



Artist of the Month

Deborah Beck

Two Butterflies

Gouache on paper, 22" x 30"

Photo: Dan Bonacorsi

I love to paint and create art and I love nature. Using oil, gouache, watercolor, and assorted printmaking materials and techniques, my work expresses the mysteries, energies, beauty, patterns and rhythms of the world as I experience it. My approach combines the best features of abstraction with organic representational imagery in my land/seascapes, botanicals, contemporary still lifes, and animal paintings and prints.

The two paintings shown here (front and back covers) represent two of my styles which express this passion for nature. *Two Butterflies* is a studio painting based on several of my photos. *Burnt Head View: Monhegan Island, Maine* is a plein aire piece which I created on this island, where in recent summers I have found ample beauty and drama on land and sea to inspire my paintings.

–Deborah Beck

BETTY BRESSI Retrospective

Staten Island Museum

Jan. 25 – Apr. 8, 2015

75 Stuyvesant Place, up the hill 2 blocks from the ferry

Immediately upon entering the museum's second floor where this intimate and charming exhibition is installed, I was struck by how very familiar the work looked. I don't know if my path ever crossed with Ms. Bressi's in the 1970s or 80s, but clearly I knew her work. Then in 2005 she was curator of a large, multi-venue, group show of book art that was exhibited in several of the Staten Island branches of the New York Public Library. I was lucky to be one of the artists selected and we corresponded for a time, but the opportunity to meet her is forever lost. She died in 2014 at the age of 96, her long dual career as a teacher and artist now a legacy.

This exhibition of mostly paper works focuses on the 1970s but spans the decades beginning with a snowy, bleak depiction of the World War II-era Japanese interment camp where she once taught art, to the 3D pieces of the late 1990s woven of colorful handmade papers, to her 21st century mixed media. Much of her work is based on a grid format employing repeated patterns and mathematical configurations of letters and other motifs, tending toward minimalism, but the colors, shapes and imagery are far too rich, lively, lovely and varied to fit any such constraint.

Curator Robert Bunkin has presented a number of intelligent and sensitive solo shows of contemporary artists (mostly women!) at the museum. These thoughtful presentations with what he calls "Affinities" incorporate a few works of art from the museum's permanent collection to draw comparisons with art of past eras and various cultures, adding historical gravitas and artistic joy. The Bressi show also includes work by a few famous artists who were her contemporaries. The show is a joy for the intellect. Ms. Bressi holds her own, and in excellent company. -- *Erin Butler*

Opportunities for NYC artists ages 62+

ART CART: SAVING THE LEGACY is an interdisciplinary arts legacy project that will connect aging professional artists with teams of advanced student fellows to undertake the preparation and documentation of their creative work.

Requirements for professional visual artists to apply:

1) Are age 62 or older; 2) Reside in the NYC metro area; 3) Have spent a lifetime making work; 4) Have selected a working partner for the project who commits at the time of application. Request from

info.artcart@gmail.com. Return by March 15.

This third NYC ART CART will take place Sept. 2015 through May 2016. Once the application is

reviewed, you will be contacted for a possible studio visit, followed by electronic submission of work to be juried by arts professionals. 10 artists and 3 alternates will be selected by June 2015.

www.creativeaging.org/artcart

National Women's History Museum

By Carole Barlowe

National Women's History Museum Commission Bill passed on December 12th, signed into law by the President on December 19, 2014. House Sponsors: Carolyn Maloney (D-NY), Marsha Blackburn (R-TN); Senate Sponsors: Susan Collins (ME), Barbara Mukulski (MD). Every Female Senator voted in favor of NWHM'S bill.

18 years elapsed to get a bill passed in both houses of Congress. NWHM must now complete funding for the museum in 18 months, estimated between one and two million dollars. Steadfast funding moved The Portrait Monument Statue from the Capitol's basement to proper Rotunda placement among all-male statues on Mother's Day, 1997.

NWHM has uncovered major female discoveries, never recognized. At times men received full credit until research proved women's participation in inventions credited to men. Women's vast contributions to our history must be shared so our children will have male and female role models.

Check into www.nwhm.org. Request recent mailing, "NWHM Bill to Establish Commission Passes!!! Look up the folder "Did You Know – Legend and Legacies" and YOU WILL BE AMAZED!

Here's a statement by Meryl Streep in support of the National Women's History Museum:

"Why do we need the building?"

"Because buildings are important, not only as symbols, but as gathering places, as inspirational spaces. Museums are especially important in Washington, D.C., seat of our national heritage, memorialized in marble and granite, glass, stone and steel. But there is no women's history museum in Washington. There is a Postal Museum, a Spy Museum, a Newseum, a National Bonsai Museum, a Wax Museum, a Crime (and Punishment) Museum and a building that is a Museum of – Buildings."

Meryl Streep,
NWHM Supporter