Dear Friends,

You’ll notice an unlikely menagerie in the Museum’s Tricia and Frank Saul Atrium—giraffes, cockatoos, a tiger, and an alligator. They’re part of an installation we commissioned by Baltimore-based artist Zoe Friedman that opened in November.

The recent renovation of the Atrium gave us a tremendous gift—a perfect blank canvas for a new kind of exhibition. We wanted to fill the space with something that would lure visitors in from the courtyard and underscore AAM’s creative spirit. That was the brief we gave Zoe when we asked her to create her work.

Commissioning artwork always requires a leap of faith. We were familiar with Zoe’s impressive body of work and intuited that she’d create something special for us, but we couldn’t know exactly how it would turn out. All we knew for certain was that we needed to pick someone great, and then trust their artistic practice.

The sponsors of this pilot initiative—Elizabeth Hormel, Mary Ann Schindler, Mike Hiner and Willow Construction, and Christine Martin—took a leap of faith, too. Without knowing the outcome and with no guarantee of success, they trusted the vision and brought it to life through their investment.

I think audiences will be enchanted by Zoe’s installation. It’s playful and engaging—exactly what we hoped it would be. The risk paid off.

There’s an element of precarity in trying new things, but they’re risks worth taking if in the end we find fresh ways to turn people on to art. Thanks to your support and trust in our work, there are many more exciting initiatives to come.

Best,
Sarah Jesse
Director
Drawing on her recent experience of becoming a mother, artist Zoe Friedman has created an immersive and layered universe of flora and fauna that explores the exuberant yet mysterious forces of life. Combining drawing, illustration, hand-cut paper, digital illustration and bespoke lighting elements, Friedman’s process mirrors the simultaneous joy and complexity of existence and invites the viewer to reflect on birth and growth.

In Friedman’s work, the playful, large-scale animal forms and the overlapping bold colors and patterns framing them beckon a heightened form of sentience. Illuminated by lighting elements of the artist’s own design, the installation is a portal into Friedman’s mythology of motherhood, in which she explores the instinct and power to care, nourish, and grow. The large scale of each mural within the installation conveys the artist’s understanding of love as an expansive, forceful, and overwhelming emotion. Much as in a forest, the individual characters and forms in Friedman’s cast are connected and form a wondrous narrative.

Sentient Forest is the inaugural site-specific artist commission for the Museum’s newly renovated Tricia and Frank Saul Atrium Galleries. The Museum is grateful to Elizabeth Hormel, Mary Ann Schindler, Christine Martin, and Willow Construction for supporting the project.
WERNER DREWES RETROSPECTIVE

December 23, 2021–March 2, 2022
Reception: January 13, 5:30 p.m.

This exhibition brings together more than 40 of Werner Drewes’s (b. 1899, Canig, Germany; d. 1985, Reston, VA) fine prints, paintings, and watercolors. Drewes was a prolific artist who studied at the Bauhaus in the early years of his career and later emigrated to the United States to escape the rise of the Nazi regime. A master printmaker, Drewes studied at Atelier 17 and taught at Brooklyn College as part of a Works Progress Administration government program. His visual language, ranging from representational landscapes to abstract forms, tells the story of an artist who becomes acquainted with America through printmaking: first via keen and layered yet slightly distant observations of urban and rural landscapes, and later via dynamic abstract explorations of his complex inner world. Influenced by Paul Klee, Oskar Schlemmer, and Wassily Kandinsky—who were early teachers and mentors—Drewes became a part of the cohort of American artists who shaped the trajectory and importance of abstract printmaking.

Drewes was a prolific maker and created more than 700 fine prints in his life. Together with Stanley William Hayter, who founded the Atelier 17 printmaking workshop, he improved the intaglio technique in color prints. His work and exhibitions were frequently reviewed by major publications, and he had a major retrospective at the Smithsonian American Art Museum in 1984. Other notable exhibition venues include the Brooklyn Museum, Black Mountain College, the Cleveland Museum of Art, the Metropolitan Museum of Art, and the Whitney Museum of American Art. Drewes’s work is in the permanent collection of MoMA and the Indianapolis Museum of Art, among other institutions.

This exhibition was made possible by a substantial gift of Werner Drewes’s works by Ingrid Rose to the Museum, as well as loans from Drewes’s granddaughter, Ms. Karen Seibert.
A MORE ABUNDANT LIFE:
WPA ARTISTS FROM AAM’S PERMANENT COLLECTION AND BEYOND

December 23, 2021–March 2, 2022
Reception: January 13, 5:30 p.m.

Following the Great Depression and as part of the government’s New Deal program, the Works Progress Administration (WPA) started the Federal Art Project, which provided artists with paid commissions and teaching assignments all over the country. From painting large-scale public murals to providing graphic design work, WPA jobs kept artists employed, and alongside other wide-ranging employment initiatives, helped the country steadily reconstruct “a more abundant life.” This more abundant life was a vision president Franklin D. Roosevelt described in speeches during the time, and the WPA solidified the role of the arts as important to American recovery. Many of the artists who held WPA jobs were able to remain practicing artists and went on to define American modern and contemporary art in the mid-20th century.

The exhibition offers historic fine prints and photographs by WPA artists, including Robert Blackburn, Jacob Kainen, Russell Limbach, Georges Schreiber, Rufino Tamayo, Dox Thrash, and Charles White. It is on view concurrently with the retrospective of fellow WPA artist Werner Drewes, who taught at Brooklyn College as part of the program.
MOVEABLE IMAGE: VIDEO ART BY COLLIS/DONADIO, SHALA MILLER AND RACHEL SCHMIDT

January 11–March 6, 2022
Reception: January 13, 5:30 p.m.

Moveable Image: Video Art by Collis/Donadio, Shala Miller and Rachel Schmidt explores the spatial possibilities of video art and highlights contemporary works that transcend the conventional rectangular screen. Shala Miller, Rachel Schmidt and artist duo Collis/Donadio (Shannon Collis and Liz Donadio) deliver moving image works in their respective visual languages that shift the viewer's experience from viewing a flat surface to becoming immersed in an installation. Whether it is Collis/Donadio's layered projections that create trompe l'oeil dimensionality, Rachel Schmidt's unconventionally-shaped wall frames constructed from plastic trash with which she frames her videos, or Shala Miller's use of an antique glass door as a projection screen that references domesticity and gender roles, the video installations in the exhibition find nuanced ways to make the image moveable, dynamic and haunting, and place the viewer in the dead center of the work rather than a safe distance from it.

The habitual experience of viewing moving image works is often stationary. The works in Moveable Image, however, invite the viewer to move around the installation and engage with the videos from different points and angles. Doing so, the viewer is asked to notice new dimensions, such as presence and temporality. While the conventional moving image transports the viewer to the there and then, works in Moveable Image allow the viewer to consider the here and now, leaving open the fourth wall for ruminations on wide-ranging contemporary issues the artists explore, such as selfhood, identity, and climate change.

STUDENT ART EXHIBITION

March 9–27, 2022

For over 25 years, AAM's annual Mid-Shore Student Art Exhibition has highlighted the artistic talents of K–12 students from Talbot, Caroline, Dorchester, Queen Anne, and Kent counties. This year all grades will exhibit their art at the same time. Due to the popularity of the exhibitions, there will be three opening receptions.

Opening Reception for Grades K-3:
Tuesday, March 15, 4:30–6 p.m.
Door prizes awarded at 5 p.m. Students must be present to win.

Opening Reception for Grades 4-8:
Wednesday, March 16, 4:30–6 p.m.
Door prizes awarded at 5 p.m. Students must be present to win.

Opening Reception for Grades 9-12:
Thursday, March 17, 5:30–7 p.m.
Merit awards presented at 6 p.m. Students must be present to win.

Drop off for K-8 Students:
Thursday, March 3, 9 a.m.–6 p.m.
Drop off for 9-12 Students:
Friday, March 4, 9 a.m.–5 p.m.

STUDENT-CURATED EXHIBITION

March 9–27, 2022
Opening Reception:
Thursday, March 17, 5:30–7 p.m.

Area high school students will learn what it's like to be a curator by selecting artworks from AAM's permanent collection that resonate with them, coming up with a theme, and pairing their chosen pieces with artwork of their own.

