunepainter@earthlink.net and it will be shown on a shared screen.

OIL PAINTING: THE IMPORTANCE OF COLOR & SIMPLICITY
Instructor: Louis Escobedo
www.louisescobedo.com
3-Days: May 18 – 20
Tuesday, Wednesday, & Thursday
10 a.m.–5 p.m.
Cost: $500 Members, $600 Non-members
National award-winning artist, Louis Escobedo, is coming to Easton from Santa Fe, NM to teach an exciting workshop in May! Louis recently received the honor of the Master Signature status in the Oil Painters of America and was awarded the Most Original Award of Excellence for the painting “Youth” in the Master Signature Division at the 29th National Juried Show this year. He plans to instruct students with lectures, demonstrations, and lots of hands-on guidance. He is well known for his color and color theory as well as dramatic compositions and fresh brushstrokes. Students will provide their own photographs and/or use of iPads.

Louis was granted OPA Master Signature status in 2019 which is based upon recognition of his mastery of oil painting and accomplishments in the world of representation art. He is only one of two artists who have received the OPA Gold Medal award twice.

Other recent awards:
2020 Award of Most Original Award of Excellence in the Master Signature Division - Judged by Rose Frantzen
2019 Award of Excellence Oil Painters of America Western Regional Exhibition - Judged by Kathryn Stats
WORKSHOP: ZOOM - THE BUSINESS OF ART-GET YOUR FINANCES ORGANIZED!
Instructor: Bernard Dellario
bernie.dellario@gmail.com
One-Day Workshop: June 4
Friday, 11 a.m.–1 p.m.
Cost: $75 Members, $100 Non-members
We all love to create art, but we also need to be organized from a business perspective. Artists should know, at a glance, if their business is running at a profit or loss. Join Bernie as he reviews the Excel tool that he uses to capture his art business revenue and expenses. It is a great way to organize your annual art operations so that year-end taxes are a breeze. Afterward, participants will be given the Excel template tool that is ready to use. Bernie is a CPA and finance professional as well as an artist so he can generously share some of his expertise in this area.

OIL PAINTING WORKSHOP:
INSPIRED BY THE BAY
Instructors: Julia Rogers and Matthew Hillier
jrogers251@gmail.com
matthewhillierart@gmail.com
Three-Day Workshop: August 27, 28 & 29
Friday, Saturday & Sunday, 10 a.m.–3 p.m.
Cost: $350 Members, $420 Non-members
This is a unique and exceptional opportunity for the student to be taught by two multi-award-winning artists, with very different approaches. Both instructors are nationally-recognized oil painters. Julia, painting mainly with a palette knife and brushes, is a colorist and has a very high key approach to beginning a painting. Matthew, on the other hand, likes to start thin and gradually get thicker as the painting progresses. Julia is known for her lovely brushwork, Matthew for his understanding of light and color and attention to detail. Over the weekend, each instructor will demonstrate and give individual instruction. The subject matter will be anything inspired by the beauty of the Eastern Shore – photos of birds, wildlife, boats, and seascapes.

JULIA ROGERS
Growing up on the Chesapeake Bay had a strong influence on Julia Rogers. She has an endless desire to paint and over the years she has worked in several mediums and gradually developed a distinctive style that is seen today in her oil paintings. Painting en Plein air, figurative work, and portraiture are all part of her discipline.

MATTHEW HILLIER
Matthew Hillier’s extraordinary wildlife paintings offer the viewer a unique vantage point. His paintings express more than the physical characteristics of a species; they reveal the artist’s passion for his subjects. Hillier was born in Buckinghamshire, England, and spent most of his life on the south coast of England until he moved to the United States. Traveling widely in search of subjects to study and paint, Hillier has visited Africa, India, Europe, and Southeast Asia. He loves the “big cats” and rhinos and is passionate about water birds.
Per City, State and CDC guidelines, new safety measures have been implemented to ensure limited attendance and adequate space for social distancing. Masks must be worn at all times by participants and instructors. Prior to visiting the Academy Art Museum, visitors are encouraged to visit AAM’s website to read more about the Museum’s safety protocols. Responses to frequently asked questions can be found on the Visit Page.

