



120 Carlton Avenue
Marlton, NJ 02053

Non-Profit
U.S. Postage
PAID
Permit #375
Doylestown, PA



AGTS: The Evolution of an Organization



Karin LaMonaca
President

For 58 years, AGTS has been engaging and inspiring young minds with the brilliance of human creativity. Our "Traveling Museums" in the form of yearly portfolios, have brought children some of whom have never walked into a museum with an up close, dynamic format for exploring the history, science, cultures, traditions, and images of the world around them. For over half of a century, hundreds of volunteers enthusiastically trooped into 39 school districts in 2 states with their portfolios, fortified by extensive hours of preparation & research.

Unfortunately, AGTS's mission was abruptly halted in early March 2020, due to the Covid-19 Pandemic, with some of our Chapters finishing their programs in their districts while a few others never even had a chance to begin. School closures, online classes for students, quarantine, stay-at-home decrees and "social distancing" became the new norm as our country prepared to fight the virus. In effect, AGTS became inessential in the minds of educators and school districts as they strived to complete the school year with their students using only the screens of their computers and the diligence of parents. In an effort to maintain an AGTS presence, our Lititz chapter worked with their district to create videos of their portfolios for inclusion on the online learning portals, and our Wallingford/Swarthmore chapter developed a video showcasing key artwork complete with links for supporting materials. These efforts allowed their members to showcase their knowledge while providing a lasting medium that can be used infinitely by students, art teachers, and other AGTS members alike.

In order to keep AGTS relevant for the short term if we cannot troop in the schools come September, and to evolve into an organization prepared for the future, we have instituted an Advancement Team. This team is in the process of developing an AGTS YouTube Channel filled with videos showcasing various aspects of our portfolio complete with lesson plans and activities, and the creation of an App that can be accessed by students for further creative artistic exploration. These resources can be utilized in lieu of our physical presence in the schools or as an additional learning medium by art teachers. By no means are these resources to replace our trooping in the schools. They are to maintain awareness of our program while maximizing our positioning for the future. Much of the success and impact of the AGTS program lies in the interaction we have with students at point of contact in the classroom while we discover and discuss our ever-changing portfolios of artwork. The creation of these support materials will help ensure further exploration into an AGTS driven medium. Each Chapter will be tasked with ensuring these materials are discussed with and made available in their school districts. I invite any member who has experience in this type of programming and would like to assist in this project, to contact me at karinlamonaca@artgoestoschool.org

While my first year of my Presidency has been diverted by 501(c)3 maintenance and by a Pandemic that effectively halted the AGTS program in its tracks, my main mission is to ensure that AGTS as an organization remains vibrant in all of our school districts. Support for our existing Chapters is paramount, while the development of programs in new school districts is essential to our continued growth. Every Chapter Chairperson was given promotional and marketing resources to help recruit new members, and every member has access to the Member Bulletin Board on ArtGoesToSchool.org for tips and presentation suggestions. Please know that all of you are part of a larger organization. One that is filled with many talented individuals that can help you and your Chapter succeed and grow. All you have to do is ask for assistance before issues in your Chapter become insurmountable. Please feel free to contact your Regional Representative or any of us on the Board for ideas, suggestions or additional assistance.

It is only with your insight, advice, assistance and persistence that AGTS will continue to thrive as a vital and robust organization in the years to come.

Creatively yours,
Karin LaMonaca
President - Art Goes To School of Delaware Valley
Rose Tree Media Chapter

**Art Goes To School of the Delaware Valley, Inc.
Board of Directors - 2019-2020/21
and current Board Support Positions**

President

Karin LaMonaca
Rose Tree Media Chapter
8 Greystone Circle
Newtown Square, PA 19073
karinlamonaca@artgoestoschool.org
610-353-4847

Vice President

Kyhisha Zebley
Rose Tree Media Chapter
4600 Spring Street
Brookhaven, PA 19015
kzebley@artgoestoschool.org
610-637-8087

**Immediate Past President,
Website Administrator &
Social Media Manager**

Lisa Gressen
Council Rock Chapter
18 Hansel Road
Newtown, PA 18940
lisagressen@artgoestoschool.org
215-497-9075

Treasurer

Anne-Marie Bellshot
Evesham/Marilton Chapter
120 Carlton Avenue
Marilton, NJ 02053
a-mbellshot@artgoestoschool.org
856-596-7428

Secretary

Deborah Greenawalt
Upper Dublin Chapter
1527 Norristown Road
Ambler, PA 19002
debbiegreenawalt@artgoestoschool.org
215-570-3134

Portfolio Co-Chair

Terry Nicolo
Perkiomen Valley Chapter
378 Colonial Avenue
Collegetown, PA 19426
terrynicolo@artgoestoschool.org
610-489-7445