Pick up of all student work:
March 29–31, 9 a.m.–4 p.m.
(until 7 p.m. on Thursday)
New Video Exhibition Offers Multisensory Experience

An Interview with Artists Shannon Collis and Liz Donadio

Two Baltimore-based artists, Shannon Collis and Liz Donadio, are presenting their collaborative work in AAM’s upcoming video exhibition Moveable Image: Video Art by Collis/Donadio, Shala Miller and Rachel Schmidt. Combining their backgrounds in photography, digital video, and sound art, their immersive installation explores urban spaces in a post-quarantine time.

The work is inspired by a 1954 essay entitled “Dancers, Buildings, and People in the Streets” by poet and dance critic Edwin Denby (1903-1983). In the essay, Denby explored the act of seeing, both in everyday life and in how dancers move through space in different contexts. He wrote, “Daily life is wonderfully full of things to see. Not only people’s movements, but the objects around them, the shape of the rooms they live in, the ornaments architects make around windows and doors, the peculiar way buildings end in the air.”

Donadio comments: “That resonated with us because it’s similar to our process of documenting public spaces, where we notice and capture details of architecture, light, and shadow. As we now emerge from a more isolated lifestyle, how do we experience a more social and public daily life? How do we move our bodies through public spaces, through more expansive spaces, through louder and active spaces, through cities and subways? Can we slow down? Are we noticing more, looking and listening with special care? Denby makes the act of looking an activity that can be transformative while being fully present in the experience.”

To make their new artwork that responds to this text, Collis and Donadio are documenting the details of city life in Baltimore by listening and looking deeply, slowing down and taking notice about how our bodies exist in this now-unfamiliar place of post-quarantine public space. While they work in different mediums—Collis is an interdisciplinary artist who primarily creates installations and Donadio is a lens-based artist working across multiple analog and digital processes—they have a lot of overlap.

Collis explains, “In our collaboration, we want to highlight our individual skills and see how they create something new when merged together. Our individual art practices are both rooted in the analog processes of photography and printmaking, so even though we utilize digital technologies together, our backgrounds in the physical act of making images are important.”

In the Museum’s installation, Collis and Donadio will integrate physical materials like screens, fabrics, and the architecture of the space as surfaces upon which to project digital imagery. Collis adds, “We are interested in creating a full-bodied sensory experience in which sound, photography, video, and sculpture overlap. We want audiences to become physically present in the experience, just as we were in creating the work.”
NEW PHOTOGRAPHY III:
NATIONAL JURIED EXHIBITION

JUROR: KRIS GRAVES

April 5–July 10, 2022
Reception: April 8, 5:30 p.m.

Photography has contributed significantly to the cultural history of the U.S. from the time of its invention as a tool of visualization in the mid-19th century to its establishment as an art form in the early 20th century. Made dynamic by constantly-evolving technologies in image-making, yet in conversation with the historical processes that continue to define its contemporary paradigms, the medium is more relevant than ever as an enlightened tool of critical and artistic inquiry.

The Museum’s acclaimed national juried photography exhibition returns for its third time with artist, publisher and editor Kris Graves as juror. The open call invites photographers at any stage of their careers to submit a cohesive body of work comprising five images made between 2019 and 2021. The exhibition seeks to showcase the most compelling and relevant work made by photographers all over the U.S. Please refer to the application guidelines on the submission page under exhibitions on our website to confirm your eligibility.

Kris Graves (b. 1982 New York, NY) is an artist and publisher based in New York and California. He received his BFA in Visual Arts from S.U.N.Y. Purchase College and has been published and exhibited globally, including at the Museum of Modern Art, Getty Institute, and the National Portrait Gallery, London, among others. Permanent collections that hold his work include the Metropolitan Museum of Art, Getty Institute, Schomburg Center, Whitney Museum, Guggenheim Museum, Museum of Fine Arts, Houston, Brooklyn Museum, and the Wedge Collection among others. Graves works to elevate the representation of people of color in the fine art canon and to create opportunities for conversation about race, representation, and urban life. He creates photographs of landscapes and people to preserve memory. He currently serves as adjunct faculty at Parsons School of Design.

TIMELINE
Submission deadline: January 5 at 11:59 pm Mountain Time
Artists notified: February 25
Works expected to arrive at the Museum: March 15
Exhibition opens: April 5

ANDRE RAMOS WOORDARD
What Am I Supposed to Do Now?, 2019
Digital inkjet print with tape
Courtesy of the artist

KRIS GRAVES
Courtesy of the artist
Acquisition Highlight

Zanele Muholi (b. South Africa, 1972) is an artist and visual activist working in photography, video, and installation. Muholi was shortlisted for the Deutsche Börse Photography Prize in 2015, received an Infinity Award from the International Center of Photography in 2016, a Chevalier de l’Ordre des Arts et des Lettres in 2016, and an Honorary Fellowship from the Royal Photographic Society in 2018.

This photograph is from Muholi’s long-term series, Somnyama Ngonyama, or All Hail the Dark Lioness, which comprises the artist’s self-portraits. Through self-portraiture, Muholi challenges beauty standards by taking control over their own image and vulnerability. Performing for the camera, Muholi complicates the dynamics of the image: the artist has all of the control both as image-maker and subject.

Muholi’s gesture of biting into a circular wicker decorative object, possibly a fan or a placemat, feels gentle and imposing at the same time, as their stern look beckons the viewer to stop and take in the image in all its detail. The object itself is reminiscent of an African lip plate, a form of traditional body modification that has often been exoticized, and its wearers treated as a tourist attraction. Muholi teases the viewer with a form that resembles the plate, inviting the assumption that they are a mere object for the pleasure and curiosity of the viewer’s gaze.

This photograph will be on view at the Museum in Fickle Mirror: Self-Portraiture in Contemporary Art, opening in August 2022.
Collection Society

The Collection Society is a curatorial program that supports acquisitions to the Academy Art Museum’s Permanent Collection. Through special programming and events, members build relationships with the Museum’s Director, Curator, and like-minded patrons in intimate, behind-the-scenes settings. Membership dues are used solely to acquire objects for the Museum’s Permanent Collection. Annual membership dues are $600 for individuals and $750 for couples (tax-deductible). Museum membership is a prerequisite for joining the Collection Society.

Benefits

• Dedicated events organized by the Director and Curator, such as curator-led exhibition tours and previews of new exhibitions
• Behind-the-scenes private collection visits
• Insightful lectures and specialist talks
• Opportunities to socialize with visiting speakers and artists
• Occasions to gather and celebrate recent acquisitions to the collection

Collection Society Upcoming Event

A Special Tour of Werner Drewes Retrospective led by Ingrid Rose

Thursday, January 13, 3 p.m.

Mrs. Ingrid Rose, an author, collector, and paper conservator, will give a tour of AAM’s Werner Drewes Retrospective. Mrs. Rose wrote the catalog raisonné of Werner Drewes’s prints and enjoyed a friendship with the artist for many years. She gifted over 40 of the artist’s prints and a watercolor to the Museum in honor of her late husband, Mr. Milton Rose, in addition to previous gifts of works by Paul Cezanne, Stanley William Hayter, and others. The exhibition includes a wide range of Werner Drewes’s work, ranging from his early representational work to the abstract experimentation that helped shape the direction of modern art in America. Mrs. Rose will offer an intimate look into the artist’s life and work.

Emerging Collectors Circle

The Academy Art Museum is thrilled to announce a new initiative for emerging collectors under 45 or those who have started to build their collections within the past three years. The Emerging Collectors Circle is a community program that seeks to make collecting art and engaging with the art world more accessible. Members receive one signed limited-edition print by the Museum’s 2022 Artist-in-Residence, Jackie Milad, as well as invitations to programming throughout the year, such as curator-led visits to art fairs in the Mid-Atlantic, coffee talks on contemporary art at the Museum, and tailored advice on how to grow an art collection. Those who are exploring the idea of building an art collection or have recently started one are encouraged to join this vibrant community of fellow collectors and learn about opportunities to purchase affordable art.

Dues per individual or household are $250/year plus a Museum membership.

To join, please email Curator Mehves Lelic at mlelic@academyartmuseum.org.

Proceeds directly support the Museum’s Free First Friday programming.

