

GREENWICH HOUSE POTTERY



GREENWICH HOUSE POTTERY
FOR EDUCATIONAL PURPOSES ONLY

RESIDENCY AND FELLOWSHIP PROGRAM 2016-2017

**"GREENWICH HOUSE
POTTERY HAS A UNIQUE
PLACE IN THE ARTWORLD
AS WELL AS THE
HISTORY OF ART IN NEW
YORK. THE POTTERY HAS
A RARE VISION FOR THE
IMPORTANCE OF CERAMICS
AND CONSISTENTLY
EXPRESSES DIVERSE
POINTS OF VIEW."**

Ghada Amer, Resident 2013-15, 2016-17

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FELLOWSHIP
PROGRAM**

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Greenwich House Pottery

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Greenwich House Pottery

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Greenwich House

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**"THE STORY OF
GREENWICH HOUSE
POTTERY IS THE STORY
OF AMERICAN CERAMICS.
NO OTHER INSTITUTION
MATCHES OUR DEPTH
OF EXPERIENCE AND
HISTORY OR HAS SHAPED
THE FIELD OR ART SCENE
LIKE GHP."**

Adam Welch, Pottery Director

THE HISTORY OF **GREENWICH HOUSE POTTERY**

Greenwich House opened on Thursday, November 27, 1902 (Thanksgiving Day) at 26 Jones Street just 75 feet from where the Pottery now stands. It was founded as the Cooperative Social Settlement Society of the City of New York and incorporated by Felix Adler, Robert Fulton Cutting, Eugene A. Philbin, Henry C. Potter, Jacob Riis, Carl Schurz and Mary Kingsbury Simkhovitch. As a Settlement House (Progressive Era Reform Movement), Greenwich House sought to alleviate poverty and urban congestion, and to help unify immigrants and bring communities together.

Greenwich House Pottery (GHP) traces its humble beginnings back to the manual training programs of Greenwich House. As early as 1904, Greenwich House offered clay modeling classes to children as an activity to keep them off the street and out of trouble. Soon after, amateur clubs geared toward acclimating immigrant adults to America and serving as an alternative source of income were also introduced. In 1905, Gertrude Whitney served as a member of the Greenwich House Board of Directors and donated \$5,000 to support clay modeling, facilitating the move to a studio at 28 Jones Street where a comprehensive pottery department was formed by 1908. The Pottery is the only remaining program from that Handicraft School and has the distinction of being the oldest and longest running program at Greenwich House.

The Pottery is located in a beautiful 3-story brick building located at 16 Jones Street. Jones Street is named after Dr. Gardner Jones who married Sarah Herring in 1773, whose father, Elbert Herring, owned a considerable tract of land known as Herring Farm where NYU and much of the

West Village now sits. The Pottery's building was built for Greenwich House by the famous architects Delano & Aldrich in 1928 as the Greenwich House Arts and Crafts Building. It housed Greenwich House's Handicraft School, but also New York University, the New York Department of Education and even a branch of the New York Public Library system until 1948 when the Pottery officially took up residence.

**AS EARLY AS 1904,
GREENWICH HOUSE
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CLASSES TO CHILDREN
AS AN ACTIVITY TO KEEP
THEM OFF THE STREET
AND OUT OF TROUBLE.**

Greenwich House has a history of not only being committed to supporting its local community, but of also fostering the growth of statewide and national movements for social reform. Greenwich House and its members and workers were directly and indirectly responsible for the passage of women's suffrage in New York in 1917,

GREENWICH HOUSE HAS A HISTORY OF NOT ONLY BEING COMMITTED TO SUPPORTING ITS LOCAL COMMUNITY, BUT OF ALSO FOSTERING THE GROWTH OF STATEWIDE AND NATIONAL MOVEMENTS FOR SOCIAL REFORM.

tenement housing reform and New York Workers Compensation Law, and for the founding of the ACLU (American Civil Liberties Union, first formed as the National Civil Liberties Bureau), the NAACP (National Association for the Advancement of Colored People) and one of the first black settlement house. At the first official meeting of the House the board of managers elected Gertrude Whitney to the Board of Directors. She remained committed to Greenwich House until she opened the Whitney Museum of American Art in 1931. Greenwich House had such notable members as: Franz Boas, John Dewey, Amelia

Earhart, Crystal Eastman, Learned Hand and Mary White Ovington, to name a few. Greenwich House currently offers a wide array of programs designed to enrich the lives of New Yorkers in addition to the Pottery, including Barrow Street Nursery School, Greenwich House After-School, Greenwich House Music School, four senior centers and the Children's Safety Project.