**Asst. Treasurer
OPEN**

Portfolio Co-Chair

Emily Andrewes
Haddonfield Chapter
111 Upland Way
Haddonfield, NJ 08033
eandrewes@artgoestoschool.org
856-524-6525

Portfolio Cmte Archivist

Terry McLaughlin
Upper Merion Chapter
13119 Shannondell Drive
Audubon, PA 19403
tmclaughlin@artgoestoschool.org
610-728-5661

Grant Administrator

Mary Donaldson
Council Rock Chapter
10 Bridal Rose Court
Newtown, PA 18940
mdonaldson@artgoestoschool.org
215-579-9865

Database Administrator

Phyllis Flood Knerr
Haddonfield Chapter
119 Walnut Street
Haddonfield, NJ 08033
phyllis.knerr@artgoestoschool.org
856-429-5425

Newsletter Editor

Colette Hearn
Central Bucks Chapter
111 Cherry Lane
Doylestown, PA 18901
colettehearn@artgoestoschool.org
215-345-4349

Asst. Grant Administrator

Danielle Golden
Council Rock Chapter
1979 Quarry Road
Yardley, PA 19067
daniellegolden@artgoestoschool.org
908-507-7071

**Technology Coordinator
OPEN**

Chapter Support Chair

Janice Miller
Central Bucks Chapter
93 Buttonwood Lane
Doylestown, PA 18901
janicemiller@artgoestoschool.org
215-771-5049

Submit newsletter articles and photos to
colettehearn@artgoestoschool.org

A 501 (c) (3) organization providing art appreciation to elementary school children
in Southeastern Pennsylvania and Central and Southern New Jersey.

**DATE
CHANGE!!!**

**PORTFOLIO
EXCHANGE**

has been scheduled
for August 3, 2020.

More information
to follow.

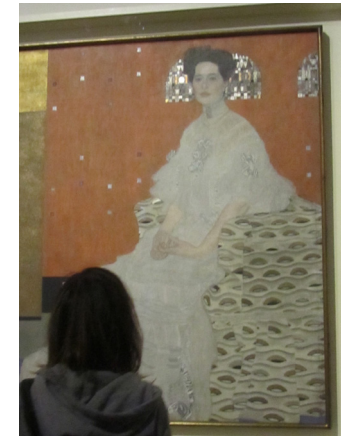


pennsylvania
COUNCIL ON THE ARTS

Art Goes to School
of Delaware Valley
receives state funding
support through a grant
from the Pennsylvania
Council on the Arts, a
state agency funded by
the Commonwealth of
Pennsylvania and the
National Endowment
for the Arts, a federal
agency.

Exploring the Art Treasures of Eastern European Capitals

Submitted by Bobbi Forman, Lower Merland



This past Fall, my husband and I took a trip to Prague, Vienna, and Budapest. We visited many museums and saw some things that might be of special interest to our AGTS members.

In Vienna, we toured the Belvedere Palace and studied the Klimts still remaining there. Of special note was this portrait of Adele Bloch-Bauer's sister-in-law. Not to be outdone by a rival relative, she commissioned Klimt to do her portrait-the famous Woman in Gold, which is now in the Neue Museum in NYC.

Here is a snapshot of the Bloch-Bauer residence, on a very fashionable street in Vienna. The Bloch-Bauers were not quite uppermost echelon wealthy-the really, really rich folks used the ground floor of their mansions as a stable for carriages and horses. The B-B's did not have this amenity, but were among the first to acquire a new-fangled automobile in the early years of the 20th century.



When we got to Budapest, we sought out the Vasarely Museum. It is tucked away in an obscure corner of the Buda side of the city. The building is, or was, a former residence, and it is gloomy and timbered, inside and out. There is no elevator, just a broad wooden staircase to the second floor. The guards are equally gloomy and not very helpful. The only splashes of color are, of course, the Vasarelys. About sixty of them.



Vasarely spent most of his artistic life in Paris, but that does not stop the Hungarians claiming him a revered favorite son. The labels for the artwork were in both English and Hungarian and were very informative, if difficult to read in the poor lighting. Here is an example of a very early Vasarely.

But the "money shot", as far as I was concerned was of me standing next to a version of a Vasarely that is in our current portfolio. I tried to coax several guards into taking the picture and most refused. Finally, in very, very, bad German, I explained I was a teacher and that we had a copy of that painting in my classroom. I wanted to show the students a photo of the real one.

The guard agreed that my German was poor indeed, and after being reassured I was "Amerikanski," and my grandfather was Hungarian, he happily complied. So here is the shot of a lifetime -Zebegan and me!



