



**ART • GOES • TO • SCHOOL**

**OF DELAWARE VALLEY, INC.**  
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# SAVE THE DATE

**Monday, June 5, 2023**

**In-Person Portfolio Exchange & Chapter Chair Meeting**

**9:45 AM Curbside Portfolio Exchange**

Life Storage Facility  
3200 Ridge Pike, Eagleville, Pennsylvania, 19403

**10:15-12:15 Chapter Chairs Networking Meeting/Business Meeting**

Thomas Paine Unitarian-Universalist Fellowship  
3424 Ridge Pike, Collegeville PA



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Making fine art accessible  
to elementary school students  
since 1962.

2023-2024 School Year  
SPRING 2023 Edition

## Who We Are: Pitching AGTS

By Jeana Mastrangeli, Methacton Chapter

As my Methacton chapter was in need of some new membership, I thought I might try to recruit by approaching our district's Coordinating Committee (MCC) at its meeting of Home and School Chairmen, however, when I arrived I found that, in addition to Chairs, the greater school community were also in attendance, including the District Superintendent, school board, school support groups, and online interested parents. First on the agenda- AGTS! Because I would have a broader audience and Methacton currently has a scarcity of parent volunteers, I decided on the spot to change the focus of my script. Instead of concentrating on the "we need volunteers, and this is why you should join," I decided to accentuate what AGTS gives to our children and schools.

I thanked the parent volunteers for their service in our school community. I emphasized that the time they give to the schools makes a tremendous difference and is valued, especially in a community where more parents are working and have little free time.

To introduce AGTS, I briefly told them who we are: a traveling art museum, an all-volunteer art appreciation program, and one chapter under the AGTS of DV umbrella organization. Next, with the few prints that I had brought to show our diverse portfolio, I talked about ideas and games that we might use in the classroom to engage the children. For example, with the famous Mona Lisa hanging on the walls of many of their art classes, we might encourage the children to look closely and find something that they had not noticed before. I asked my audience, "do you see what is behind Mona Lisa?" A landscape. With a Faith Ringgold print, "can you see what this might be made of?"—those near me noticed that it was a quilt. The Japanese print, "what clues can you find that might tell you where this artwork is from?" I continued in this semi-dialogue style with the other three prints.

I mentioned that we have volunteers from many backgrounds who share their unique gifts and interests when they teach: history, art media, personalizing the artwork with stories of artists, and I, with my math and teaching background, emphasize the critical thinking skills. When a student says "I think that..." I ask, "what is it that you see that makes you think that." Therefore, from K-5, their children will be exposed to a variety of teaching styles and focuses.

Using what we learned from our recent Artful Thinking training, I emphasized that what we do in the classroom complements what the schools are trying to achieve. While looking at and engaging with the artworks through informal discussion, games, and interactive activities, the children learn so much more about other cultures, history and even science. Furthermore, throughout the AGTS session, every time the children convey what they see in an image, express how it makes them feel, or tell a story, they are polishing their observational, analytic, and articulation skills. Sometimes it feels that children learn a skill in the classroom, but they don't always transfer it to another class or use it in life. The current thinking in education is to get the students to practice that skill in as many situations as possible, and that's just what Art Goes to School tries to do.

I concluded with a story of a recent classroom experience that captures the AGTS spirit. In one of my fifth-grade classes, a boy entered the classroom, sat on the chair, and began rocking back and forth. What flitted through my head is that sometimes kids will rock to sooth themselves. Very shortly, as we began talking about the pictures, the boy stopped rocking and participated enthusiastically throughout the class. I could tell it was a class with many kinds of students, but it did not matter; they all participated, enjoyed the art, and had something special to offer.

AGTS is an opportunity for the children to learn that all their classmates have something to offer, that they can have fun learning from one another, and in turn this builds respect for one another. **Article continues on next page >>**

## Who We Are: Pitching AGTS (continued)

I made note of the great value garnered for the children of the district from the parent volunteers who donate their time, talents, and energy to our school community. However, I asked them to consider that when their own children move on to middle schools, to please join AGTS. We'd love to have you.

That evening, the president of MCC, wrote me an email, "Thank you for coming to our MCC meeting! It was nice to see you and having you attend was a great addition tonight. All the Best!"