In addition to being an important home for social reform, GHP's unique history encompasses the evolution of American ceramics. Its earliest iteration was as a craft program geared toward social welfare. For decades the Pottery was also known as a production facility making high quality pots for the garden and table, filling orders for notable New Yorkers such as J.P. Morgan and Edward Harkness. The artists within the Pottery Department called themselves the Greenwich House Potters and later, the Greenwich House Potters and Sculptors. Ceasing production in the 1940s, the Pottery refocused on education. It later became a hub of the post-war studio crafts movement. We have the largest faculty and student body and the widest variety of courses of any ceramics art center in New York City. GHP has something for everyone.

The most respected artists pass through our doors leaving behind a vast array of techniques and inspiration—Ann Agee, Kathy Butterly, Nicole Cherubini, Warren MacKenzie, M.C. Richards, Betty Woodman and Peter Voulkos are just a few. Besides being the preeminent venue for ceramics in the United States, our residency program serves as an incubator for artists such as Ghada Amer, Simone Leigh, Pam Lins and Rirkrit Tiravanija. Our studios also serve artists such as Trisha Baga, Joanne Greenbaum, Alice Mackler, Louise Nevelson, David Salle and thousands of others. Today, with its diverse program of classes, workshops,

lectures and exhibitions serving hundreds of students and thousands of visitors each year, the Pottery is New York City's center for ceramics. In 2009, New York City Mayor Michael Bloomberg awarded GHP a Mayoral Proclamation and declared September 10th, 2009 "Greenwich House Pottery Day."

In the spirit of the Greenwich House Potters and Sculptors, the Pottery started a fabrication shop creating custom ceramic production for artists in 2010, the same year that the Ceramics Club found its home here. Ceramics Club was founded in 2007 by artists Pam Lins and Trisha Baga in the basement of Cooper Union as a group interested in using "ceramics as a way to socially interact, make material and collaborate." The group models itself on "propositions gleaned from amateur 'clubs' that in organizing, were interested in dismantling and opposing professionalism— withdrawing distinctions regarding quality, institutions, representations, etc." The membership of the club is in flux, though its core members include: Ricci Albenda, Trisha Baga, Lucky DeBellevue, Marley Freeman, Kathryn Kerr, Pam Lins, Keegan Monaghan, Lucy Raven, Halsey Rodman, Saki Sato, Shelly Silver and myself. The Ceramics Club meets here regularly creating anonymous works that are sold at "artists' prices" to raise money for causes that align with their politic. To date we have raised \$7000 for Planned Parenthood, \$3500 for Critical Resistance, \$3500 for White Helmets, \$2000 for New Sanctuary Coalition, \$2000 for the Sylvia Rivera Law Project, \$1800 for GHP, \$500 for Make the Road NY, and contributed to a fundraiser that grossed \$20,000 for Planned Parenthood.

In 2017, Crafting Resistance was formed from more than 100 of our faculty, staff and students as a group of artists and craftspeople who "support organizations that resist the erosion of freedoms instated by the US constitution." It was created out of a sense of dread and a need to actively engage in democracy and in supporting organizations that were under attack. Led by Jenni Lukasiewicz and in concert with the GHP community, Crafting Resistance helped to raise money in support of civil liberties (\$25,000 for the ACLU), the environment (\$10,000 to NRDC and GrowNYC), and LGBTQ rights (\$3,000 for Lambda Legal). Our community is dedicated to helping the greater good.

In response to our community's needs, GHP broke ground in 2019 for the first time since the Annex was added to the original Arts and Crafts building in 1929. To keep pace with our current student body and to ensure equal access to the studios for everyone, this building project aims to expand the kiln room into the existing courtyard, add an elevator and a basement with a dedicated clay and glaze mixing lab, and connect the second floor mold-making studio with the main building.