**CALENDAR OF EVENTS
2020 - 2021**

Monday, September 14, 2020

Chapter Chairman Meeting ALL MEMBERS WELCOME
"Regional Chapter Representation"
10:00 am Keneseth Israel, Elkins Park, PA
* Fall Lecture immediately following the meeting by Victoria Wyeth
Grandchild of iconic artist Andrew Wyeth - "The Art of the Wyeth Family"
RSVP Required by September 1.



Wednesday, October 14, 2020

Lecture : TBD

Wednesday, November 18, 2020

Networking Meeting - Topic TBD
10:00 am William Penn Inn, Gwynedd, PA
SILENT BOOK AUCTION FUNDRAISER will be held during this event from
9:15-11:00 am
Registration & \$10.00 per person FEE required by October 17.



Thursday, May 5, 2021

Lecture - Topic & Location TBD
10:00 am
RSVP required by April 5



Monday, June 2, 2021

Portfolio Exchange
10:00 am Keneseth Israel (KI), Elkins Park PA



www.artgoestoschool.org

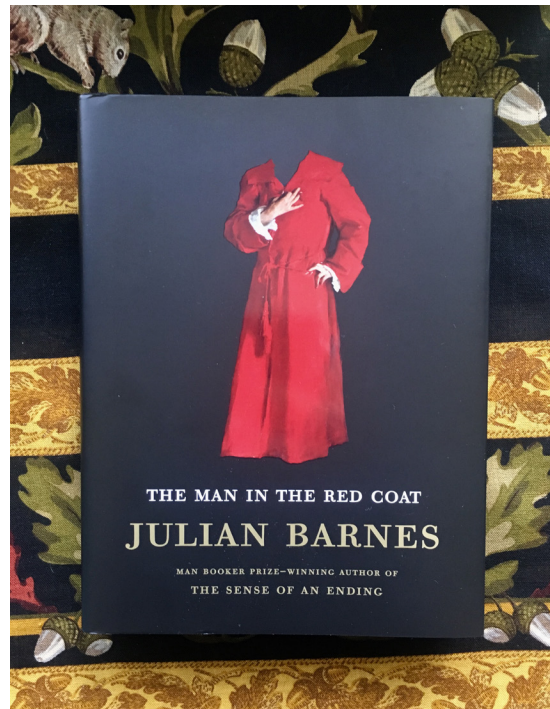


www.artgoestoschool.org



THE MAN IN THE RED COAT by Julian Barnes

A Book Review - Submitted by Lynn Larson Hardcover, 265 pages



"It's not about you, it's about the coat"
John Singer Sargent

In 2015, in London's National Portrait Gallery, Mr. Barnes found himself captivated by a painting by John Singer Sargent (on loan from UCLA's Hammer Museum) of an extraordinary figure—a Frenchman, aged 35, compellingly handsome, posing in a resplendent red coat, his collar and cuffs in contrasting, sparkling white lace—"Dr. Pozzi at Home" (1881).

In part a biography of Samuel Jean Pozzi, a celebrated French gynecologist and Don Juan who is the red-robed subject of John Singer Sargent's lush full-length portrait, "Dr. Pozzi at Home," Julian Barnes' book expands into a beautifully illustrated essay on the Belle Epoque period between 1870 and 1914, which actually bears some interesting parallels with our own times.

With the doctor, Barnes has found an unusual, largely forgotten hero. Pozzi, Barnes writes, was a pathbreaking surgeon, the person to call to extract a bullet or suture intestinal lesions after a duel (an all-too-common occurrence at the time, and, Barnes notes, cheaper than today's libel suits) or to remove a massive ovarian cyst, as he did from Sarah Bernhardt. In his seminal textbook, *Treatise of Gynaecology*, Pozzi established guidelines for gynecological exams with the patient's comfort in mind. He also saved countless lives by introducing British surgeon Joseph Lister's antiseptic methods to colleagues who didn't see the need to wash their hands before operating.

Barnes is in his element writing about Dr. Pozzi's dazzling circle of contemporaries, which included Guy de Maupassant, Colette, Stéphane Mallarmé, Joris-Karl Huysmans, and Marcel Proust. Sarah Bernhardt was a patient and lover, who called him "Dr. Dieu." Close medical colleagues included Proust's father and brother. Most of these notables made it onto collectible photographic cards that were included with Félix Potin chocolate bars between 1898 and 1922, rather like baseball trading cards, and are reproduced throughout *Red Coat*.

Dr. Pozzi wasn't all work and no play, as Barnes makes clear. Rational, energetic, and personable, he was also an unhappily married incurable romantic who seduced many of his female patients, earning him the sobriquet Dr. Love ("*L'Amour médecin*").