### Art Goes To School of Delaware Valley, Inc. Board of Directors - 2021-2023 & current Board Support Positions

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kzebley@artgoestoschool.org 610-637-8087

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terrynicolo@artgoestoschool.org 610-489-7445

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**Database Admin.:** Phyllis Flood Knerr - Haddonfield  
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**Technology Development Coordinator, Social Media  
Manager & Website Administrator:** Debbie Tredinnick  
Haddonfield Chapter  
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**Events Coordinator:** Beth Rogers Council Rock Chapter  
brogers@artgoestoschool.org 215-499-8958

**Assistant Grants Administrator: OPEN now**

### Interested in joining the Board? We need YOU today!

Contact any of the Board Members today to find out how you can help shape the future of AGTS.

*It's fun, exciting, and gratifying!*

Plus being on the Board of a non-profit organization looks terrific on your resume!

## Events Team News

### The position of Events Coordinator has now become an Events Team.

Our new team members are Mazie Contreras, Danni Sinisi and Mia Curran.

Mazie and Danni are good friends, graphic designers and were brought to us by Mazie's mom, Mary Donaldson. They have jumped right in with developing colorful, and timely MailChimp's which will keep AGTS members up to date on events and information. Mia has been a long-time member of AGTS, loves art and is a willing supporter of moving AGTS forward. Mia will be helping with logistics and ideas for the AGTS field trips.

We are so excited and thankful to have them on our team!

#### Please Help The Events Team! Share your ideas for Events!

Members, we need your help too! Please share your excellent ideas and connections for Virtual Lectures and Field Trips. Send your ideas to [brogers@artgoestoschool.org](mailto:brogers@artgoestoschool.org)

#### Communication

If you are wondering what is going on with any of our upcoming events, please find updated Events information on our website: <https://artgoestoschool.org/newsletter-calendar-of-events/>

The Events Team's goal is to provide engaging and enriching content for our members so we can continue to "make art accessible to elementary students".

### Important Event for Chapter Chairs - Monday, June 5, 2023

#### **In-Person Portfolio Exchange & Chapter Chair Meeting**

##### **9:45 AM Curbside Portfolio Exchange**

Life Storage Facility 3200 Ridge Pike, Eagleville, Pennsylvania, 19403

##### **10:15 – 12:15 Chapter Chairs Networking Meeting/Business Meeting**

Thomas Paine Unitarian-Universalist Fellowship (TPUUF) 3424 Ridge Pike, Collegeville PA 19426  
(1-2 minutes from Life Storage)

**For Chapter Chairmen, attendance at this meeting and the September Chairman's Council meeting are By Laws requirements.** During this meeting the business of the AGTS-DV organization including voting on the budget and approving the new slate of officers will be conducted. If a Chairperson cannot attend, another member from the chapter is required to attend to represent their chapter.

During the Networking segment of the meeting, we will share ideas and plan our future. We would like your input. The Board is looking forward to connecting with our chapters!

Chapter Chairs who are not exchanging a portfolio, please arrive at TPUUF at 10:15.

***Coffee and snacks will be provided.***



#### **MICHENER ART MUSEUM**

Proud partners 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. For more information about the Michener Art Museum please visit their website: [www.michenerartmuseum.org](http://www.michenerartmuseum.org)

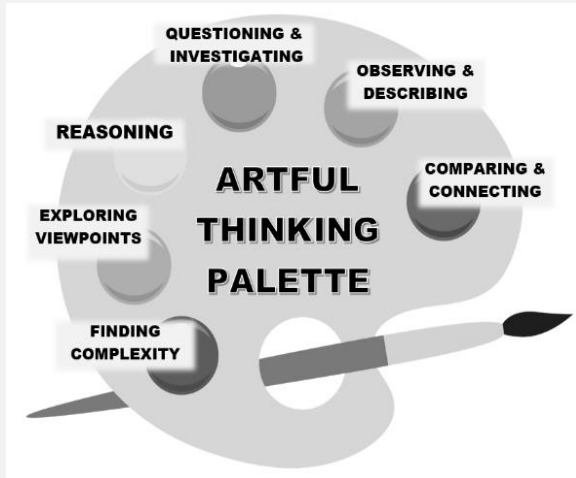
#### **PA COUNCIL ON THE ARTS**

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.