If you aren’t able to visit the Museum at this time, please enjoy our available virtual tours, Zoom Classes, art activities, artist talks and virtual platform, Art at Home. We look forward to seeing you soon at AAM.
COLLAGE WORKSHOP:
WELCOME SPRING!
Instructor: Sheryl Southwick
sherylsouthwick@gmail.com
One-Day Workshop: April 13 in studio
Tuesday, 9:30 a.m.–12 Noon
Cost per workshop: $65 Members, $78 Non-member
(plus $10 materials fee payable to instructor for mulberry paper packs and gluesticks)
In the manner of her own award-winning collage work, Sheryl will lead this textural colorful workshop using a variety of beautiful mulberry paper scraps to create lovely images and reflections of spring. Participants will create their own designs layering torn and cut paper. Each student will get their own pack of mulberry paper, glue stick and paper for building the collages. Students will provide a pencil, a pair of scissors and may choose to bring in extra materials of their choice such as other special papers, bits of lace, embroidery threads, tiny beads, strings, or paint pens to embellish their works. There will be no sharing of materials for this session. All levels are welcome and no experience necessary. Maximum of 6 students.

Weekly Mentoring Thursday:
Painting Projects
Mentor: Bernard Dellario
bernie.dellario@gmail.com
Individual sessions: May 6, 13 & 27, June 3, 17, July 1, 22, 29 & August 5, 12 & 19
Thursdays, Time: 10 a.m.–1 p.m.
Cost per one-day session: $45 Members, $50 Non-members
These mentoring sessions, for the adult artist, provide the intermediate/advanced painter the opportunity to work on their individual projects with guidance through the process from the instructor and professional artist. Maybe it is a series of paintings you want to develop, work on a bigger painting from a Plein air sketch, develop a portrait commission or even work on your own still life setup. Whatever it is, each student will have plenty of individual instruction and painting time to develop their ideas. This is primarily for oil painters but acrylic and gouache are also accepted. The sessions are “pay as you go” and registration is through Bernie Dellario at bernie.dellario@gmail.com. Check or cash payments only. Checks should be made out to the Academy Art Museum payable at the beginning of each session. The instructor will need a firm commitment on the Tuesday before each session if you plan on attending.
MAY

DRAWING: PERSPECTIVE FOR ARTISTS
Instructor: Katie Cassidy
wkmcgarry@verizon.net
Three-Day Workshop: May 4, 5 & 6
Tuesday, Wednesday & Thursday, 10 a.m.–1 p.m.
Cost: $90 Members, $110 Non-members
Learn to draw three-dimensional scenes convincingly on a two-dimensional surface. This class is for the artist who struggles with perspective. Katie will help you to understand perspective with exercises with size, spacing, overlap and comparative measurements. One, two, and three-point perspectives will be discussed along with vanishing points. Although this class will be in black and white, atmospheric perspective will be addressed. There will lots of drawing time for the student. Check the website for supplies.

WORKSHOP:
PLEIN AIR LANDSCAPE PAINTING
Instructor: Bernard Dellario
bernie.dellario@gmail.com
Three-Day Workshop: May 21–May 23 en Plein air
Friday, Saturday, & Sunday, 10 a.m.–3 p.m.
Cost: $210 Members, $260 Non-members
Paint the beautiful spring scenery around historic Easton MD! This session will focus on how to approach the unique aspects of outdoor landscape painting. Many areas of plein air landscape painting will be discussed such as: how to choose subject matter; working with a limited palette; simplifying complex elements of the landscape; capturing the subject quickly and accurately; creating strong compositions; value/color theory and atmospheric perspective. Demonstrations, group critiques and plenty of individual personal instruction are included. All experience levels accepted but some previous experience with oil paint medium preferred.

APPLY NOW
ADULT ART CLASS SCHOLARSHIPS
Drawing, Painting, Printmaking, Pastels, Watercolor, And More.
All Materials are Included.
Contact Katie Cassidy for details.
410-820-5222
wkmcgarry@verizon.net
Visit academyartmuseum.org for a full listing of classes.
Scholarships Made Possible Through a Generous Grant From The Mid-Shore Community Foundation.
OIL PAINTING:
COLOR CRASH COURSE
Instructor: Bradford Ross
brad@bradfordross.com
Two-Day Workshop: June 12 & 13
Saturday and Sunday, 10 a.m.–3 p.m.
Cost: $140 for Members; $170 Non-members
It is not unusual for color theory to leave artists scratching their heads when it comes time to deal with real paint, canvas, and inspiration. How does one make use of color theory? If you would like a more practical understanding of how color works and how to make better use of it, this informative and entertaining crash course on color is for you. Over two consecutive days, Brad will help you build a better working relationship with that elusive thing called color. Lessons and demonstrations will address essential issues like color terms and why they are important; organizing your palette; controlling the intensity of your color mixes; value problems vs. color problems; ‘warm’ and ‘cool’ colors; and an introduction to making use of color schemes. This workshop is an excellent introduction to practical color theory and a great foundation for Brad’s more in-depth color class, Oil Painting: Creating Color Harmonies. Open to all oil painters. Bring a lunch for the break during class.