**IN RESPONSE
TO OUR
COMMUNITY'S
NEEDS, GHP
BROKE GROUND
IN 2019.**

GHP is dedicated to expanding public awareness of the diversity and complexity of ceramics while fostering the development of artists through internships, residencies, exhibitions and classes. Extending our educational mission to make, exhibit and learn from contemporary ceramics, GHP operates *Ceramics Now*, an exhibition

series committed to supporting emerging, underrepresented and established artists in the Jane Hartsook Gallery.

Greenwich House's first exhibition was held at 26 Jones Street in 1905, and showcased pottery and modeling made by students. The exhibition was organized to acquaint the community with the activities the neighborhood youngsters had

GHP IS DEDICATED TO EXPANDING PUBLIC AWARENESS OF THE DIVERSITY AND COMPLEXITY OF CERAMICS AND FOSTERING THE DEVELOPMENT OF ARTISTS THROUGH INTERNSHIPS, RESIDENCIES, EXHIBITIONS AND CLASSES.

been engaged in. Prior to the development of a dedicated space, exhibitions took place at multiple locations: 27 Barrow Street, 16 Jones Street (where the Pottery has been since 1948), off-site storefronts, Gertrude Whitney's studio on 8th Street, a New York City Public Library and patrons' garden estates. In 1970, Jane Hartsook (Director, 1945-1982) created an exhibition space on the second floor. Upon her retirement in 1982, the second floor gallery was renamed the Jane Hartsook Gallery in her honor. In 2013, the Gallery was relocated to street

level and inaugurated with Linda Lopez's New York City solo-exhibition debut. The gallery continues Jane Hartsook's legacy in its new location, leading the field in the presentation of the most important ceramics exhibitions in New York City.

The Residency and Fellowship Program is designed to support artists' projects and increase awareness around the importance of creative engagement with ceramics. Operating since the early 1960s when Jane Hartsook invited Peter Voulkos to teach and work at the Pottery, and reinvented in 2013, when Ghada Amer was invited to be a long-term resident. In its current form, the program is an opportunity for experienced ceramic artists to have the time and resources to experiment and create a new body of work, and for artists adept in other media to have the space and support to learn how to work creatively with clay.

GHP is an art center supporting artists and their projects, and teaching and promoting ceramics to the world. Through war, depression, recession and a century of growth and change, GHP perseveres and remains a stalwart of innovation and art. It offers a diverse program of classes for adults and children; solo, group and juried exhibitions; residency and fellowship programs; a lecture series; Masters Series Workshops; and community outreach, all of which serve newcomers, amateurs and professional artists alike. GHP plays a vital role in community building and providing access to the arts. We offer a chance to learn from clay in a direct way and to foster connections between artist, material and community.

Adam Welch, Director 2019

**"GREENWICH HOUSE
POTTERY IS A NEW
YORK TREASURE: ALIVE;
ESSENTIAL; AWAITING
YOUR DISCOVERY.
GREENWICH HOUSE
POTTERY IS ONE OF THE
GREAT GIFTS OF NEW
YORK."**

Jerry Saltz, Senior Art Critic for *New York Magazine*

RESIDENCY AND FELLOWSHIP PROGRAM

The Greenwich House Pottery Residency and Fellowship Program is designed to support artists' projects. Our goal is to open up our facility to give experienced ceramic artists the means to create a project they might not be able to elsewhere and to give artists who are not well-versed in ceramics the opportunity to use our resources to develop a body of work in this medium. Greenwich House Pottery invites artists, designers, and architects to participate in this Residency and Fellowship program. Ultimately, these efforts support innovation and creative development within the field of ceramics by providing resources and support to artists working in clay.

Nonprofit arts organizations like GHP play a vital role in community building and providing access to the arts. The Residency and Fellowship is a chance to engage and learn from the Pottery in a direct way, particularly our community in the West Village, and to foster a creative dialogue between artists, the material, and the ceramic community.