## ARTFUL THINKING NETWORKING

by Gail Wellington, Spring-Ford Chapter



When I first saw the topic for the 2022 networking meeting, “Artful Thinking,” my first reaction was, “My thoughts are full of art.” I am a 24-year AGTS volunteer, on the portfolio committee, president of the Board of a small art school and gallery in Pottstown, PA and dabble in pastel and watercolor painting. “How much more art can fit in any one brain?” I thought. But I didn’t understand (and underestimated) what we would be learning.

At the networking workshop Suzanne Niepold, Manager of Teacher Services at the Philadelphia Museum of Art, taught us techniques to look at art in a more comprehensive way but also taught ways to develop critical thinking skills. That

is what Artful Thinking is all about: It is a teaching approach that helps students become good thinkers by looking at works of art.

The methods enable teachers to connect the works of art to their curriculum and give students the opportunity to practice critical thinking behaviors necessary across the curriculum and in everyday life. At Networking we had the opportunity to participate in three exercises that aid in this.

The first, called “See, Wonder, Connect”, asked us to look carefully at a work of art and write down what we saw, what we were curious about, and what the piece reminded us of, i.e., how we connected to it. Looking at something closely and making connections deepens understanding.

In the second, we were given a square containing a very small portion of a large painting. We were asked to infer what the whole work was about. (We were often very far off the mark in the beginning!) By comparing and matching our squares with others at our table, gradually an understanding of the painting emerged. Inference and predictions are skills valuable in learning several academic subjects.

The third was called “Looking Ten Times Two”. We were asked to look at another painting and after a minute or so, write down 10 words or phrases about any aspect of it, and then look again and write ten more. This exercise is intended to make you slow down and make detailed observations beyond the obvious and the first impression. This aids in the development of descriptive language, and thus has cross-curriculum value. For the younger students’ verbal responses using fewer than 10 words might be easier but accomplishes the same objective.

We left Networking thinking of how to adapt these ideas into our Art Goes to School presentations. The challenge will be how to do so in the limited time we have with each class.

*Researchers at Harvard University’s Project Zero developed the Artful Thinking Teaching Routines. For more information, go to [pz.harvard.edu/thinking-routines](http://pz.harvard.edu/thinking-routines) or to [artgoestoschool.org/members/members-content/#supplemental](http://artgoestoschool.org/members/members-content/#supplemental)*

*“If I could say it in words there would be no reason to paint.”*

*Edward Hopper*

## ANTIGUA

A novel by Wendy Schildt, Colonial Chapter

In 1956, when a famous early Renaissance masterpiece, *Saint Francis of Assisi Receiving the Stigmata*, disappears from an art museum, a very worldly private detective, Restin and a young, naïve art historian, Mary, working for the museum join forces to locate the painting. The two form an uneasy partnership, posing as brother and sister.

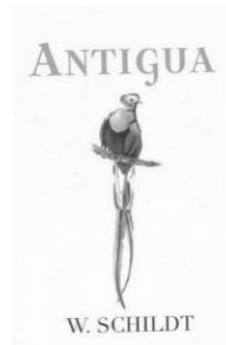
They follow the trail of an infamous Nazi art collector, who escaped Germany after WWII for the Latin American country of Guatemala where the man owns a coffee plantation. His daughter from NYC is visiting and taking Spanish classes in a school in Antigua, Guatemala. Restin and Mary enroll for classes to meet Gretchen and hopefully to gain access to the Nazi's mansion and his art collection.

The Spanish school sponsors biweekly field trips to many exotic places of interest in the country. An Indigenous student with secrets of his own joins the trio on trips around Antigua, to a colonial museum of a city, to the Mayan ruins of Tikal, to the Indian market in Chichicastenango, and the wild Pacific coast of Iztapa. They form a bond out of necessity while they try to make sense of the racism and violence that permeates all aspects of the Guatemalan culture. Their brave adventure uncovers all Restin and Mary wish to hide about themselves.

When Wendy Schildt, a member of AGTS for 37 years, moved from NYC to Valley Forge as a teenager, her father suggested a visit to the Philadelphia Museum of Art. She was only 15, but she still remembers wondering why the museum would hang a painting no bigger than a postcard on a wall unprotected by a glass case. She always remembers how it occurred to her that someone could slip the painting, *Saint Francis of Assisi Receiving the Stigmata*, into his pocket.

Years later, she took her five children to Guatemala every summer so they could experience culture shock and learn Spanish in Antigua. They lived with Guatemalan families and took weekend trips to the many towns and sights around the country. Wendy was fascinated and horrified by the treatment of the native people. Now as people crowd the US border asking for political asylum, she felt compelled to write about her experience.