THE NATURALISTS NOTEBOOK:
BEAUTIFUL BUTTERFLIES, BEES
AND BEETLES
Instructor: Maggii Sarfaty
maggipaints1@yahoo.com
Two-Day Workshop: June 15 & 16
Tuesday and Wednesday, 10 a.m.–1 p.m.
Cost: $140 Members, $170 Non-members
(plus $25 materials fee payable to instructor for at the first class)
What is all the buzz about this watercolor workshop? Insects have long been a favorite of the watercolor illustrator, steeped in multi-cultural symbolism representing metamorphosis, beauty, and bounty. Their intricate patterns are perfect for watercolor. Painters will learn some unexpected tips to create highly realistic paintings. Beginners will have no problem “winging” it with Maggii’s simple approach. Bring your own basic watercolor set and detail brushes or purchase a set-in pallet box. A $25 materials fee is paid to the instructor.

WORKSHOP:
FUNDAMENTALS OF DRAWING
Instructor: Katie Cassidy
wkmcgarry@verizon.net
Three-Day Workshop: June 22, 23, & 24
Tuesday through Thursday, 10 a.m.–1 p.m.
Cost: $110 Members, $132 Non-members
(plus a $5 materials fee is paid to the instructor at the first class)
This adult class provides first-time/beginning students with
a solid foundation in drawing. Working with pencil and charcoal, students learn to use line, value, composition, and perspective. Students also learn to develop the ability to see as artists. Students often repeat Katie’s drawing classes to refine their control of the medium. A good class for all levels including beginners.

WORKSHOP:
INTRODUCTION TO PASTELS
Instructor: Katie Cassidy
wkmcgarry@verizon.net
Three-Day Workshop: June 29, 30, & July 1
Tuesday through Thursday, 10 a.m.—1 p.m.
Cost: $110 Members, $132 Non-members
(plus $10 materials fee for all supplies paid to the instructor)
Katie will introduce you to the wonderful world of pastels. A favorite medium of the instructor, pastel is a beautiful drawing medium and a great way to begin to understand color theory in art. After a brief history of the medium, the instructor will demonstrate different strokes and styles. The student will then experiment with a variety of pastels and papers on a still life study. Come with your enthusiasm and your creative spirit – all supplies will be included.

BEYOND PENCIL AND BRUSH – ENRICHING YOUR TOOLBOX
Instructor: Sheryl Southwick
sherylarist@gmail.com
3 Sessions:
June 7-10, July 19–22 or August 2–5
Monday–Thursday, 9:30 a.m.–12:30 p.m.
Cost: $225 Members, $270 Non-members per session
This is a creative exploration class for beginners or other artists looking for a way to enrich their work. Combining collage, monotypes, drawing and other ways to make your mark, you will be thinking outside the box while staying within the frame of the formal elements of art. Students will supply paper, glue sticks, pencils, pens, markers, water-based paints and a brush. For the first class, Sheryl will get you started with demonstrations of different ways to make marks with objects you may never have imagined as art tools. At the end of the week, you will have completed works using new ways of making parts into new wholes.

WORKSHOP:
OIL PAINTING 101–BACK TO PAINTING BASICS
Instructor: Bernard Dellario
bernie.dellario@gmail.com
Three-Days: June 25, 26 and 27
Friday, Saturday and Sunday, 10 a.m. – 3 p.m.
Cost: $210 Members, $260 Non-members
This adult class provides a solid foundation for the beginning
WORKSHOP: OIL PAINTING 101–BACK TO PAINTING BASICS (continued)
painter or a refresher in basics for the intermediate painter. Through a series of assignments, the group will go over topics to include a detailed explanation of oil painting supplies, materials and methods; how to expand your color sense by using a limited palette; using value plans as a method for deciding what to paint; color bocking to simplify shapes and approach your subject from the abstract; and proper paint application and manipulation. This is a great class to gain an introduction to the oil painting medium and gain experience to move forward as a confident painter.