GHP is a community space where artists come together to work out ideas and create new works—sharing knowledge and supporting one another in a social context that is rich in history, culture, expertise and ideas. Residents and Fellows have the opportunity to be a part of this community during their in-depth immersion period, and are expected to both learn from and add to this aspect of the Pottery. Community and collaboration at GHP are fostered through discussions between faculty, students and staff. Over the past 115 years, GHP has stayed true to its core values—to inquire and to create—by experimenting with the creative use of clay.

RESIDENCY VS. FELLOWSHIP

Residents and Fellows are provided access to the building during business hours and are expected to attend GHP events as frequently as possible. Both Residents and Fellows will exhibit some of the work made during their time at GHP in a group exhibition at the Jane Hartsook Gallery.

RESIDENCY

Greenwich House Pottery offers project-based Residencies to non-ceramic

artists. Residents are artists who have not been formally trained in ceramics but who are seeking an opportunity to create a body of work in the material. Residents are not required to spend specific amounts of time at GHP, though special consideration is given to applicants who plan to use the resources to the fullest. All Residents are expected to share their research and practice via formal or informal learning opportunities within the GHP community.

FELLOWSHIP

Greenwich House Pottery offers Fellowships with a projected one month deep-immersion period. Fellows receive a \$2,000 stipend during their stay in NYC as well as access to Greenwich House Pottery's equipment and dedicated work areas. The Fellowship program will select an artist based on an individual's overall practice as an artist, with consideration for how they might fit into Greenwich House Pottery's environment and contribute to the organization's growth and public engagement. Fellows are artists who have demonstrated a sustained and lasting involvement in the field. All Fellows are expected to share elements of their practice via formal or informal learning opportunities within the Greenwich House Pottery community or our public community.

WORKSPACES PROVIDED TO RESIDENTS AND FELLOWS

Greenwich House Pottery Residents and Fellows have use of a private studio (12' x 12') in a shared space. Residents and Fellows are provided dedicated tables and shelves within the studio.

Greenwich House Pottery provides time, space, and an inspiring environment to artists. A Greenwich House Pottery Fellowship or Residency consists of exclusive use of a private studio in a shared space during business hours with access to all stock materials and equipment for a specified duration of time. There are no rental or space use fees. There are kiln rental fees.

Our facilities include professional equipment and materials, including 2 gas kilns, 5 electric kilns, 2 slab rollers, 1 clay mixer, 3 de-airing pug mills, 2 clay extruders, 8 clay bodies, and an extensive inventory of glazes and chemicals. Residents and Fellows have access to all stock materials.

**"I FOUND IT FASCINATING
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Ellen Robinson, Fellow 2017

2016–2017 RESIDENTS AND FELLOWS

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ALICE MACKLER

FELLOW

September 16 – November 11, 2016

During her residency, Alice Mackler created numerous female figures vibrant in color and grotesque in texture. Mackler immersed herself in the work, connecting instinctually with the tactility of the material. Her background in painting informs her eye for color and source of expression. The residency provided her with the opportunity to further develop eccentric forms and radiating surfaces. Experimenting with scale, Mackler challenged herself to move beyond her 12 inch tall figures – in one piece more than doubling their size. Mackler continues to allure viewers with the quizzical nature of her ruby-lipped female figures that communicate in a body language that is all their own.

Alice Mackler is an American artist born in 1931 in New York who received her BFA from the School of Visual Arts (New York, NY). Mackler has exhibited in the group exhibitions *Unorthodox* at The Jewish Museum (New York, NY), *The Avant-Garde Won't Give Up: Cobra and its Legacy* at Blum & Poe (Los Angeles, CA) and *Gardens of the Pure* at MOCA Tucson (Tucson, AZ). She has also held solo exhibitions at the Independent Art Fair and Kerry Schuss Gallery (New York, NY). Alice Mackler's work is included in the 2017 book from Phaidon, *Vitamin C: Clay and Ceramic in Contemporary Art*.



GHADA AMER

RESIDENT

November 21, 2016 – March 17, 2017

Ghada Amer returned this year to complete her second residency at GHP, spending rigorous hours in the studio further developing her experience with clay. Using this knowledge, she generated a new and exciting body of ceramic sculptures, both large-scale and miniatures. These works thoroughly investigate the relationship between the sensuality of clay and her mantra for female empowerment.