The story, *Antigua*, is fiction, but all the places and events she witnessed first-hand. In the 37 years with her Colonial chapter, Wendy thinks the group has studied over 400 works of art. They are excited and amazed at the stories about the art and artists as much as about the art itself. Many of the paintings she describes in her novel. She says, "AGTS has opened the world for me."



### **NEWSFLASH!!**

**After a two-year absence, Art Goes to School is back in classrooms in Bucks County!**

#### **BUCKS COUNTY COURIER TIMES REPORTS!**

“Although the program has had two years of dormancy, AGTS Central Bucks chairperson Maria Kelly said that remaining volunteers are eager to get back to work. “We’re a little rusty,” said Kelly, “but enthusiastic.”

**GO TO THE LINK TO READ THE REST OF THE ARTICLE!**

<https://www.phillyburbs.com/story/news/education/2022/10/26/central-bucks-county-art-education-program-returns-to-in-class-instruction-art-goes-to-school-pa-art/69558093007/>

## TIME TO GO

by Cindi Kimmel, Lititz Chapter

**Persistence of Memory (1931)** Surrealist artist Salvador Dali (1904-1989) 9-1/2 x 13" oil on canvas  
Located at the Museum of Modern Art, NY, NY

**Ah Surrealism. This form of art is always, well, to put it delicately, not everyone's cup of tea!**

The kids, however, love when we have a surrealist painting! This type of art makes them think and pushes them outside of what they know not only in the world of art but the world in general. Hopefully, this article will push you a little outside of your box too.

**One of the most recognizable surrealist artists is Salvador Dali.** He believed that when logic fails, you must turn to your dreams and imagination. He uses an everyday object, in this case a clock, then allows his viewers to use their imaginations and draw their own conclusions.

This work, Persistence of Memory, is probably his best known. The kids call Dali the "melting clock artist." The conversation starts and ends with the clocks in this painting. Why are the clocks melting? Is it hot? Even the youngest kids can take part in this conversation and talk about why hard objects can become soft when melted.

**We lead the discussion in several directions starting with what is time?** The kids list all the things they can think of that we need to be certain we get to on time - school, a sports practice or game, work, a play or movie, a music lesson and a train or airplane. In general, a variety of clocks are discussed. The kids name all kinds of watches like the clock on your phone or an old-fashioned pocket watch and watches you wear on your wrist, including smart watches that tell you how many steps you have taken. Microwaves have clocks, so do stoves. Disney has an oversized clock character named, Cogsworth, in the Beauty and the Beast movie. Alarm clocks in their rooms wake them for school and timers in the kitchen tell their parents when something is ready in the oven. Are we obsessed with time? Many of the older kids think so, as time gets more constrained for them as their activities increase. Do we have enough time for everything? Most of the older kids say no, they would like more free time. The younger kids comment that they think their parents would like more time to get things done.

**The kids start to think about time differently now,** as they realize time goes with us everywhere in all types of forms. There are clocks in nearly every room at school and in their homes, even on the TV or computer.

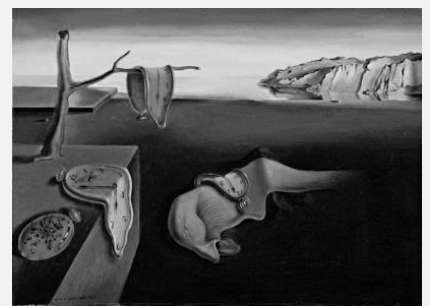
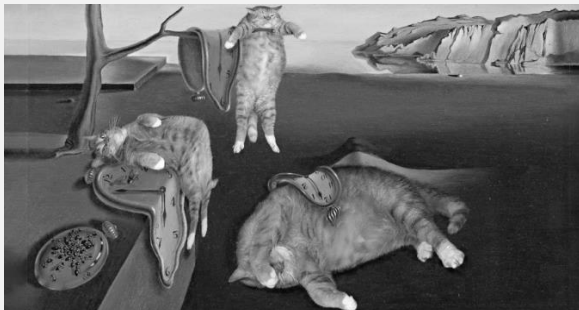
Does time go slow or fast? Hmmm this question makes the kids think about how time changes in certain situations. It may go slow if they are eagerly awaiting something, like Christmas morning or a Birthday or, "lunch", says a third-grade boy. But time sure goes fast once they are having fun. We ask them about time when they are sleeping. The kids realize they don't know where that time goes - it just disappears while they are asleep and dreaming.