JACKIE MILAD
She Goes Ancient (Redux), 2020
Milad will create the Emerging Collectors Circle print.
LECTURES

KITTREDGE-WILSON LECTURE SERIES

Fay Ku
Thursday, April 21, 6 p.m.
Free

Fay Ku is a Taiwanese-born, Brooklyn-based artist whose surreal poetic works reference myths, fairytales, and cultural histories. With meticulous detail and impeccable draftsmanship, Ku creates fantastical worlds that recall dreams, nightmares, and childhood fears and fantasies. Ku is the recipient of a 2007 Louis Comfort Tiffany Grant and the 2009 New York Foundation for the Arts fellowship grant. She has exhibited extensively, including in solo exhibitions at the Honolulu Museum of Art, New Britain Museum of American Art, and the Snite Museum of Art. She received her MFA from Pratt Institute and has participated in several residencies at art institutions, including the Bemis Center for Contemporary Art, Lower East Side Printshop, and the Tamarind Institute. The Museum recently added Ku’s lithograph, Sea Change, to its collection.

Kaywin Feldman
Building a National Collection in a Changing Nation
Thursday, June 9, 6 p.m.
Free

The National Gallery of Art is an institution of intriguing paradox. Founded by Andrew Mellon to educate a monolithic populace and to bestow contemporary ideas of good taste, Mellon’s offering was in fact a grand populist gesture, a true gift to the nation. What does it mean to be and to become a nation’s art museum during a time of immense global volatility and complexity? Kaywin Feldman, director of the National Gallery of Art, Washington, explores the National Gallery’s unique but ever-changing purpose as the national art museum, and the challenges and opportunities of transformation along with the American nation.

Painting as Expression
presented by
John Brandon Sills
Friday, January 28, 6 p.m.

Nationally recognized artist John Brandon Sills will give a lecture on using painting as a means of expressing personal beliefs and philosophies, the fundamental aspect that gives a painting emotional impact.

The lecture is free and will also be available on Zoom. Mr. Sills will also offer a two-day painting workshop on January 29 and 30. See page 29 for details.
Tchaikovsky, Mussorgsky, Rimsky-Korsakov, Rachmaninoff, Prokofiev. Russia has provided us with some of the most exciting and original music in the repertoire today. Vibrant colors, explosive energy, and passionate emotional drive characterize the works of these composers. Yet this tradition seemed to spring from nowhere barely 150 years ago, expanding meteorically in breadth and national confidence over an amazingly short period. While exploring the riches of Russian concert works, we also trace the turbulent historical movements that acted both as backdrop and engine for this fascinating musical evolution.

February 17: Mikhail Glinka, Anton Rubinstein, and Fights with The Mighty Fistful

Mikhail Glinka almost single-handedly laid the foundation for the Russian concert music tradition. We take a lightning survey of his delightful Kamarinskaya, and his opera Ruslan and Lyudmila, then discuss the Russian piano virtuoso, Anton Rubinstein. A shaggy lion of a figure, he had little time for the new Nationalist composers: Borodin, Rimsky-Korsakov, and Mussorgsky. However, his political activism laid the practical foundations for the mighty Russian musical institutions of today. We’ll enjoy his Piano concerto no. 4, plus works by Mily Balakirev and Alexander Borodin.

March 3: The Mighty Fistful, pt. II vs. Tchaikovsky

Tchaikovsky strove to keep his colleagues happy while negotiating the tricky diplomacy of the new Russian Nationalism versus the old European classicism. His Piano concerto no. 1 was excoriated by Anton Rubinstein’s brother Nicholas, but nowadays it’s a cornerstone of the concert repertoire. We’ll also compare Tchaikovsky’s “Little Russian” symphony with such works as Rimsky-Korsakov’s Scheherazade.

March 17: From Mussorgsky to Rachmaninoff and Scriabin

Modest Mussorgsky was rough-hewn, barely trained, and obsessed with the rhythms of the Russian language, while Sergey Rachmaninoff was supremely polished and an international concert pianist of titanic genius. Yet both formed their styles directly from ancient Russian traditions. We showcase Mussorgsky’s Pictures at an Exhibition and Rachmaninoff’s Piano concerto no. 2. Meanwhile, the highly eccentric Scriabin was creating his own language colored by synesthesia and powered by his bizarre mystic beliefs.

March 31: Extreme storytelling from Stravinsky, Prokofiev, and Shostakovich

Commissioned by the great impresario Serge Diaghilev, Stravinsky’s ballets crossed the fault line between Romanticism and Modernism and changed forever the way audiences understood dance. We’ll sample Petrushka and more. Later, despite the fearsome pressure of the Stalinist state, both Prokofiev and Shostakovich were prolific, producing a massive range of symphonic works, operas, ballets, concertos, and solo works for the 20th century canon. We explore a selection of these masterpieces, including Prokofiev’s ballet Romeo and Juliet.
COMING TO AMERICA
FREE CONCERT

SONOS is chamber music with a twist. Led by acclaimed pianist Rachel Franklin and featuring the consummate talents of violinist Christian Tremblay and fretless bass player Jonathan Miles Brown, SONOS is a unique classical and jazz ensemble that blurs the edges between classic chamber works and jazz improvisation.

Coming to America celebrates the extraordinarily rich cultural and musical heritage of the United States, fueled and fertilized by the contributions of those who came for a better life, those who came to escape persecution, and those who came against their will. The program will feature spirituals and immigration songs, jazz, and classical works from Beethoven to Bernstein.

Featuring
RACHEL FRANKLIN & SONOS
Thursday, April 28, 2022, 6 p.m.
Registration required
NATIONAL GALLERY OF ART
*Clouds, Ice, and Bounty: The Lee and Juliet Folger Fund Collection Of Seventeenth-Century Dutch And Flemish Paintings*
Date: Tuesday, January 11
Cost: $75
  $90 Non-members

Depicting a rich cross section of 17th-century Dutch and Flemish life and culture, this exhibition brings together 27 paintings acquired through the generosity of the Lee and Juliet Folger Fund over the past two decades. The collection includes landscapes by Jacob van Ruisdael and Salomon van Ruysdael, winter scenes by Jan van Goyen and Adam van Breen, genre paintings by Dirck Hals and Caspar Netscher, seascapes by Reinier Nooms and Simon de Vlieger, still lifes by Clara Peeters and Frans Snyders, and portraits by Thomas de Keyser and Jan Miense Molenaer.

**ALSO ON VIEW:**
*The New Woman Behind the Camera*
Explore the diverse “new women” who embraced photography as a mode of professional and personal expression from the 1920s to the 1950s.

SMITHSONIAN AMERICAN ART MUSEUM
*Subversive, Skilled, Sublime: Fiber Art by Women*
Date: Wednesday, April 27
Cost: $75
  $90 Non-members

Cotton, wool, polyester, silk—fiber is felt in nearly every aspect of our lives. The artists in *Subversive, Skilled, Sublime: Fiber Art by Women* mastered and subverted the everyday material throughout the twentieth century.

**ALSO ON VIEW:**
*Sargent, Whistler, and Venetian Glass: American Artists and the Magic of Murano*
In addition to works by Sargent and Whistler, the exhibition features paintings and prints by Frank Duveneck, Thomas Moran, William Merritt Chase, Maurice Prendergast, Maxfield Parrish, Louise Cox, and Ellen Day Hale. These are featured alongside rarely seen Venetian glass mosaic portraits and glass cups, vases, and urns by the leading glassmakers of Murano, including members of the legendary Seguso, Barovier, and Moretti families.

The 34 selected artworks piece together an alternative history of American art.

GLENSTONE
*Integrating Art, Architecture, and Nature into a Serene and Contemplative Environment*
Date: May
(date confirmation early March 2022)
Cost: TBD

Guided by the personal vision of its founders, Glenstone assembles post-World War II artworks of the highest quality that trace the greatest historical shifts in the way we experience and understand art of the 20th and 21st centuries. These works are presented in a series of refined indoor and outdoor spaces designed to facilitate meaningful encounters for visitors.

By thoughtfully integrating the power of art, the energy of architecture and the serenity of landscape, Glenstone is a sanctuary where people can reconnect with their senses, awaken their intellectual curiosity and draw their own meaning from the artwork and the environment.

TONY SMITH
*Smug, 1973/2005*
Aluminum, painted black
11 x 78 x 64 feet (3 x 24 x 20 m)
© Estate of Tony Smith/ Artists Rights Society (ARS), New York
Photo: Iwan Baan
**MEET THE STAFF**

AAM’s Visitor Services staff manage daily admissions, membership, and registrations for the Museum’s many classes, lectures, and other events. Most importantly, as the face of the Museum for many visitors, they provide insightful knowledge about our offerings, deepening guest experiences.