In Memoriam – Margaret Lichtenstein

Submitted by Mary Donaldson, Council Rock

This fall, Art Goes to School lost one of its most dedicated members, Margaret Lichtenstein. Margaret was a retired Philadelphia art teacher and sculptor when she joined AGTS in 1984. Margaret served as Springfield's chairman for most of her 35 years in our organization. She also was assistant treasurer for thirty years, lending us her late husband Oscar's skills as our accountant. Oscar and Margaret were also instrumental in getting us our 501C3, non-profit status along with past president Jace Garreth..

Margaret always had AGTS in her mind and all Board presidents can attest to Margaret's involvement in so many decisions we have made to keep our program vibrant. Margaret (and Oscar) had the idea of catering refreshments at the Portfolio Exchange and Fall Chairmen's meeting and for arranging, along with Bobbie Forman, for us to meet at Keneseth Israel for these meetings. She worked tirelessly to find us a location for our 40th anniversary party, traveling all over Philadelphia with Janice Miller to finally find the Seaport Museum.

Margaret loved our lecture series each year and arranged for her cousin David Leopold to speak to us twice, on Ben Solewey and on Al Hirschfeld. If she attended a talk at a museum she would leave with the speaker's card to pass on to the vice president as a possible lecturer for us. We are currently working with a few of Margaret's recommendations for the 2020/21 series.

In 2011 Margaret brought her sculpting skills to a Networking meeting, demonstrating her work in clay and stone and showing us the tools as well as the philosophy of working with the different materials – with clay, building up and adding to the shape and with stone, taking away.

Margaret was a big supporter of our Silent Book Auction. As her friends and family moved and downsized, Margaret was there to help and recommend donating books to the auction, encouraging her friends to part with practically new books for the good of AGTS..

Margaret was active until her sudden death. She had been speaking to the Board about David Leopold's lecture and contributing suggestions for next year in the month of her death. Her family found our portfolio in her office already unpacked and her research ready for this year's trouping. Margaret would kill me for mentioning this, but she was 88 years old and still bringing the portfolio to Springfield and traveling with it to her great-grandchildren's schools in Washington. Her family including mention of AGTS in her obituary and in her eulogies, and they talked about her dedication to us. I think we will feel her absence for a long time to come.



Proud partner with the James A. Michener Art Museum since 1994. Each year, the James A. Michener Art Museum generously donates prints from their permanent collection along with curriculum materials and information on the artists for inclusion into our portfolios. There are currently 13 chapters who receive these works: Central Bucks, Council Rock, Pennsbury, Morrisville, Centennial in Bucks County; Upper Dublin, Lower Moreland, Norristown, Cheltenham, North Penn, Upper Moreland in Montgomery County; Northeast Philadelphia RSVP in Philadelphia County and Hunterdon County in New Jersey. Art Goes To School is so very grateful to the James A. Michener Art Museum for their years of largess! For more information about the Michener Art Museum please visit their website: www.michenerartmuseum.org

Our Foray into Philly

Submitted by Carla Tuhacek, Methacton



A few of us from the Methacton chapter had the opportunity to take our Art Goes to School portfolio into Philadelphia this year. My daughter teaches at Belmont Charter School (near the Zoo) so we opted to teach 4 kindergarten classes there. One of my fellow AGTS volunteers, Donna SanFelice, shared the teaching with me.

Both of us gravitate to choosing the 5th grade classes at Methacton, so it was a challenge to switch to Kindergarten. When we were carrying in the supplies a child asked me what was in the plastic tubs. I answered, "Sculptures". As I continued down the hall I heard my daughter explaining, "Sculptures are like statues." Oops... I guess I needed to adapt my vocabulary. We were off to a great start!

As my husband and I were setting up, two students came in with cards they had made

for us. Stick drawings of us wearing our favorite colors (they had asked my daughter for this tidbit of information), surrounded by hearts and tagged with the words "MOM" and "DAD". What a nice welcome!

Donna did a great job with the first class. My daughter had informed us the first two were the "good classes", so that was helpful as we eased into it. Class #1 was well behaved and seemed riveted to the stories Donna shared about the artwork. She let them know some artwork from our collection was right in Philadelphia.

I taught class #2. The kids in all the classes were interested in "Garden of Delights" by David Guinn, and murals in general. They seemed excited to hear that Philadelphia was known for its murals, and they had all seen murals nearby. (There were at least 2 within a few blocks of the school.) When I asked the kids if they knew anything about Leonardo DaVinci, a boy piped up that he was one of the ninja turtles!