Dali wants you to think about time differently in this painting. The barren, landscape and bland sky would be a place where time would march on slowly - you might be hot and thirsty and walking to . . . where? Maybe the mountains in the background. "To reach the water", suggests a 5th grade girl.

**We ask the older kids - Is time against us?** We encourage them to look closely at the painting for their answer. They now spot flies and ants that the artist has included. They see decaying tree limbs, hard rocks and sand. There is not a blade of green grass. What are flies and ants attracted to? Someone answers dead things. It dawns on them what the artist is trying to say - we all run out of time, eventually. "This is deep," says one 6th grader. That's surrealism for you, we say. What may on the surface just seem like a weird painting ends up saying a lot about the earth and mankind in general.

The artist, Dali, is recognizable for his famous and iconic handlebar mustache. The kids like the picture we show of Dali, his mustache and his pet cat (he was also very fond of cats). It is always fun to include parodies of famous art when we can find them and the kids enjoy the parody we show them of cats using the Persistence of Memory landscape. There are a lot of chuckles at the sleeping, soft and melting cats!

**"Time to go," we say as we tap our watch. And the kids look at the clock on the wall and laugh!**



# HIEROGLYPHICS

by Jaan Ingle Troltenier, West Chester Chapter



Several of our portfolios include Egyptian art—tomb paintings, sculptures of gods and goddesses, a mummy case. If you ask kids to point to the Egyptian art in a group of artworks, they invariably can. If you ask how they knew which art was Egyptian, they will often point out that it was because the work includes hieroglyphs, which at 6,000 years old is, perhaps, the world's oldest writing system.

Kids are often fascinated by hieroglyphics. After all, they are learning how to read and write English and it captures their imagination that other writing systems existed (and had to be mastered by young scholars just like them). A good way to spark a discussion is to ask them how many characters we have in English. Imagine having to learn and control some 600 characters as the scribes who wrote in hieroglyphics did!

After the last ancient Egyptian scribe or priest died hundreds and hundreds of years ago, hieroglyphics presented a mystery. It was during Napoleon's expedition to Egypt in the late 18th century that the Rosetta stone was discovered at El-Rashid; the linguist Champollion needed several decades to decipher it, providing the key to understanding Egyptian hieroglyphics. The Rosetta Stone was an invaluable tool for deciphering hieroglyphics because it contains passages in two languages that were understood, namely demotic and Classical Greek, alongside the same passage written in hieroglyphics.

One of hieroglyphics' most difficult aspects to crack was that the same character can be both phonological and ideographical. Used phonetically, each hieroglyph represents a sound; ideographically, each represents an idea. (The hieroglyph eye below, e.g., means to see, make/create, blind, etc, and also represents the sound -ir- and -shp- among others.)

In ancient Egypt, hieroglyphics could be read only by a small, educated elite; the writing system changed little in 3000 years. Hieroglyphics from the Old Kingdom (ca. 2700-2200 BCE) could still be read by a scribe from the New Kingdom (ca. one thousand years later). We 21st century English speakers could not understand a single word of Old English spoken 1000 years ago; it would be a foreign language to us. Hieroglyphics were used only for ritual purposes, like prayers to deities, incantations, etc., not for mundane tasks such as letter-writing or bookkeeping. (For those purposes, scribes used a different and much simpler writing system called demotic.)

Ancient Egyptians used the same verb for the acts of writing hieroglyphs and for drawing artwork, writing was art and vice versa. Words were considered very powerful; after all, the world came into being through one utterance of the God Ptah. Hieroglyphs appear in Egyptian artworks because words serve to animate them, bringing them to life.

Ancient Egyptian scribes began their training at age six and continued for ten years; they would typically master at least 600 hieroglyphs. They made paint brushes from fine rushes which they trimmed to form either thick or thin lines.

**Want to say an ancient Egyptian word?**

**Onomatopoeia was a productive word process in ancient Egypt.**

**What do you think the word 'Mau' means?**

**\*'Mau' means cat.**





## **Methacton Chapter is Treated to an Evening with Artist Steve Shachter**

**by Carla Tuhacek, Methacton Chapter**

**How many times have you been studying one of the pieces in your portfolio and just wished that you could sit down and talk to the artist about it?** We are excited to have a new artist in our portfolio this year, and even more excited to have him spend the evening with our Methacton chapter, answering our many questions.