**Tyniece Savoy, Lead Visitor Services Coordinator** – With a background in customer service, “Ty” enjoys engaging with the community and finds it to be the most fun part of the job. She also finds the Museum building’s history to be special—as the first chartered school in Easton, a funeral home, and finally a museum. She loves that most visitors have a hard time believing that such a beautiful museum exists in a small town. Ty’s hobbies outside work consist of traveling, family, and music. Her two kids, ages 10 and 8, are her world. Ty shares, “Although the artwork and exhibitions are a bonus, being able to interact with your community on a personal level at the Museum is even better.”

**Douglas Fahrman, Visitor Services Staff** – Doug learned about being a public face for a community institution while working at the Talbot County Free Library. An artist himself, he learned a lot from local artists James Plum and George Holzer. Doug began as a volunteer and later became a paid staff member at the Museum. He has enjoyed seeing visitors leaving the Museum happier than when they entered. In his free time, he enjoys collage, reading art comics, playing board games and cooperative video games, collecting tiny art, and listening to indie music. Doug states, “The most interesting part of working at the Museum is definitely seeing all the art! I’ve gotten to spend a lot of time with artists I never thought would have exhibited in the small town where I live.”

**Carol Cathcart, Visitor Services Staff and Docent** – Carol has explored many art forms throughout her life. She was introduced to the Museum when two of her photographs were featured in an exhibition sponsored by the Talbot Camera Club. Through that experience, she decided she wanted to be a part of the Museum’s front desk team to expand her background in art appreciation. Over the 10 years that she has worked at AAM, Carol has enjoyed interacting with visitors and making personal friendships with the artists she has met along the way. She has fascinating stories of how her appreciation for art has grown—just ask her! Carol confides, “I love the art, the people, my continuing education, seeing and looking deeper, and of course in the last couple of years, also being a docent. Experiencing the thrill of being in a museum filled with art opens my heart and my eyes in a new manner and makes for a really exciting day.”

**Glenda Dawson, Visitor Services Staff** – A staff member for over 25 years, Glenda brought her experience from the hospitality industry to the Museum’s front desk. Over the years, her role has grown to include assisting with the Museum’s Mini Masters program. She feels that the Museum staff has become like family. She also appreciates the opportunity to chat with members and new visitors. Glenda has enjoyed learning more about art; in fact, drawing is one of her hobbies. She is the foster mother of two teenage girls and a teenage boy who keep her very busy. Glenda explains, “I think what really brings the people here are the quality classes, the trips, and exhibitions. Visitors are surprised at the affordability of the Museum and are often generous with their donations because of that. They are amazed by the quality of the artwork we have and enjoy the docent tours so they can learn more.”

**Jessica Stehle, Visitor Services Staff** – Jessica can’t remember a time when art wasn’t a part of her life. She studied art history at Washington College and has always loved art – both of her parents are artists. Museums are her favorite places, so when a Visitor Services position became available, it was a perfect fit. She enjoys meeting the visitors, discussing the works in the Museum’s exhibitions, and hearing different perspectives. When she is not working, Jessica enjoys writing poetry, paddleboarding, reading, and visiting other museums. She is also an English tutor for high school students and a seminary student. Jessica states, “The Museum is special because we offer classes and programs, as well as impressive exhibitions. It’s a place where members of the community can gather and create, and it is obvious that local artists really appreciate and respect the space.”

**Susan K. Carroll, Visitor Services Staff and Docent** – Susan enjoys pleasant conversations with visitors when they arrive, sharing information with them about the exhibition they’re about to enjoy. After their visit, guests frequently tell her how amazed they are with the Museum’s offerings. Frequently, visitors will inquire about other aspects of Easton and the Mid-Shore area, such as places to visit, restaurants and coffee shops, places of worship, and shopping. Working at the Museum’s front desk enables Susan to serve as an ambassador to the Museum and town. In her free time, she enjoys duplicate bridge, reading, and cooking for family and friends. Susan asserts, “AAM is truly the gem of the Eastern Shore. Welcoming a wide variety of visitors from near and far and families of all ages always brings me happiness.”
24th Annual Academy Craft Show

The 24th Annual Craft Show welcomed close to 1,000 visitors to the event! This year’s show featured over 50 artists from around the country and Israel, representing ceramics, mixed media, fiber, glass, wood, jewelry, and more.

Thank you to our Craft Show Sponsors:

**Visionary**
Catherine McCoy

**Ambassador**
Mr. Joseph and Ms. Mary Lou Armstrong Peters
Jim and Pam Harris
Elizabeth Hormel and Ted Viach
The Honorable Ellen and Mr. Jeffrey Huvelle
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Craft Show patrons voted and we listened! The 2021 People’s Choice award was given to two artists, Luke Chen of Three Wheel Studio and Dennis Ray of Nature’s Creations Jewelry.

Robert Patterson, this year’s Visionary Artist, makes his beautiful objects using wood, metals, cloth, paper, resins, paint, dyes, glazes, leather, and varnish.

New Craft Show artist, Jungwhon Joo, was a popular stop in the show.

Ursula Perry’s sculptures are always a must-see at the Craft Show.
Visitors attending the opening reception of Close Introspection: from Picasso to Kusama and Recent Acquisitions and Highlights from the Permanent Collection.

The Music at Noon concert series resumed in October. Ticket holders enjoyed a concert by Nikita Borisevich and Margarita Loukachkina followed by lunch in the Museum’s courtyard.

Clockwise from top left:
Participants enjoyed making art projects at the Museum’s recent Family Art Days, including Hispanic Heritage month, Day of the Dead (Dia de Muertos) and Littlest Crafters. Also pictured is Ashley Morales-Mejia’s first-place Hispanic Heritage Month poster.

Clockwise from top left:
First Friday (September) visitors taking in the Plein Air Painters of the Chesapeake Bay fence exhibition. Painters and guests setting up at a recent Plein Air painting event. Rebecca Saduk showing off a print that she made at the Talbot County Chamber’s Young Professionals Toys for Tots Kickoff Party.
In Memoriam: Joan Cox

When Joan Cox passed away in August, she left behind her considerable contributions to Talbot County, few more significant than to the Academy Art Museum.

During the first of her two terms as Chair of the Board, 1985-1989, the Museum (then called the Academy of the Arts) was a vibrant organization with an active membership, exhibition schedule, and education program.

During that time the Museum hired Chris Brownawell as Director, and together they led the fundraising effort for the first major renovation of the Museum. Brownawell said of Joan: “She was a force to be reckoned with. People couldn’t turn her down when she explained the need and asked for money.”

This effort increased the workable space in the Museum from 2,000 to 10,000 square feet with the addition of the Thomas-Hardcastle House, a two-story glass atrium, and additional offices on the second floor.

For the rest of her life, Joan was dedicated to the Museum—its health, its solvency, and its well-being. She attended exhibition openings, lectures, and trips. Directors sought her advice. Her presence will be missed by all who care about the Museum as she did.

Save the Date

ANNUAL SPRING GALA
SATURDAY, MAY 7, 2022
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 spotlights 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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<th>MONDAY</th>
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<td>Moveable Image: Video Art by Collis/Donadio, Shala Miller and Rachel Schmidt through March 6, 2022</td>
<td>Annual Winter Challenge 10 a.m. Zoom</td>
<td>Collection Society Event 3 p.m.</td>
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<td>Arts Express Bus Trip National Gallery of Art</td>
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<td>Exhibitions Opening Reception 5:30 p.m.</td>
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<td>Pastel Painting 10 a.m.</td>
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<td>Lecture: Painting as Expression John Brandon Sills 6 p.m.</td>
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<td>Painting as an Expression 10 a.m.</td>
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**Moveable Image: Video**

Art by Collis/Donadio, Shala Miller and Rachel Schmidt through March 6, 2022

**Arts Express Bus Trip**

National Gallery of Art

**Basic Drawing**

10 a.m.

**Music at Noon**

12 noon

**Realism to Abstraction**

9:30 a.m.

**Pastel Painting**

10 a.m.

**Annual Winter Challenge**

10 a.m. Zoom

Collection Society Event 3 p.m.

After School Art Club 4 p.m.

Exhibitions Opening Reception 5:30 p.m.

High School Drawing 5:45 p.m.

**Winter Collage Workshop**

9:30 a.m.

**Home School Art Classes**

1 p.m.