Along with the portfolio, we had brought 4 sculptures for the kids to experience. Each sculpture was covered with a fabric bag. We had the kids feel the sculpture through the bag, and try to guess what it might be. They loved the big reveal and were delighted to tell us if the sculpture was what they had guessed it to be.

Class #3 and #4 were, as foretold, a bit more rambunctious. Donna expertly fielded such questions about ethnicity, banking, and the surprisingly sincere, "Which planet did that piece of art come from?" ("Earth") When she asked why an artist might create a piece of art, a wise student answered, "Taxes."

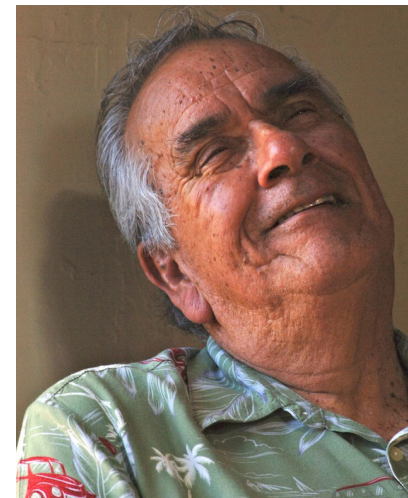
My final class was full of energy too. When I asked about murals they had seen, a girl answered that she'd seen a Martin Luther King mural. They had just learned about him, so the children shared all things MLK for a few minutes. Unfortunately, this portfolio didn't have an African American artist in it. I think the kids would have especially loved to hear about Jacob Lawrence or Faith Ringgold.

A favorite painting was "Two Girls, Spanish Harlem" by Alice Neel. I had the kids pose like one of the girls in the print and explained that if they were posing for a painter they would have to sit still for a very long time. That got a laugh from the teachers in the back of the room. I believe they were thinking, "Good luck with that!"

Im sure I can speak for Donna and say we both had a wonderful time teaching in the city. The kids were interested and super affectionate. The teachers were appreciative. My daughter said that the kids didn't stop talking about it all day.

Remembering AGTS' *Warrior Spirit* artist: Robert Freeman

By Jeana Mastrangeli (Methacton Chapter)



Last fall, I had selected Robert's Freeman's painting, *Warrior Spirit* and discovered that he was living on the Rincon Indian Reservation in San Diego County. I held my breath and wrote an email to his gallery. Within twenty-four hours, his wife, Edwina replied with his interesting description of the painting. The picture had been inspired by his summers with his grandparents along the Missouri River; that the river gave sustenance; and that past spirits remain.

After teaching AGTS, I sent his wife, Edwina, another email: Please tell Robert that the children loved his *Warrior Spirit*. When I showed *Warrior Spirit*, I gave time for them to look, discover and explain. As they began to look closer, someone noticed that besides the obvious colorful horse with the rider in the center that there was another horse. Their excitement grew when another student noticed two more horses. Another student then noticed another horse until finally the children realized that there are eight horses hidden amidst the swirls. During discussion, the students adeptly discerned meaning: that the swirls represented water, wind, and sky. After, they listened

with rapt attention when I told them that the artist was still alive and that I had emailed him and learned about his summers along the Missouri River. I wish that he could have seen how much the children enjoyed his painting.

I received this reply:

"Jeana I'm glad to hear that the students enjoyed Robert's work, but I'm sorry to say Robert passed away February 9th from complications from a scheduled surgery. I will continue to promote his work. He was a great artist and I do not want him to be forgotten nor overlooked. Please continue to share his talent. Much appreciated, Edwina Freeman"

Robert Freeman, who mastered a variety of mediums and styles, defies categorization. Born in 1939 to parents who were part Luiseno and Sioux, this self-taught artist felt that not having formal art training was an advantage, and he preferred to isolate himself from art groups because he did not want to be influenced by current art trends. Freeman won over 200 art awards, received numerous public art commissions, and exhibited in galleries and museums across the USA and abroad. In 2002 he designed the Native American Commemorative Seal of California, a 6' diameter bronze seal that is embedded on the steps of the capitol building in Sacramento. His murals decorate the walls of the LA Public Library San Gabriel, the Perris Indian Museum, and St Bartholomeu Church, Rincon CA. He created California's first historical life size bronze sculpture that honors a Native American woman. Two of his sculptures, an abstract sculpture and a bronze mountain lion, adorn Cal State University San Marcos campus. During his 50 year art career, he wrote and published 3 Native American joke books, two drawing books, an etching book, and two Native American comedy screenplays. His artistic styles span across realism, abstractionism, cubism, impressionism, surrealism, portraiture, and I invite you to peruse his multi-faceted art on his website, <http://www.robertfreemanartist.com/>.