One look at Steve Shachter's work, and you just know the kids are going to love it. His paintings are bright, bold, and full of wildlife! Mr. Shachter lives in the Colledgeville area and has been a wildlife illustrator for most of his career. It will be interesting for kids to see the combination of science and art in his work.

**Steve grew up in the woods and was the kid** who was always picking up rocks, looking around for whatever bugs and critters he could find. He had a passion for wildlife and wanted to be a marine biologist who would paint pictures from his studies. Instead, he pursued illustration at New York's Pratt Institute and has worked for organizations like the National Wildlife Federation, Nature Conservatory, Rainforest Alliance, World Wildlife Foundation, and the Baltimore Aquarium. One of the highlights of his professional career was being honored by President Clinton as the United Nations Year of the Oceans artist. The official poster he made showed all the biomes of the ocean; coral reef, kelp forest, tropical and cold-water areas. Three days before the unveiling, as he was doing the finishing touches, he accidentally kneeled on a tube of orange paint and it squirted onto the painting! He was still touching it up with colored pencils in the airport terminal as it was about to be packed and shipped. He had been working so hard he couldn't even hold the pencils anymore. He was so worried that it wasn't finished, but the committee said they loved it and the chief scientist said it was the best researched piece he'd ever seen. President Clinton was supposed to unveil the piece, but it was the week the Monica Lewinski story came to light, so Steve missed the opportunity to meet him.

**Steve talked about the challenges he faced as a professional illustrator breaking into the world of art.** He would get backhanded compliments like, "You're a great *illustrator*", intimating that he wasn't a *real* artist. He says, "If it's on a product it's an illustration, if it's on the wall it's art."

The piece we have in our portfolio was produced as a poster for the National Zoo in Washington DC. Steve used acrylics, colored pencils and china markers on illustration board. It's a menagerie of colorful animals including gorillas, elephants, giraffes, a rhino, a sloth bear, a python, a panda, tigers and Komodo dragons, to name a few. Steve was given a list of animals that the National Zoo wanted to appear in the piece. Then he went around and photographed them, and even got into the cages with some of them. He especially enjoyed picking up the baby Komodo dragon. Steve has had some fascinating experiences with animals. He has bonded with an orphaned woolly monkey while working in the Peruvian Amazon, had the opportunity to cradle a baby tiger, was bloodied by an ocelot and bitten by a Himalayan black bear. His favorite animal to work with was an orphaned cougar. Steve's excitement was contagious as he described the cougar putting its paws around him, kneading him like a cat and purring loudly.

**We asked Steve how he got into painting animals.** He told us that he had made some fantasy paintings in college including reptiles and dragons. His professor at Pratt suggested that what he seemed to paint most passionately was the animals. Steve was happy for a way to marry his love for art and his love for animals. He said, "Through my art, I want to share my excitement and fascination with wildlife and nature."

Steve expressed how much he respected what we do in Art Goes to School. He has had experience teaching children, at-risk teens and the developmentally disabled, so he understands the value of art education. As a token of his appreciation, he brought prints of some of his work, and offered each of us to choose one to take home, happily signing the pieces for us.

**We hope you have the good fortune of having a Steve Shachter print in your portfolio in the near future. Maybe you too will have the opportunity to sit and chat with the artist. To see more of his artwork, go to [www.wildlifeharmonies.com](http://www.wildlifeharmonies.com).**

## Book Club Pick: *Portrait of an Unknown Woman* by Daniel Silva

Submitted by Lisa Russo Gressen, Council Rock Chapter

*"If you can't beat 'em, join 'em"*. That's the concept behind Daniel Silva's novel, *Portrait of an Unknown Woman*. Former Israeli spy Gabriel Allon, who restores paintings in his retirement, must infiltrate the seedier side of the art world to reveal the truth about a newly discovered painting attributed to the 17<sup>th</sup> Century painter Anthony van Dyck. Mix in a couple of murders, and it becomes clear: he must become a forger to catch a forger.