**Lecture:**

Painting as Expression

John Brandon Sills 6 p.m.
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<td>4 FIRST FRIDAY Open until 7:30 p.m. Home School Art Classes 1 p.m.</td>
<td>5 Nocturnes &amp; Landscapes 10 a.m.</td>
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<td>7 Museum Closed</td>
<td>8 Collage Workshop 9-30 a.m. Basic Drawing 10 a.m.</td>
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<td>11 The Painterly Print 10 a.m. Home School Art Classes 1 p.m.</td>
<td>12 The Painterly Print 10 a.m. Be My Valentine Family Art Day 10 a.m.</td>
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| New Photography III
National Juried Exhibition through July 10, 2022
Adrienne Tarver through July 3, 2022
Int. & Adv. Pottery 9:30 a.m.
Perspective for the Artist 10 a.m.
Int. & Adv. Pottery 1 p.m. | Basic Potter’s Wheel 9:30 a.m.
Watercolor Class 10 a.m.
Int. & Adv. Pottery 1 p.m. | Students of the Museum through June 7, 2022
Alla Prima Portrait in Oil 10 a.m.
After School Art Club 4 p.m.
Camaraderie & Critique 5 p.m. Zoom
Photography Class 5:30 p.m. | Home School Art Classes 1 p.m.
Opening Reception
New Photography III 5:30 p.m. | Deep Dive into Color Wheel - 9:30 a.m. |
| 11         | 12          | 13            | 14           | 15           | 16        |
| Museum Closed | Int. & Adv. Pottery 9:30 a.m.
Perspective for the Artist 10 a.m.
Int. & Adv. Pottery 1 p.m. | Basic Potter’s Wheel 9:30 a.m.
Int. & Adv. Pottery 1 p.m. | Alla Prima Portrait in Oil 10 a.m.
After School Art Club 4 p.m. | Home School Classes 1 p.m. | |
| 18         | 19          | 20            | 21           | 22           | 23        |
| Museum Closed | Music at Noon 12 noon | Alla Prima Portrait in Oil 10 a.m.
After School Art Club 4 p.m.
Camaraderie & Critique 5 p.m. Zoom | Alla Prima Portrait in Oil 10 a.m.
After School Art Club 4 p.m. | Home School Art Classes 1 p.m. | Pets in Charcoal 10 a.m. |
| 25         | 26          | 27            | 28           | 29           | 30        |
| Museum Closed | Photo Shoot Adventure 10 a.m. | Arts Express Bus Trip:
Smithsonian American Art Museum
Photo Shoot Adventure 10 a.m. | Alla Prima Portrait in Oil 10 a.m.
Photo Shoot Adventure 10 a.m.
After School Art Club 4 p.m.
Concert: Coming to America with Sonos 6 p.m. | Treasure Paper Box Workshop 9:30 a.m.
Photo Shoot Adventure 10 a.m.
Home School Art Classes 1 p.m. | Saturdays en Plein Air 10 a.m. |
New Program
PAID TEEN INTERNSHIPS

Ten local teens will have the opportunity to engage closely with Director of Children’s Education and Community Programs, Constance Del Nero, and a special teaching artist, Jason Patterson, to learn the nuts and bolts of museum operations. What better way to create a new generation of museumgoers than to involve high school students in a hands-on, in-depth program to develop their understanding of how museums enrich communities?

Generously supported by an anonymous Museum Member.

Teaching Artist Spotlight:
Jason Patterson

Chestertown-based artist Jason Patterson’s work focuses on African American history and how the past has shaped political and social conditions in the United States. He is best known for combining portraiture of historical figures with recreations of historical documents displayed in hand-made ornate frames. In 2019, he was the Frederick Douglass visiting fellow at Washington College’s Starr Center for the Study of the American Experience, which was the catalyst for his project ‘On the Black History of Kent County & Washington College.’ He is currently a fellow with The Chesapeake Heartland: An African American Humanities Project.

“I’d like to show students how museums have, and still do, influence my artwork. I want them to learn at this early age how to use museums to help them become better artists and people. I could have used that when I was their age. I didn’t go to a major art museum until I was in my 20s and I think I really missed out.”

Installation view of Jason Patterson’s 2019 exhibition On the Black History of Kent County and Washington College at the Kohl Gallery at Washington College.

MINI MASTERS
@ the Academy Art Museum

Instructors:
Taylor McLaughlin and Theresa Schram

Ongoing through May 19
Monday/Wednesday, Tuesday/Thursday,
or all four days
8:45 a.m. (doors open) – 12 p.m.
Ages 2–4

The rich resources of the Academy Art Museum offer a wonderful venue for teaching sensory explorations. Our museum-based curriculum blends exploration of art with basic principles of early learning. In addition to general monthly themes, we implement an emergent curriculum that encourages developmental and academic milestones and fosters community, art appreciation, and a love of learning.

Call the Academy Art Museum at (410) 822-2787 or email Mini Masters Director, Taylor McLaughlin, at minimasters@academyartmuseum.org for registration materials.

MSDE Child Care Development License #255007 (expires 11/22)
Homeschool Classes

The Museum offers art classes for home-schooled children, ages 6 and up, focused on fine art techniques and materials. Together we’ll explore a variety of media and visit the Museum’s exhibitions. The winter/spring home-school semester is broken up into three six-week sessions. Note that after the first full-priced tuition, siblings attend for 1/3 off! Pre-registration is advised as space is limited. Maximum of 10 students.

Early Winter Session:
Fridays, January 7–February 11
1–2:30 p.m.

Mid-winter Session:
Fridays, February 18–March 25
1–2:30 p.m.

Spring Session:
Fridays, April 1–May 13
(No Class on April 15)
1–2:30 p.m.

Cost (per session): $90 Members, $100 Non-members
After the first full-priced tuition, siblings attend for
$60 Members, $67 Non-members

Instructors: Constance Del Nero, ages 6 to 9 years
Theresa Schram, ages 10+

Family Art Days

Come one, come all…the Academy Art Museum welcomes children and their caregivers to explore and create art together. What better way to spend quality time with your child than to come to the Academy Art Museum and work together on a project? The family that makes art together gets smART together!

Ornament Day
Saturday, December 11, 10 a.m.–1 p.m.
The days grow short and cold, but cheer is in the air! Join us for a fun morning of ornament-making and personalize your holiday season.

Be My Valentine
Saturday, February 12, 10 a.m.–1 p.m.
Winter is a great time to get together and make a Valentine keepsake that is sure to please. We will guide you through a heartwarming project that shares the love!

eARTh Arts Day Extravaganza!
Saturday, April 23, 10 a.m.–1 p.m.
Save the planet and get creative! Before you throw out that old can, bottle cap, magazine etc…think about what you might do with it to keep it in use. Better yet, come to our eARTh Arts Day Extravaganza and make some great projects to take back home. We’re teaming up with Horn Point Laboratory to bring you exciting new projects.

There is no cost to participate in Family Art Days, but please let us know if you are coming, as it will help us plan. Contact Constance Del Nero at cdelnero@academyartmuseum.org with any questions.
After-School Art Clubs

The Museum’s Art Club offers fun and engaging projects for children of all skill levels. The instructor will focus on a variety of media that encourage individual ideas and creativity. Each club meeting will include a planned activity and/or a free choice project, with creative guidance available every step of the way. Maximum of 10 students.

WINTER AFTER-SCHOOL ART CLUB
Grades 1-4
Instructor: Theresa Schram
Eight Thursdays: January 6–February 24
4–5:30 p.m.
Cost: $120 Members, $130 Non-Members
Painting Studio

SPRING AFTER-SCHOOL ART CLUB
Grades 1-4
Instructor: Theresa Schram
Six Thursdays: March 24–April 28
4–5:30 p.m.
Cost: $90 Members, $100 Non-Members
Painting Studio

HIGH SCHOOL DRAWING WORKSHOP
Instructor: Bradford Ross
brad@bradfordross.com
Eight weeks: January 13–March 3
Thursdays, 5:45–7:15 p.m.
Cost: $80 members, $100 Non-members
Model and materials fee: $10
Painting Studio
This class offers students who have already taken the high school Foundations of Art class the chance to build on what they have learned. Students will focus on drawing the human form with an emphasis on the head and face and explore using charcoal and graphite to their full potential. Maximum of 10 students.

Summer Camps 2022

It might be chilly, but summer will be here before you know it!

Check our website after February 1 to learn about our exciting summer programs for all ages.

Many camps sell out, so plan ahead.
ArtReach is Back in Action!