AGTS is privileged to have two Robert Freeman prints in our portfolios, *Warrior Spirit* and *Reverent Brother*. Although I am saddened by the news of his death, I am grateful for the opportunity to have learned about this incredibly multi-talented Native American artist and then watching the children's excitement when I shared his artwork.

Sensitive Subjects and Hot Topics “through the eyes of a child”

Submitted by Gail Wellington, Portfolio Committee



Today we all walk a tightrope called political correctness. One misstep and we are in trouble. And in the case of Art Goes to School, the misstep may mean being uninvited to participate in a school. Chapters do not all face the same challenges, but ALL walk the tightrope. While “in the eyes of a child” is important, we are also constrained by school district policies and parental biases.

The Networking Meeting in November 2019, “Sensitive Subjects and Hot Topics,” asked the attendees to look at controversial works of art through the eyes of a child and to explore ways in which these prints might be presented that would be acceptable in the classrooms. Some of the points made by the spokespeople were:

- Some pictures showing actions that are socially unacceptable today, but were normal behavior in the past, can be explained in a way that they can be used. (example: *Groucho Marx* by Hirschfeld.)

Smoking at the time of this drawing was not known to be harmful. Moreover, the cigar was part of his “costume” and was seldom lit when he was performing.

- If an artist has works on line that are not suitable for children, but the print in the portfolio is, then it should be shown. (example: *Rainbow Shabbat* by Judy Chicago.) This is a perfect print for AGTS on many levels, especially since it promotes empathy and inclusion, which are hot topics in schools today. It is not AGTS’s job to protect children from what is on the internet.

- If a print is of an event of historical significance, even if it includes weapons, it should be used. (examples: *Battle of la Houge*, Benjamin West; *Flight Across the Lake*, N.C. Wyeth.) Children see dramatized violence on TV and in video games all the time.

- We cannot protect children from emotions related to bad happenings. (example: *DC-4 Flying Over Manhattan* by Margaret Bourke White.) There are many positive things to point out about this print - viewpoint, photograph, female artist – and no reference needs to be made to 9/11.

- Sometimes we see what is depicted in a print as something negative, but a child does not because they do not have the same knowledge or experience. (example: *The Bull Fight* by Villamil.) Few American children know that the bull is killed in a bull fight. Moreover, it is not easy to tell what is happening in this painting - is it a riot? a crowd scene at a festival?

- A print can be presented in a way that steers the interpretation of an image. “Once you see something in a certain way, that never goes away.” (example: *Untitled*, Keith Haring; *Pelvis with the Distance*, O’Keeffe.) Although several meanings have been attributed to these images, if the Haring is presented as depicting a loving family, and the O’Keeffe as a landscape with an animal bone, that is what the students will see.

- Pictures that elicit giggles or smirks should not be rejected without thought. (example: *Vistas* by Goodman.) You can remind the students that little kids often get changed on the beach and that the giggles at nudity show immaturity.

- Sometimes letting the children lead the discussion by their interpretation can avoid the sensitive aspects. (examples: *Battle of la Houge*, Benjamin West; *Untitled*, Keith Haring; *Flight Across the Lake*, N.C. Wyeth.) Is the Battle Pirates? What title would they give *Untitled*? What are they fleeing from? Maybe a bear?

- Subjects that are truly scary or are hard to see because the principal subject matter in them is small should be eliminated. (example: *Fall from a Balcony* by an unknown Mexican artist.) The religious or miracle aspects of this picture were not as much of an issue as the size and subject matter.

The table discussions were lively and the presentations of the conclusions were informative. Maria Kelly, Chapter Chair, Central Bucks, said it was “... one of the best Networking sessions I have attended. I am still pumped on the presentation. Our new vice president, Kyhisha Zebley, moderated “Sensitive Subjects & Hot Topics” like the TV show the “View.” We learned not to reject presenting a print based on our first reactions, but instead to discuss, answer why we feel these emotions, learn some history on the subject or painter, and then make our decision.”

The portfolio committee will use the information obtained at Networking to guide them when choosing prints for, or replacing prints in, the portfolios.. In many cases, prints for which the opinion was evenly split will remain in the portfolio because ultimately what is shown in the classroom or what is emphasized when showing prints of sensitive subjects is up to each individual Chapter. You will make your own decisions based on your Chapter’s analysis and the restrictions expressed by your school district. When doing so, just remember to think outside the box for ways to use questionable prints and always analyze your decisions “through the eyes of a child.”

The Silent Book Auction, held annually during Networking, made \$494.50 at the event!