JULY

OIL PAINTING:
CREATING COLOR HARMONIES
Instructor: Bradford Ross
brad@bradfordross.com
Three-Day Workshop: July 6, 7 & 8
Tuesday, Wednesday, and Thursday
10 a.m.–3 p.m.
Cost $210 Members, $260 Non-members
Understanding and making use of color schemes is an exciting and accessible way to apply color theory in a practical way. Participants will learn to create vibrant and harmonious paintings by learning to use and apply standard color schemes like Complementary, Split-Complementary, Analogous, Triads, and Tetrads. Using a palette organized around the three primaries and white, with the addition of a couple of earth colors, the class will learn about and explore practical ways to apply color theory. Exercises will include a review of basic color terms and color mixing in addition to learning about color schemes. Subject matter will be simple-shape still life and landscape images provided by the teacher with the goal of applying what has been learned to an individual project. This is a great class for the beginning oil painter or for experienced artists who are interested in creating more dynamic paintings. If you are new to color theory, see the catalog for Brad’s summer workshop, Oil Painting: Color Crash Course. Bring a lunch for the break during class.

BEYOND PENCIL AND BRUSH – ENRICHING YOUR TOOLBOX
Instructor: Sheryl Southwick
sherylartist@gmail.com
July 19-22 or August 2–5
SEE PAGE 31 FOR DETAILS

WORKSHOP:
TRAVELLING WITH GOUACHE
Instructor: Bernard Dellario
bernie.dellario@gmail.com
3 Days: Friday, July 23, 24 & 25
Friday, Saturday & Sunday, 10 a.m.–3 p.m.
ST MICHAELS ART LEAGUE

ST MICHAELS ART LEAGUE Scholarship Fund to Support Youth and Adults

The St. Michaels Art League has established a scholarship fund to support youth and adults interested in taking classes at the Academy Art Museum.

Scholarship applications are available at the front desk.

Questions should be directed to Katie Cassidy wkmcgarry@verizon.net for adult classes or Constance Del Nero cdelnero@academyartmuseum.org for youth classes.

Cost: $210 Members, $260 Non-members

Grab your gouache and travel! The flexibility of gouache makes it a perfect choice for the traveling artist. Just a few supplies easily stowed in a small backpack are always ready for use when the artistic mood strikes. No set up...no mess...no hassle! Gouache is an opaque watercolor medium that allows the artist to work from dark to light which makes it a perfect addition to the oil painter’s artistic arsenal. Learn how to use this versatile medium as a means for creating preparatory field sketches or to produce fully realized paintings. Participants will have the opportunity to work outdoors within proximity to the Museum. Demonstrations, group critiques and individual personal instruction are included. All experience levels are accepted.

AUGUST

WORKSHOP:
INDIVIDUAL STILL LIFE CREATIONS
Instructor: Meg Walsh
megwalshart@gmail.com
Two-Day Workshop: August 7 & 8
Saturday & Sunday, 10 a.m.–3 p.m.
Cost: $150 Members, $180 Non-members

In this workshop you will construct and paint still lifes of your own design, learning how lighting, color harmony, composition, and point of view can enhance the subject of your choice. Students are encouraged to bring their own props, or they can use objects from the studio. This is a great opportunity to improve your compositional skills and bone up on the fundamentals of painting. The class will be limited to 6 students so there will be plenty of individual instruction. See www.megwalsh.com for examples of Meg’s work.

PASTEL WORKSHOP: BEAUTIFUL BEACHES, SKIES AND SEASCAPES
Instructor: Katie Cassidy
wkmcgarry@verizon.net
Three-Day Workshop: August 10, 11 & 12
Tuesday, Wednesday & Thursday, 10 a.m.–1 p.m.
Cost: $110 Members, $132 Non-Members
PASTEL WORKSHOP: BEAUTIFUL BEACHES, SKIES AND SEASCAPES (continued)
The Eastern Shore is rich in beautiful scenes on and about the water. This class will go right to the heart of the fundamentals of pastel painting—perceiving and recording the values and color; understanding the properties of light; drawing skills— with a concentration on this broad and beautiful subject matter. As with all of Katie’s classes, there is personal attention and guidance. The class will work from photos.