Ghada Amer is a Cairo-born artist living and working in New York City. Amer received her MFA in painting at Villa Arson in Nice, France. She has been featured in many major exhibitions worldwide. She is represented by Marianne Boesky Gallery (New York, NY) and Kukje Gallery (Seoul, South Korea). Additionally her work has been featured at the Brooklyn Museum of Art (Brooklyn, NY); Musee d'Art Contemporain de Montreal (Montreal, Canada); Museo d'Arte Contemporanea Roma (Rome, Italy); Gwangju Museum of Art (Gwangju, Korea); and the Museum of Modern Art (New York, NY). Amer has also exhibited in the Venice Biennale, the Sydney Biennale and the Whitney Biennale. Amer's works are part of major public collections such as Centre Pompidou (Paris, France); Art Institute of Chicago (Chicago, IL); Detroit Institute of Art (Detroit, MI); Mathaf (Doha, Qatar); Leeum, Samsung Museum of Art (Seoul, South Korea); and Guggenheim Abu Dhabi (Abu Dhabi, UAE).



ELLEN ROBINSON

FELLOW

March 24 – May 19, 2017

Ellen Robinson's residency was an opportunity for continued research into her enigmatic natural forms. Her invented mysterious abstractions pass as earthy fabrications, at first glance though they ultimately reveal themselves upon sustained observation. Unfolding to reveal landscapes, they appear to teem with botanical life. Not mere biological reproductions, Robinson's sculptures transform our associations into objects full of dichotomies and contrasting impressions. The work invites either a quiet or intense response, amplified through her use of monochromatic colors. During her residency, Robinson was able to explore a variety of surface treatments and assemblage choices, working through new configurations and ideas which reveal themselves in her large wall pieces and pedestal works.

Ellen Robinson is an American artist living and working in Brooklyn, NY. She received her MFA from the School of Visual Arts (New York, NY), where she began working in ceramics. She has been an Artist-in-Residence at the Henry Street Settlement (New York, NY) and has shown her work at galleries such as Alona Kagan Gallery (New York, NY), One Main Street Gallery (Buffalo, NY) and Diamantina Gallery (Brooklyn, NY).



JUDY HOFFMAN

FELLOW

May 26 – July 7, 2017

Judy Hoffman unleashed any restraints she had regarding scale and plunged head-on into experimenting with new forms and surfaces. She created numerous parts and from these elements, Hoffman organized shapes and surfaces into large bricolage sculptures that are highly constructed and yet seamless, autonomous works. She utilized the Residency as a place to focus and reflect, dedicating time to technical problem solving and conceptual evolution. As a result, her work represents a dream of playful environments that are otherworldly, lively, biological and urban.

Judy Hoffman is an American artist living and working in Brooklyn, New York. Hoffman attended the New York Studio School and received her BA from Grinnell College in Iowa. She is a recipient of grants from the Women's Studio Workshop and the Brooklyn Arts Council. Her work has been included in *Sculpture Magazine* and *The New York Times*. She has exhibited in numerous exhibitions including the Museum Frauenkultur (Fürth, Germany) and Bric House (New York, NY).



CERAMICS NOW 2017



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Ellen Robison, from left to right, *The Dark Brain of Piranesi 2*, *The Dark Brain of Piranesi 3*





Judy Hoffman, from left to right, *Orange Bits*, *Pink and Looped*, *Loops and Stacks*, *Big Yellow*, *Black and Blue*



Judy Hoffman, *Pink and Green*



Ghada Amer, *Study for a Sculpture on a Peach Base*



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Ghada Amer, from left to right, *Lava Sculpture, Study for a Black Sculpture on a Blue Base, Study for a Sculpture on a White Base, Study for a Sculpture on a Peach Base, Lava Sculpture on a White Base*



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Alice Mackler, from left to right, *Untitled II*, *Untitled III*, *Untitled IV*