The Museum's ArtReach program welcomes students in pre-K through high school to tour an exhibition and then work on a related art project. Art clubs, scout groups, and other organizations are welcome as well. Budget woes? No problem! There is no cost for ArtReach and the Museum even pays for transportation.

ArtReach is supported by a generous grant from the Mid-Shore Community Foundation's Artistic Insights Fund.

Greensboro Elementary 2nd grader creates lively abstract painting after viewing Richard Diebenkorn's works.

Book Now for Have Art, Will Travel!

The Museum knows that it’s not always easy to book field trips. Have Art, Will Travel! is a free program designed to bring the Museum to the classroom. A Museum instructor brings a work from the permanent collection to area schools, discusses the work with students, and then engages them in a related art project.

Easton Elementary preschooler paints a fall tree inspired by Greg Mort’s Afterglow.

In-Service Day Opportunities for K-12 Art and Elementary Classroom Teachers

Let AAM help you plan a low-cost in-service day for teachers in your school or district! Art and elementary classroom teachers have the chance to learn new tricks, talk art, swap project ideas, and come away from a workshop with renewed energy and enthusiasm. Our teacher in-service day program has designed 12 projects for area teachers and is always adding more.

Teachers who are interested in booking these programs should contact Director of Children’s Education and Community Programs, Constance Del Nero, at cdelnero@academyartmuseum.org.

Partnership Spotlight

The Museum teamed up with the Chesapeake Multicultural Resource Center (ChesMRC) to present the Eastern Shore’s first annual Hispanic Heritage Month (Mes de la Herencia Hispana) celebration in 2021. We kicked off the festivities with a high school poster contest. Participants created digital and studio artworks celebrating the richness of Hispanic roots. Posters were vibrant and colorful and referenced food, flags, nature, and culture.

The Museum recently acquired an intriguing photograph by Mexican photographer Graciela Iturbide of an indigenous woman wearing a “crown” of living iguanas that she planned to sell in her town’s marketplace. This work was one of the highlights of this past fall’s exhibition of photography from the Permanent Collection (see page 3). We created a fun and informative activity sheet that challenged young artists to look closer at the work and imagine what they would carry on their heads if given the choice was available for families to take home.

The Hispanic Heritage Month celebration continued with a well-attended Family Art Day. Participants created art inspired by the copper vases of Mexican master, Abdón Punzo Ángel.

They used cardstock with crayons and bronze acrylic paint to create eye-catching 2-D artwork and Model Magic air-dry clay with bronze paint to make mini-pots with patterns in relief. Mes de la Herencia will be an annual event at the Museum.

Ashley Morales-Mejia, first place winner of the Hispanic Heritage Festival poster contest.
Master Landscape Painting Workshop

Presented by
John Brandon Sills

WORKSHOP: PAINTING AS AN EXPRESSION OF EMOTION AND BELIEF
Instructor: John Brandon Sills
johnbrandonsills@hotmail.com
Two-Day Workshop: January 29-30
10 a.m.-3 p.m.
Cost: $500 Members, $600 Non-members
Painting & Drawing Studios
Nationally recognized landscape artist John Brandon Sills, winner of the 2014 Plein Air Easton Grand Prize award, will lead a workshop on using painting as means of expressing personal beliefs and philosophies. Attendees will discuss the intention behind their work and explore ways of using painting techniques to effectively communicate and produce the desired emotional result. This is an intermediate to advanced level workshop and is designed for professionals and serious amateurs who are looking to explore adding emotional range and depth to their work.

Lecture
Friday, January 28, 6 p.m.

Painting as Expression
Nationally recognized artist John Brandon Sills will give a lecture on using painting as a means of expressing personal beliefs and philosophies, the fundamental aspect that gives a painting emotional impact.

The lecture is free and will also be available on Zoom.

Registration is required for all platforms via academyartmuseum.org
JANUARY

CAMARADERIE AND CRITIQUE - ZOOM CLASS
Instructor: Diane DuBois Mullaly
dunepainter@earthlink.net
www.dianeduboismullaly.com
Eight Weeks: January 6, 20, February 3, 17, March 3, 17, April 7, 21
Thursdays, 5–6 p.m.
Cost: $65 Members, $78 Non-members
Zoom
Students should bring one or two recently completed pieces or works in progress and their favorite beverage. Relax in the informal camaraderie of fellow artists, talk about their work, and join in a constructive group critique led by Diane. Artwork will be uploaded and shown on a shared screen. All mediums/skill levels. Minimum of 6, maximum of 10 participants.

9TH ANNUAL WINTER CHALLENGE—A PAINTING A DAY FOR 30 DAYS - ZOOM CLASS
Instructor: Diane DuBois Mullaly
dunepainter@earthlink.net
www.dianeduboismullaly.com
Five Weeks: January 13, 20, 27, February 3, 10
Thursdays, 10 a.m.–12 p.m.
Cost: $105 Members, $126 Non-members
Zoom
Join us for five weeks of self-discovery and artistic exploration. Creating one small artwork a day is a great way to loosen up, improve quickly, discover new concepts, and commit to a regular painting practice. Paintings are 6” x 6” or 5” x 7”, any subject, painted from life or photos. The first class will introduce the concept with pointers and tips, while subsequent classes will focus on constructive critiques. Artwork will be uploaded and shown on a shared screen. All mediums/skill levels. Minimum of 6, maximum of 15 participants.

WINTER COLLAGE WORKSHOP
Instructor: Sheryl Southwick
sherylartist@gmail.com
One-Day Workshop: January 14
Friday, 9:30 a.m.–12 p.m.
Cost: $65 Members, $78 Non-members
(Plus $10 materials fee payable to instructor for mulberry paper packs and glue sticks)
Zoom
Capture the magic of sparkling winter with its beautiful array of surprising colors! In the manner of her own collage work, Sheryl will lead students of any level in this textural and colorful workshop, using a variety of beautiful mulberry paper scraps. Participants will create their own designs by layering torn and cut paper. All skill levels are welcome. Maximum of 10 participants.
WEEKLY CLASS: MENTORING PAINTING PROJECTS
Bernard Dellario
bernie.dellario@gmail.com
www.bjdellario.com
Six One-Day Sessions: January 20–February 24
Thursdays, 10 a.m.–1 p.m.
Cost per session: $45 Members, $55 Non-members
Painting Studio
This class will provide the intermediate/advanced painter the opportunity to work on individual projects with guidance from the instructor. Options include developing a series of paintings, working on a larger painting from a plein air sketch, fleshing out a portrait commission, or working from a still life setup. Each student will have plenty of individual instruction and painting time to develop their ideas. This class is primarily for oil painters, but acrylic and gouache painters are also welcome. This is a “pay as you go” model. The instructor will need a firm commitment at least two days before each session from those who plan on attending.

BASIC DRAWING: GAINING NEW CONFIDENCE IN VALUE AND COMPOSITION
Instructor: Katie Cassidy
wkmcgarry@verizon.net
Six Weeks: January 18–February 22
Tuesdays, 10 a.m.–12:30 p.m.
Cost: $190 Members, $228 Non-members
Painting Studio
This class is for the beginner artist who wants to expand on the basic elements of drawing to bolster confidence in their art. The class will start with a review of the basics—line, comparative measurements, etc. Using a variety of lighting techniques, students will strengthen their understanding of tonal relationships to create depth in their artwork. In addition, they will work on creating strong engaging compositions and pictorial design. There will be plenty of individual attention and constructive critiques. Although the class will focus on using charcoal, artists who work in other mediums will find the exercises equally valuable. This class is limited to 10 students.

DRAWING THE FIGURE
Instructor: Bradford Ross
brad@bradfordross.com
Six Weeks: January 20–February 24
Thursdays, 10 a.m.–1 p.m.
Cost: $250 Members, $300 Non-members
Drawing Studio
Brad will guide students through the challenges of drawing the human figure, understanding the importance of gesture drawing, lines of action, and balance; simplifying form; learning key landmarks on the figure; establishing proportions and more. Maximum of 10 students.
WORKSHOP: OIL PAINTING 101, BACK TO BASICS  
Instructor: Bernard Dellario  
bernie.dellario@gmail.com  
www.bjdellario.com  
Three-Day Workshop: January 21, 22 and 23  
Friday, Saturday, and Sunday, 10 a.m.–3 p.m.  
Cost: $210 Members, $260 Non-members  
(Plus $25 materials fee paid to the instructor at the beginning of class)  
Drawing Studio  
This class will provide a solid foundation for the beginner painter or a refresher in basics for the intermediate painter. Through a series of assignments, the group will go over topics including a detailed explanation of oil painting supplies, materials, and methods; how to expand their color sense by using a limited palette; using value plans as a method for deciding what to paint, color blocking to simplify shapes and approach subjects from the abstract; and proper paint application and manipulation. Maximum of 10 students.