PRINTMAKING: GEL PLATE VARIATIONS
Instructor: Rosemary Cooley
rcooley1@mac.com
Three-Day Workshop: August 13, 14 & 15
Friday, Saturday & Sunday, 10 a.m.–2:30 p.m.
Cost: $185 Members, $220 Non-members
(A $35 fee payable to the instructor on the first day will include Archival Arches 88 and Arches Text Wove paper, a bone folder, and all inks and tools necessary for this method.)
Do you want to add complexity and drama to your prints? This workshop is for you, as we expand the possibilities of the monoprint. Using the versatile polymer gel plate, we will use acrylic paints and inks to create complexity through printing successive layers. The transparency of the ink along with such aids as stencils, masks, foam relief plates, and other mark-making tools will reveal a new and surprising reality in your work. The results are beautiful original prints that may stand alone or receive enhancement from pastels or collage elements.

WORKSHOP: PLEIN AIR LANDSCAPE PAINTING
Instructor: Bernard Dellario
bernie.dellario@gmail.com
Three-Days: August 20, 21 & 22
Friday, Saturday, & Sunday, 10 a.m.–3 p.m.
Cost: $210 Members, $260 Non-members
This session will focus on how to approach the unique aspects of outdoor landscape painting. Many areas of plein air landscape painting will be discussed such as how to choose subject matter; working with a limited palette; simplifying complex elements of the landscape; capturing the subject quickly and accurately, creating strong compositions; and value/color theory and atmospheric perspective. Demonstrations, group critiques and plenty of individual personal instruction are included. All experience levels accepted but some previous experience with oil paint medium preferred.

6TH ANNUAL SUMMER CHALLENGE VIA ZOOM! A PAINTING A DAY FOR 15 DAYS!
Instructor: Diane DuBois Mullaly
dunepainter@earthlink.net
www.dianeduboismullaly.com
Three-Weeks: August 5, 12, & 19
Thursdays, 10 a.m.–12 p.m.
Cost: $65 Members, $74 Non-members
6TH ANNUAL SUMMER CHALLENGE VIA ZOOM! (continued)
Now, no matter where you live, you can enroll and join us!
All mediums, all levels of experience. Based on the philosophy of the Daily Painting movement; creating one small piece of artwork each day is a great way to loosen up, improve quickly, discover new concepts, and develop the discipline to get into the studio every day. The instructor will email a handout and Zoom link to each enrolled student the day before class begins. The instructor will take on this exciting Summer Challenge alongside the enrolled artists and offer her insight and tips along the way. Minimum 4, Maximum 20

CRAFT WORKSHOP:
DOLLHOUSE DOLL MAKING
Instructor: Maggii Sarfaty
maggipaints1@yahoo.com
Two-Day Workshop: August 17 & 18
Tuesday & Wednesday, 1 p.m.–3:30 p.m.
Cost: $90 Members, $108 Non-members
(plus $20 Materials fee paid to instructor at first class)
Miniatures have long been a tradition among artists and artisans. Miniature dolls have been present since the beginning of time! You can join in on the fun, learning the art of miniature doll making! Maggii will teach you the basic methods in construction, armature, heads, wigs and clothes for 1-inch to 1-foot figures for your dollhouse, or to give to your favorite little dollhouse collector! Open to ages 12 to 100.

BEYOND PENCIL AND BRUSH – ENRICHING YOUR TOOLBOX
Instructor: Sheryl Southwick
sherylandist@gmail.com
August 2-5
SEE PAGE 31 FOR DETAILS

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Performing Arts

**Piano & Guitar Lessons**
Instructor: Raymond Remesch
Please contact instructor for information or to schedule lessons. (410) 829-0335
rayremesch@gmail.com
Whether your goal is to audition for a conservatory, lead your family in song during the holidays, or learn to play the music you love, a personalized music education is one of the most rewarding and enduring investments people can make.

**Voice Lessons**
Instructor: Georgiann Gibson
Please contact instructor for information or to schedule lessons.
georgiann@atlanticbb.net
Whether you are interest in singing with a choir, becoming a soloist, good singing requires a skill set that is developed over time. Lessons include working with each student to maximize their unique abilities by instilling proper vocal technique, and thus, helping them achieve their goals.
106 South Street
Easton, MD 21601
410-822-ARTS (2787)

Academy Art Museum

STUDIO and ART BOOK SALE

Saturday, June 5
10 a.m.–1 p.m.

Original Art, Art Books & Art Materials