PAST RESIDENTS 1965–PRESENT

Raul Acero 1991
Christopher Adams 2012-13
Ann Agee 1993
Billy Allen 2011
Ghada Amer 2013-15, 2016-17
Katsuyo Aoki 2005
Eliza Au 2007
Jenna Baillod 2003-04
Manioucha Barlow 1994-95
Julia Whitney Barnes 2006
Marlene Barnett 2018
Chris Batchelder 2006-07
Jordan Becker 2008-10
Elizabeth Blake 2001-02
Miriam Bloom 1993
Ruth Borgenicht 2001
Michael Boyer 1970
Charles Bryant 1991-94
Josephine Burr 2002-2007
Dina Bursztyn 1991
Stephanie Cairl 2005-06
Linda Casbon 2003
Nicole Cherubini 2000
Lisa Chicoyne 2004-06
Andrea Clark 2014-15
William Coggin 2009-11
Matthew Coluccio 2002-04
Robert Costain 2008-11
Ada Cruz 1991
Stacy Cushman 2008-11
Elisa D'Arrigo 1994

Malcolm Davis 1994
Peter A. Davis 2000-04
Eddie Dominguez 1991
Daphne Farganis 1998-99
Connie Fenicchia 1989
Shanna Fleigel 2005
Neil Forrest 1986-87
Hiroyuki Fushimi 1991-93
David Gibson 2005-07
Christie Glah 1993-94
Rebecca Goyette 1999-2001
Joanne Greenbaum 2005
Sarah Gross 2009
Nicolás Guagnini 2018
Anne Hanrahan 1994-95
Giselle Hicks 2016
Judy Hoffman 2017
David Horak
Michael Humphreys 2000-04
James Hyde 2002
Yoko Inoue 2003
Sadashi Inuzuka 1995
Samuel Johnson 2018
David Katz 2006-08
Jae Yong Kim 2004
Whittney Klann 2008-09
Peter Klove 1991-92
Carter Kustera 1997
Yeoeun Kwak 1994-95
Peter Lane 1995-02
Margaret Lanzetta 2016

Bruno LaVerdiere 1965
Eui-Kyung Lee 1997-00
Simone Leigh 2005
Alyson Lewis 1996-97
Phoenix Lindsey-Hall 2019
Pam Lins 2014, 2018
Thomas Little 1993-94
Linda Lopez 2017
Alice Mackler 2016
James Makins
Kari Marboe 2019
Steven Mayo 1991
Mathew McConnell 2017
Margaret Meehan 2003
Eva Melas
Cliff Mendelson
Drew Montgomery 1996-00
Steven Montgomery
Kathleen Moraney 2001
Sana Musasama 1991
Sylvia Netzer
Mimi Obstler
Eun-Ha Paek, 2017-2018
Deborah Papperman
Brad Parsons 2010-11
Mariko Paterson 1999
Shelia Pepe 2015
Greg Pitts 1995
Alfred Preciado 1993
Julie Purtill 1992-93
Adams Puryear 2005-09

Kelly Rathbone 2014
Alison Reintjes 2005
Elizabeth Riley 1999-01
Nicole Ritchie 2009-11
Dhara Rivera 1991
Ellen Robinson 2017
Halsey Rodman 2016
Mary Roettger
Hope Rovelto 2011-12
Joanne Ruggeri 1993
Kris Santiago 1991-92
Siglinda Scarpa
Lynn Scheele-Neveins 1993-94
Nicolas Schneider 2007
Melanie Schrimpe 1986-87
Nick Sevigney 2004
Adam Shiverdecker 2014
Bobby Silverman 1989
Helena Starcevic 2002-04
Rirkrit Tiravanija 2017
Susannah Tisue 2006-09
Gret Tom 2000-02
Derek Weisberg 2011
Kristen Wicklund 2009-11
Julie Williams 1994-96
Florence Wint
Pamela Wood
Susumu Yonaguni 1995-96

**“AT A PIVOTAL POINT
IN MY ARTISTIC
CAREER IT WAS
INVALUABLE TO
HAVE 7 WEEKS OF
UNINTERRUPTED TIME
AND SPACE AS WELL
AS TECHNICAL AND
FINANCIAL SUPPORT.”**

Judy Hoffman, Fellow 2017



Judy Hoffman, *Loops and Stacks*

SPONSORS

This program is supported by the Allan Buitekant Fund for Ceramic Art & Inquiry, the Milton and Sally Avery Arts Foundation, the Hompe Foundation, the Lenore G. Tawney Foundation, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and the New York State Council on the Arts with the Support of Governor Andrew Cuomo and the New York State Legislature.