ART GOES TO...Masonic Village in Warminster on taking the ART GOES TO SCHOOL portfolio to a nursing care environment

by Kathleen Carriere, Centennial School District AGTS with Trisha Lamb, Activity Director, Masonic Village

Centennial Chapter began visiting skilled care facilities in our community when, during a time of the restructuring of our school district, it became difficult to complete the scheduling of our grade school classes.

Fortunately, we were able to contact two Activity Directors in local nursing homes who were more than happy to host the Art Goes To School program. That outreach continues to this day and we continue to learn about what the art experience looks like within this diverse population.

Following are what we consider some of our best practices, what we have learned to avoid, and some insights that have enriched us as we interact with children and senior adults in the Art Goes To School experience.

- In a geriatric setting, 2 presenters are optimal. One carries the work to each person, in turn, while the other presenter talks about the artwork. This one-on-one approach provides an ample view for each person; we don’t know anything about how well any one person can see in this setting.

- The maximum number is 20 people. Most of our friends arrive in wheelchairs and this really increases the time needed to view the piece as well as the physical space needs to be covered. Another consideration is the ability of each person to hear you. The physical size of the group matters.

- Having said all that, flexibility and lighthearted problem-solving might be the most important skill when two Activity Directors show up with groups! Divide and share!

- We now assume that every person present is listening and enjoying the artwork regardless of their physical demeanor. We learned this after a number of our friends gave us breathtaking critique of a work when their head had been bowed for much of the presentation.

- Artworks with the brightest colors have the greatest impact on the viewer experience. Think Romero Britto! An audible gasp can be heard and it is fun to see the whole group join in simultaneously.

- During the expected periods of silence, Sue and I banter back and forth about the particular work, and I often complain to her that I don’t understand Modern Art, (like a Greek chorus) and that I don’t even like it. Sue then encourages the group to tell her what they see and to help me to see how the parts of the painting make the work a piece of art. Some people confide to me, “Don’t feel bad; I don’t like it either!”

- Be prepared for interruptions of every sort. Nurses and sides arrive with eye drops and medications, people leave for appointments, relatives join the gathering. We do make a point of encouraging anyone attached to the group to add their insight, especially the activity Director. They have the best sense of where the “discussion” can go. The Facility Director sat in on one visit and delighted in the Norman Rockwell self-portrait. The Director owned the same image!

- Since we are presenting the portfolio in our “off season” we have the luxury of showing only about 5 or 6 paintings each time we visit. If we can return the following week(s) the retention and familiarity with us as presenters is vastly improved. Our goal for this year’s visit to Masonic Village was to prepare for three presentation weeks in a row.

- Sculptures are the star of every presentation and we find this to be similar to our grade school participants’ reactions to holding and “reading” a three dimensional piece of art.

- You will do a presentation that seems dull and you may feel that the response is unenthusiastic. You may sense that some people do not know that you are there. This is when we sharpen communication and empathetic skills and focus again, on the art. And when you are packing up the materials you may be surprised. One day, as Sue and I were leaving a woman stopped us to say, “I’m ninety years old and I am never going to look at art the same way again!” And do you remember the woman with the bowed head? As we bid her goodbye, she quipped, “Listen to me! That was a great show, and believe me, I’ve seen plenty of ‘em!”

- In the words of Trisha Lamb, Director at Masonic, “The three week format was a great success. We hope to see Sue and you the next time you are on the road with your portfolio!”

GRANT AND DONATION UPDATE

From Mary Donaldson, Council Rock

We are pleased to announce that the Pennsylvania Council on the Arts, in partnership with the Greater Philadelphia Cultural Alliance, has awarded Art Goes to School of Delaware Valley \$3000 for their fiscal 2019/20 year. This grant is to be used for operating expenses and is not tied to a specific project.

Thanks to this funding we have been able to invite guest speakers to our annual chapter chairmen's meetings and will have some funding to continue our replacement program for the old, heavy, portfolio cases. As always our Portfolio Committee, with its increased budget, will be able to continue to improve our Networking events and add new art, especially art highlighting Pennsylvania artists, to our portfolios.

Our completely volunteer Board and membership have made it possible for us to really stretch that \$3000 into improvements throughout the organization. It is this hard work and effort which has made the PPA eager to continue its support, putting us in the same funding stream as the some of Philadelphia's most prestigious arts institutions.