*Portrait of an Unknown Woman* twists and turns its way throughout Europe revealing some dark truths about the provenance of paintings in museums and in private collections. This well-researched book was enthralling with its details about art forgery, explaining how paintings are authenticated using craquelure, photographic equipment, and other technology. It also reveals art dealers and galleries in the underbelly of the art world, as well as how art is not only used as an investment for private collectors but also as a commodity. I found these details fascinating. This book is the 22nd in a series of mysteries by Daniel Silva featuring Gabriel Allon. However, it stands alone. You do not need to have read the other novels to appreciate what happens in this one. Silva depicts strong female characters, a main character who is a lover of art, an artist, and an experienced spy, numerous art dealers of varying morality, and colorful past associates from Gabriel's espionage days. It's the perfect marriage for lovers of mystery and art.

When Julian Isherwood, London based art dealer and longtime friend of Gabriel Allon, receives a message from a woman calling into question the provenance of a painting that he has sold to a high stakes fund manager, it could spell ruin for his gallery. He turns to Gabriel to find the truth. When the woman dies in a car crash on the way to meet Julian, a more sinister picture begins to emerge. Gabriel must find out the truth regarding the painting, as well as flush out the forger without ruining his friend Julian's reputation and livelihood. Using all the tools at his disposal as a retired Israeli intelligence officer and spy, calling on past associates and old flames to assist in revealing the forger, Gabriel tracks the origins of the painting across Europe, and organizes a sting to expose the forger and all of those involved in this crime.

The painting at the center of the novel is a fictitious painting fashioned after several paintings by Sir Anthony van Dyck entitled, "Portrait of an Unknown Woman". Silva was inspired by the 2016 real-life art forgery scandal in France where several paintings believed to be by old masters Hals (sold by Sotheby's), Gentileschi (displayed in the National Gallery, London), Parmigianino (displayed in the Metropolitan Museum of Art), and Cranach the Elder from the collection of the Prince of Liechtenstein (seized while on display at the Caumont Centre d'Art in Aix) all traced back to the same French dealer Giuliano Ruffini. ([Read the whole story here: https://news.artnet.com/art-world/old-master-fakes-scandal-heating-up-683267](https://news.artnet.com/art-world/old-master-fakes-scandal-heating-up-683267)). It was unusual for old masters' works to be forged; most forgeries are of more contemporary pieces. This fact intrigued Silva and became the basis of the novel.

*Portrait of an Unknown Woman* has the best of all worlds: art crime meets murder mystery meets exotic locations at its best. Beautiful scenery from Italy, London, France and beyond serve as a picturesque backdrop to an engrossing mystery that will keep you guessing until the very end. If you love, art, mystery, and travel, you will enjoy Daniel Silva's *Portrait of an Unknown Woman*. Available through your favorite bookstore, Audible, Kindle and your local library. Happy reading!



Portrait of an Unknown Woman, Anthony van Dyck, 1621 - 1628, Oil on canvas, 100.4 cm (39.5 in); width: 74.9 cm (29.4 in), private collection

Portrait of an Unknown Woman, Anthony van Dyck, about 1625-7, Oil on canvas, 74 x 60.4 cm, National Gallery, London, UK

Portrait of an Unknown Woman, Anthony van Dyck, ca. 1620, Oil on canvas, 147 cm (57.8 in) X 108 cm (42.5 in), Fine Arts Museum of San Francisco, California

Portrait of an Unknown Woman, Anthony van Dyck, ca. 1630, Oil on canvas, Arkhangelskoye Palace, Krasnogorsk, Russia

## An Eye-Opening Art Experience in the Land-Down-Under

By Debbie Greenawalt, Upper Dublin Chapter

**While visiting Australia** I had the privilege to assist in a primary school art classroom on several occasions. Before I could step into the world of budding artists I needed to obtain a “Working with Children” certificate which serves as a background check and is valid for three years. I volunteered at St. Augustine School where my son-in-law holds multiple roles as teacher, teacher supervisor and IT specialist. The art teacher Mary, a mother of 5, was an absolute delight to work with. Her calm demeanor, kind approach and patience created a nurturing environment for children with diverse abilities and interests including those with special needs. I was able to participate in and observe students in various grade levels: 5/6, 3/4, 2 and prep (the equivalent to U.S. kindergarten). During the first few weeks the curriculum focused on primary colors and line work - inspired by the art of Piet Mondrian. All of the classes recreated his grid art in some fashion- with construction paper, markers, and colored pencils.