THE ALLAN BUIEKANT FUND FOR CERAMIC ART AND INQUIRY, given in memory of Allan Buitekant, is designated to help support our Residency and Fellowship Program. Allan passed away in Asheville, NC on July 14, 2012 aged 78. Allan retired to North Carolina after an illustrious career as an advertising art director in New York City. He was one of a small group of art directors and writers at the Doyle Dane Bernbach agency who revolutionized advertising in the 1960s and 70s. Their work was characterized by elegance, wit, taste, and a painstaking attention to detail. These brilliant and irreverent upstarts eventually drove the older generation of hard-drinking sloganeering “Mad Men” out of the business.

After the death of Jane, his wife of over 40 years, Allan entered a dark period, from which he was rescued by Joyce Cunningham, his loving companion and life partner. He is survived by Joyce and numerous friends in advertising and the arts.

MILTON AND SALLY AVERY ARTS FOUNDATION Founded in 1980, the Milton and Sally Avery Arts Foundation is committed to supporting institutions and projects in the arts and arts education. Milton Clark Avery was an American Painter. Sally Michel was an American illustrator.

ROBERT AND BEATRICE HOMPE FOUNDATION Founded in 1963 to help support the Police Athletic League of Philadelphia. Upon the untimely death of Robert Hompe in the 1970s, the management of the foundation was taken over by Beatrice, Patricia Hompe Gibson and Robert Hompe II. Currently, it is operated by Patricia, Deborah Gibson Kiernan and David Downing Gibson. The foundation has expanded its giving to include many community-focused organizations such as the Church of the Redeemer, the Ministry of Caring, the University of the Arts, Washington College and Hamilton College, among others.

THE NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS (DCLA) is dedicated to supporting and strengthening New York City's vibrant cultural life. Among our primary missions is to ensure adequate public funding for non-profit cultural organizations, both large and small, throughout the five boroughs.

DCLA also works to promote and advocate for quality arts programming and to articulate the contribution made by the cultural community to the City's economic vitality. The Department represents and serves non-profit cultural organizations involved in the visual, literary and performing arts; public-oriented science and humanities institutions including zoos, botanical gardens and historic and preservation societies; and creative artists at all skill levels who live and work within the City's five boroughs.

Through its Materials for the Arts Program, DCLA provides free supplies for use in arts programs offered by non-profit groups and New York City public schools. DCLA has also changed the physical landscape of New York City through its Percent for Art program by commissioning more than 180 works of art by some of the world's leading artists at public building sites throughout the city.

THE NEW YORK STATE COUNCIL ON THE ARTS (NYSCA) is dedicated to preserving and expanding the rich and diverse cultural resources that are and will become the heritage of New York's citizens. NYSCA upholds the right of all New Yorkers to experience the vital contributions the arts make to our communities, education, economic development and quality of life. Through our core grantmaking activity, NYSCA awarded \$51M in FY2018 to 2,400 organizations statewide through direct grants and regrants in our 15 programs; the Regional Economic Development Council initiative, including the Large Capital Projects Fund; and the Mid-Size Capital Projects Fund. NYSCA funding supports the visual, literary, media and performing arts and includes dedicated support for arts education and underserved communities. NYSCA further advances New York's creative culture by hosting convenings with leaders in the field and providing organizational and professional development opportunities and informational resources.



"IT HAS BEEN A JOY AND A PRIVILEGE TO MEET THESE AWESOME PEOPLE. THEY HAVE MADE ME GROW AS AN ARTIST AND I HAVE MADE MANY FRIENDS IN THE ART WORLD."

Alice Mackler, Fellow 2016

GREENGLASS POTTERY
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Alice Mackler, *Untitled I*



Ellen Robinson, *Love in a Cold Climate*