And as we continue to look for other sources of income to keep us running and help us to support our mission, we have been urging our members to go to [Smile.amazon.com](https://www.amazon.com/smile) when shopping on-line. Amazon gives back 0.05% of every dollar spent by our members and their families. To take advantage of this, sign in to [smile.amazon.com](https://www.amazon.com/smile) and use your account's regular password. The first time you try it, you can select Art Goes to School of Delaware Valley as your charitable recipient. A list will appear and you'll find us there. After the first time, you will be reminded every time that AGTS is your designated charity. We are earning about \$50 a quarter this way. Occasionally there is a bonus percentage during certain seasonal and holiday promotions and we will alert you of that on Facebook. This really costs nothing to you but to give you an idea of what \$200 means to us, that's six new prints on lightweight neoprene or three new portfolio cases. If you pay attention to our budget, that \$200 is just the wiggle room we need to keep us serving the kids with the same well trained volunteers with meticulously maintained art. Truly, every little bit helps, so spread the word.

And the last thing on fundraising and grants: some of you may occasionally notice that a local business or bank is offering small grants to local charities. You and your chapter can certainly take advantage of that as individual chapters. Small gifts to your chapter can help to offset the cost of your lecture attendance, help with printed materials for the kids, or even build a chapter's stock of supplemental prints. If you need help going after an opportunity like that, just call Mary, our grant administrator, and she can guide you through the process.

David Leopold Lecture

Submitted by Mary Donaldson, Council Rock

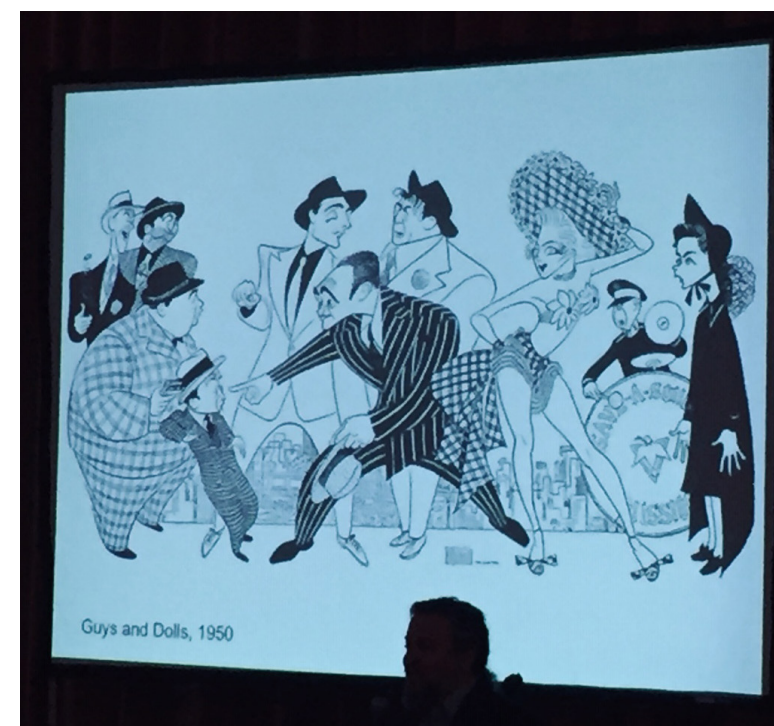


David Leopold, archivist for the Al Hirschfeld Foundation, gave a lively and exciting presentation to our members at our annual Chapter Chairmen's meeting. David had worked closely with Mr. Hirschfeld during his lifetime and shared many anecdotes about Hirschfeld's life and his work drawing for the New York Times and for Broadway shows.

David recounted his own interest in Hirschfeld, which began when his parents encouraged him to find the hidden "Nina's" in honor of Hirschfeld's daughter in his Sunday arts section sketches when David was a little boy. Those of us who were lucky enough to buy the book are now all on our own Hirschfeld scavenger hunts.

He also shared how Hirschfeld did not want to disturb his fellow theatergoers during performances so learned to make sketches surreptitiously with a piece of paper and a pencil hidden in his pocket.

We were all particularly interested to learn that the Hirschfeld Foundation is extending its mission to education; bringing a program of images into New York City public schools, engaging children in lessons not unlike our own AGTS presentations. He explained that many of the images involve people and shows that the kids do not recognize the way we do, but that the works stand as works of art in their own right. He showed a picture of Carol Channing as Dolly Levi and noted how it could be compared to John Singer Sargent's *Madam X*. Another scene, showing old Hollywood stars at a party made a great comparison to Toulouse Lautrec's *Jane Avril Dancing*. We have long forgotten the people in those important works of art, but the artists were able to capture the character and feeling of the time and the people. Hirschfeld's images are, in the same way, able to evoke mood and insight into the people he drew.



The Foundation is now planning to take the education program to Syracuse NY and hopefully continue with the expansion. And Art Goes to School, here in the Greater Philadelphia area, will also be contributing to this effort. David presented us with 15 prints to be incorporated into our portfolios. These images are proprietary and closely guarded, so we are very fortunate to have been given them. I know we are all hoping to find one in our portfolios soon.