REALISM TO ABSTRACTION  
Instructor: Sheryl Southwick  
sherylartist@gmail.com  
Six Weeks: January 19–February 23  
Wednesdays, 9:30 a.m.–12 p.m.  
Cost: $195 Members, $234 Non-members  
Drawing Studio  
Students will learn new ways of looking at a subject by making three paintings of it: realistic, expressionistic, and abstract. Sheryl will guide students in taking a subject apart by referring to masters from art history who continue to inform modern artists. This class is for intermediate to advanced painters. Minimum of 6 students.

NOCTURNES AND LANDSCAPES IN THE TONALIST TRADITION  
Instructor: Meg Walsh  
Megwalshart@gmail.com  
www.megwalsh.com  
Two-Day Workshop: February 5 and 6  
Saturday and Sunday, 10 a.m.–3:45 p.m.  
Cost: $190 Members, $228 Non-members  
Painting Studio  
Learn to create evocative landscapes of that magical time between day and night using color, value, and edges to establish mood and atmosphere. Students will examine works by historic and contemporary tonalists, and Meg will discuss nocturne painting techniques and give brief demonstrations of blocking in and glazing. Participants will work from their own reference photos. Maximum of 8 students.
HAVE A HEART COLLAGE WORKSHOP
Instructor: Sheryl Southwick
sheryllartist@gmail.com
One-Day Workshop: February 8
Tuesday, 9:30 a.m.–12 p.m.
Cost: $65 Members, $78 Non-members
(Plus $10 materials fee payable to instructor for mulberry paper packs and glue sticks)
Drawing Studio
Just in time for Valentine’s Day, this collage workshop will inspire participants to create a gift or card to make the heart sparkle. In the manner of her own collage work, Sheryl will lead students of any level in this textural and colorful workshop, using a variety of beautiful mulberry paper scraps. Participants will create their own designs by layering torn and cut paper. Maximum of 10 students.

THE PAINTERLY PRINT
Instructor: Rosemary Cooley
rcooley1@mac.com
www.rosemarycooleyart.com
Three-Day Workshop: February 11, 12 and 13
Friday, Saturday, Sunday, 10 a.m.–2:30 p.m.
Cost: $185 Members, $220 Non-members
(Plus a $35 materials fee payable to instructor for archival papers, bone folder, and use of all studio inks, stencils, and tools)
Visual Arts Studio
The art of printmaking includes a myriad of methods. Intaglio, relief, collagraph, and lithograph are a few. This monoprint workshop celebrates the painterly method, and the possibilities are endless! Students will paint on acrylic or gel plates with several kinds of water-based inks, each with its own “personality.” After students have created a collection of prints on fine archival paper, they will have the opportunity to enhance their work with an application of clear gesso (marble dust with acrylic medium), which gives a “tooth” to the surface of the print yet allows the color to show through. This sandy surface is perfect for additions of soft pastel to enhance the print. Students will work from their own photographs or their imaginations. They will also be able to experiment with letting the tools (rollers, combs, scrapers, stencils) build the print. Maximum of 6 students.

OIL PAINTING: CREATING COLOR HARMONIES
Instructor: Bradford Ross
brad@bradfordross.com
Two Consecutive Weekends: February 19, 20, 26 and 27
Saturday and Sunday: 10 a.m.–2 p.m.
Cost: $225 members, $270 Non-members
Painting Studio
Understanding and making use of color schemes is an exciting and accessible way to apply color theory in a practical way. Students will learn to create vibrant and harmonious paintings by using standard color schemes: complementary, split-complementary, analogous, triads, and tetrads. This is a great class for beginning oil painters or for experienced artists who are interested in creating more dynamic paintings. Maximum of 10 students.
MARCH

WATERCOLOR: CLEAN COLOR AND WHITES
Instructor: Heather Crow
heathersathome@gmail.com
Six Weeks: March 2–April 6
Wednesdays, 10 a.m.–1 p.m.
Cost: $195 Members, Non-members $235
Drawing Studio
This is the right class for beginners to learn to paint with watercolor or for seasoned painters to gain valuable new experience. Students will learn to use various brushes to lay down fresh, bold color in layered washes and let the white of the paper speak clearly. Paintings will be inspired by close-up flower or vegetable imagery (the concept of "compressed space" à la Georgia O’Keeffe), the abstracted human figure, and students’ personal photos of landscapes. Juxtaposition of color and contour of edges where shapes and values meet will be stressed. Heather’s own paintings, demos, exercises, and critiques will be part of each class. Maximum of 10 students.

PAINTING ANIMAL PORTRAITS
Instructor: Meg Walsh
megwalshart@gmail.com
www.megwalsh.com
Two-Day Workshop: March 5 and 6
Saturday and Sunday, 10 a.m.–3:45 p.m.
Cost: $190 Members, $228 Non-members
Painting Studio
Students will capture the essence of their four-legged companions on canvas! They will work from their own reference photos that they will have discussed with Meg beforehand. Meg will illustrate how placement, scale, cropping, negative space, values, and color can affect the feel of the portrait. Maximum of 8 students.

PASTEL PAINTING: VALUE AND COLOR
Instructor: Katie Cassidy
wkmcgarry@verizon.net
Five Weeks: March 2–30
Wednesdays, 10 a.m.–1 p.m.
Cost: $220 Members, $260 Non-members
Painting Studio
This session will focus on the importance of value and translating values into color for more successful pastel paintings. Katie will review all the basics and introduce some new ones, especially layering to create new colors and glazing for greater luminosity and vibration of colors. The class is open to students of all levels. Experienced students will be encouraged to work on individual projects. Maximum of 10 students.

THE ALLA PRIMA PORTRAIT IN OIL
Instructor: Bradford Ross
brad@bradfordross.com
Eight Weeks: March 10–April 28
Thursdays, 10 a.m.–1 p.m.
Cost: $340 Members, $410 Non-members
(photo reference costs and model fees are additional)
Drawing Studio
The classic alla prima technique is aimed at producing a spontaneous yet finished effect in a single painting session. Join Brad in an exciting and popular exploration of this classic technique, including learning about the best qualities of an oil painting ground, which brushes to use and when to use them, controlling paint when working wet into wet, and tips on reducing or eliminating the use of solvents. Maximum of 10 students.
ONE-DAY PORTRAIT WORKSHOP:
DRAWING THE MOUTH
Instructor: Bradford Ross
brad@bradfordross.com
One-Day Workshop: March 12
Saturday, 10 a.m.–2 p.m.
Cost: $70 for Members, $90 for Non-members
Drawing Studio
A one-day focus on the essential anatomy and concepts artists
need to know when drawing the mouth. Lessons will involve
ways to understand and simplify the bone, tissue, and muscle
structure and learning how to draw the mouth using charcoal or
graphite. Maximum of 10 students.

DRAWING: PERSPECTIVE FOR ARTISTS
Instructor: Katie Cassidy
wkmcgarry@verizon.net
Five Weeks: March 15–April 12
Tuesdays, 10 a.m.—1 p.m.
Cost: $200 Members, $240 Non-members
Painting Studio
Learn to draw three-dimensional scenes convincingly on a
two-dimensional surface. Katie will help students understand
perspective with exercises exploring size, spacing, overlap
and comparative measurements. One-, two-, and three-point
perspectives will be discussed, along with vanishing points.
Maximum of 8 students.

WEEKEND WORKSHOP: PASTEL PENCILS
Instructor: Barrie Barnett
barriebarnett@mac.com
www.barriebarnett.com
Two-Day Workshop: March 12–13
Saturday and Sunday, 10 a.m.–3:30 p.m.
Cost: $175 Members, $225 Non-members
(Plus a $15 materials fee payable to instructor)
Painting Studio
Students who love the instant gratification of applying pastels in
stick form will be excited to try pastel pencils. These remarkable
tools allow artists to render intricate details, layer, and blend
with much less dust and residue. In the manner she uses in her
own portrait work, Barrie will show students why she reaches for
them much more frequently than the sticks.
Maximum of 8 students.