The classroom set up consisted of 4 high tables with six stools to a table. All students wore uniforms, which is the standard attire for every child in public or private school here. Each day I was greeted warmly by the students with “Good Morning Miss Deb and God Bless”.

As the weeks progressed, the children explored various projects centered around primary colors, lines and patterns. The 3/4 students designed their own “runners” (Australian for sports shoes) while the prep students created watercolor self-portraits. The older children drew intricate black and white pattern drawings and some classes painted primary color still-lives and animals.

Due to Australia’s high skin cancer rates, primary school children are required to wear large brimmed hats outdoors. The school’s ample outdoor space and well-equipped playground provided lots of opportunities for play and running around.

Initially I was hoping to discover differences between the classes here and those in the US, however I soon realized that children’s inherent curiosity, chattiness, energy and enthusiasm are universal. Some were very focused but some barely accomplished much in a class. They eagerly shared their interest in American basketball and football and wanted to know if I had favorite teams. They questioned whether I knew Joel Embiid. Almost everyone here is a “footy” fan - a form of football that is a hybrid of rugby and soccer but more of a physical contact sport. They asked me which footy team was my favorite and I had to confess that I did not have one.

In conclusion, my time at St. Augustine allowed me the opportunity to continue to appreciate the power of art and education and recognize that the joy of learning is universal. Despite our distance and diverse backgrounds, the similarities that unite us are greater than differences that set us apart.

Methacton Chapter is Treated to an Evening with Artist Steve Shachter



## Brandywine River Museum: There's No Place Like Home

Maria Kotch, Rosetree Media Chapter

The current exhibition, *Home Places*, at The Brandywine Museum of Art in Chadds Fords, PA, features fifty works by artist Andrew Wyeth. These works were selected from a newly acquired treasure trove of over 7000 objects from Andrew and Betsy Wyeth's personal collection that span seven decades and a full range of media. This exhibition closes on July 16, 2023.

Andrew's wife, Betsy, who passed away in 2020, had a comprehensive plan for what was to become of her husband's works. She planned for the creation of The Andrew and Betsy Wyeth Foundation for American Art and The Wyeth Study Center. Both organizations are based at The Brandywine Museum of Art. This unique partnership between the museum and the foundation is responsible for all 7000 objects. The majority of these works have never been exhibited before. These pieces are identified by an icon that looks like a little house. Other pieces have been exhibited at some point in the museum's history, but not recently. The works on paper will be "rested" for six years when this exhibit closes.

The subject matter of the collection is the exterior of homes and other buildings that exist (or existed) within a two-mile radius in the Chadds Ford area. Wyeth often treated these exteriors as portraiture and he saw limitless possibilities in them. The exhibition gives us a closeup view of how Wyeth worked as many "studies" are on display. The curator, William Coleman, pushes back against the idea that Wyeth was an anti-modernist. Many of these exteriors contain elements of abstraction. Wyeth, who is often described as a realist, was familiar with modern art and used its elements where he thought appropriate. Wyeth believed in "close looking" and sometimes amplified elements in the structures that he painted over and over again.

Andrew Wyeth was an artist who had a deep connection to the places he lived (Chadds Ford and Port Clyde, Maine). He said, "You can be in a place for years and years and not see something, and then when it dawns, all sorts of nuggets of richness start popping all over the place." For Wyeth, there was no place like home. The exhibition is just the tip of the iceberg. Subsequent exhibitions drawn from the Wyeth collection are already being planned. There's enough material to keep things new and fresh for decades.



## Another Notable Exhibition at the Brandywine River Museum

By Lynn Larson, Lower Moreland Chapter

**It is a good year for exhibitions currently on view or upcoming that tie into AGTS' portfolios and are located in a familiar venue within our travel reach.**

In addition to the *Home Places* exhibition by Andrew Wyeth, a vibrant exhibition by the prolific Italian-American artist, Joseph Stella, will run from June 17 – September 24, 2023 entitled, *Visionary Nature*. Both a precisionist and futurist in his style, we know his painting series of the Brooklyn Bridge in our portfolios, and likely have presented it.

Don't miss the opportunity to explore his love of radiant flora and spiritual, paradise-like large scale paintings. I see these as uplifting works of visual beauty and hope you will too. Seeing the original works of art we present is powerful. Extending and expanding our views, interpretations, and the experience of standing before the art is so rewarding. Timed right, both exhibitions can be seen during the same visit.