TEAR-IT-UP COLLAGE WORKSHOP
Instructor: Sheryl Southwick
sherylartist@gmail.com
One-Day Workshop: March 8
Tuesday, 9:30 a.m.—12 noon
Cost: $65 Members, $78 Non-members
(Plus $10 materials fee payable to instructor for mulberry paper packs
and glue sticks)
Painting Studio
Students will be inspired by the vibrant colors of spring in this
creative workshop. In the manner of her own collage work,
Sheryl will lead students of any level in this textural and colorful
workshop, using a variety of beautiful mulberry paper scraps.
Participants will create their own designs by layering torn and
cut paper. Maximum of 10 students.
PHOTOGRAPHY: ART OF SEEING CREATIVELY
Instructor: Sahm Doherty-Sefton
dohertysefton@aol.com
www.sahmdohertysefton.com
Six Weeks: March 3–April 7
Thursdays, 5:30 p.m.–7:30 p.m.
Cost: $200 Members, $240 Non-members
Painting Studio
Whatever their level of experience, students will learn to master the building blocks of a great photo and effectively make the photographs they envision. They will add new energy to their images through an understanding of exposure, lighting, composition, and non-automatic shooting modes. They will learn how to sharpen their power of observation while utilizing color as a language, setting moods, and creating themes. In addition, they will build creative and technical skills through a step-by-step lecture followed by a presentation of portraits, people, nature, and travel, including work from past masters of photography. Maximum of 10 students.

WORKSHOP: TRAVELING WITH GOUACHE
Instructor: Bernard Dellario
bernie.dellario@gmail.com
www.bjdellario.com
Three-Day Workshop: March 25, 26 and 27
Time: 10 a.m.–3 p.m.
Cost: $210 Members, $260 Non-members
Drawing Studio
Grab a set of 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 close proximity to the Museum or from photo references if preferred. Demonstrations, group critiques, and individual instruction are included. All experience levels are accepted. Maximum of 12 students.

APRIL

HOW TO SEE AS A PAINTER
Instructor: Meg Walsh
megwalshart@gmail.com
www.megwalsh.com
Two-Day Workshop: April 2 and 3
Saturday and Sunday, 10 a.m.–3:45 p.m.
Cost: $190 Members, $228 Non-members
Painting Studio
Learn to simplify and translate subjects to create more dynamic paintings. Students will complete a variety of fun exercises to give them a better understanding of color, value, and composition. This is a class for those who want to learn the abstract elements of visual language. Meg will bring examples of each exercise and give quick demos. Maximum of 8 students.

DEEP DIVE INTO COLOR WHEEL THEORY IN PAINTING
Instructor: Sheryl Southwick
sherylartist@gmail.com
Two-Day Workshop: April 9 and 10
Saturday and Sunday, 9:30 a.m.–2:30 p.m.
Cost: $195 Members, $234 Non-members
Painting Studio
A two-day intensive for adults who want to make art and don’t know how to start with color. This class is for anyone who wants to learn the basics of color and the vocabulary that goes with it. Students will make color wheels and color charts to keep as reference guides. Please bring a brown bag lunch. Maximum of 10 students.
TREASURE PAPER BOX WORKSHOP
Instructor: Sheryl Southwick
sherylartist@gmail.com
One-Day Workshop: April 29
Friday, 9:30 a.m.–12 p.m.
Cost: $65 Members, $78 Non-members
(Plus $10 materials fee payable to instructor for mulberry paper packs and glue sticks)
Drawing Studio
Participants of any level will create a paper box and cover it with cut and torn colorful mulberry paper scraps in their own designs. This makes a lovely gift project, perhaps for Mother’s Day. Maximum of 10 students.

INTRODUCTION TO SCULPTURE
Instructor: Stephen Walker
walkertrout@gmail.com
www.squarehousestudio.com
Three-Day Workshop: May 3, 4 and 5
Tuesday, Wednesday, and Thursday, 10 a.m.–12:30 p.m
Cost: $95 Members; $125 Non-members
(Plus $15 materials fee paid to instructor)
Painting Studio
Students will explore principles of design and sculpture techniques (additive and subtractive) using wood, wire, and other carvable materials to create small sculptures. Part II of this class will continue in the summer. Maximum of 8 students.

WEEKEND WORKSHOP: PETS IN CHARCOAL
Instructor: Barrie Barnett
barriebarnett@mac.com
www.barriebarnett.com
Two-Day Workshop: April 23 and 24
Saturday and Sunday, 10 a.m.–3:30 p.m.
Cost: $150 Members, $190 Non-members
Painting Studio
Charcoals are a fast and fun medium, well-suited for creating dynamic images of many subjects. Working from students’ own photos, Barrie will demonstrate her favorite techniques and tricks for drawing dogs, horses, and cats. Maximum of 8 students.

PHOTO SHOOT ADVENTURE
Instructors: Maire McArdle and Stephen Walker
info@squarehousestudio.com
www.squarehousestudio.com
Four-Day Workshop: April 26, 27, 28 and 29
Monday – Thursday, 10 a.m.–12 p.m.
Cost $90 Members, $110 Non-members
Digital Studio
Get ready to be challenged to look at the world with a fresh, creative eye in this four-day workshop for aspiring photographers! Students can use whatever camera they have—even their phones. They will work both inside and outdoors (weather permitting). The course will not focus on technical instruction. Instead, Maire and Steve will invite participants to have fun while applying simple compositional tips to impromptu photo assignments. Photo critiques and examples of aspirational photography weave throughout. Maximum of 8 students.
Saturdays en Plein Air!
Instructor: Diane DuBois Mullaly
dunepainter@earthlink.net
www.dianeduboismullaly.com
Monthly: The last Saturday of each month, April through October, 10 a.m.–1 p.m.
Cost: FREE to Academy Art Museum Members
Outdoor locations
Join us for this series of plein air paint outs at inspiring locations in the Mid-Shore region on the last Saturday of the month April–October. Mullaly welcomes questions as she paints and leads a group critique at the end of each session. Museum members, please email dunepainter@earthlink.net for details. All mediums/skill levels are welcome!

Intermediate and Advanced Pottery
Instructor: Paul Aspell
paulfaspell@gmail.com
Two Six-Week Sessions: March 8–April 12 and May 3–June 7
Tuesday, 9:30–11:30 a.m.
Tuesday, 1–3 p.m.
Wednesday, 1–3 p.m.
Cost: $225 Members, $270 Non-members
Ceramic Studio
This class is offered to students who have experience in hand building and the potter’s wheel. The class will provide a wide range of wheel-thrown and hand-built pottery experiences. Maximum of 6 students. Contact Paul to register.

Basic Potter’s Wheel
Instructor: Paul Aspell
paulfaspell@gmail.com
Two Six-Week Sessions: March 9–April 13 and May 4–June 8
Wednesday, 9:30–11:30 a.m.
Cost: $225 Members, $270 Non-members
Ceramic Studio
This class will provide basic instruction on the potter’s wheel. The class is also offered to students with previous experience who need a new start on the wheel. All materials are included. Maximum of 4 students. Contact Paul to register.

Open Studios
Figure Open Studio
Monitor: Bernie Dellario
bernie.dellario@gmail.com
Fridays, 9:30 a.m.–12:30 p.m.

Portrait Model Open Studio
Monitor: Brad Ross
brad@bradfordross.com
Fridays, 1–3:45 p.m.
Open Studios are free to Museum members. A weekly model fee will be collected.

Open Studio dates:
February 4, 18 & 25
March 4, 11 & 18
April 1, 8 & 15
May 13 & 20

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 at wkmcgarry@verizon.net for adult classes or Constance Del Nero at cdelnero@academyartmuseum.org for youth classes.
Museum Shop

Visit us online and in the Museum’s Tricia and Frank Saul Atrium.

Museum Members get 10% off in our Museum Shop.

Gift Membership Bundles

Give the gift of membership this Holiday Season! Purchase bundles separately or add on some of our signature items for an extra special gift package.

If ordering online, please allow 2 business days to process.

Signed, limited-edition Sentient Forest prints by Zoe Friedman ($125–$175)

Hammersley Duo ($20)
The Hammersley Duo includes both Light Switch and Seedling socks in a box ready for gifting!

AAM Signature Bundle ($30)
Get or give our signature items including an AAM T-shirt, mug and magnet in one bundle!

Gift Membership Holiday Bundle ($15 plus membership fee)
Buy a gift membership of any level and add on an AAM mug and ornament, packaged in an AAM tote bag.

Gift Membership Holiday Plus Bundle ($25 plus membership fee)
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