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The ARTFUL MIND

MAY 2026 



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The ARTFUL MIND

May 2026

Out of the Cave & into the Garden of Earthly Delights

Interview with Meryl Enerson
Visual Artist...12

A Talk with Paul Muratore
Mary Yarmosky, Susan McDormand & Paul Muratore
Art Exhibit: *Light, Line, Memory - Three Ways of Seeing* ...18

Interview with Arlene Santana Thornton
Visual Artist
Photography by Eric Korenman...26

Interview with Mary Verdi
Spiritual Singer, Songwriter, Sacred Prayer Practitioner...32

Richard Britell | FICTION
Crow Count to Four Ch. 1. ...43

Diaries of Jane Gennaro
Mining My Life ...44



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Jane Gennaro is an artist, writer, and performer based in New York City. Jane's work has been widely exhibited, performed, and broadcast. She has been featured in *The New York Times*, *New York Magazine*, and *NPR* among others. Her illustrated column, "**Mining My Life**" appears monthly in *The Artful Mind* magazine. Jane's art studio is in Claverack, NY.

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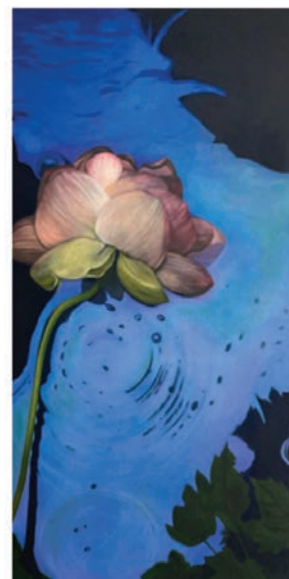


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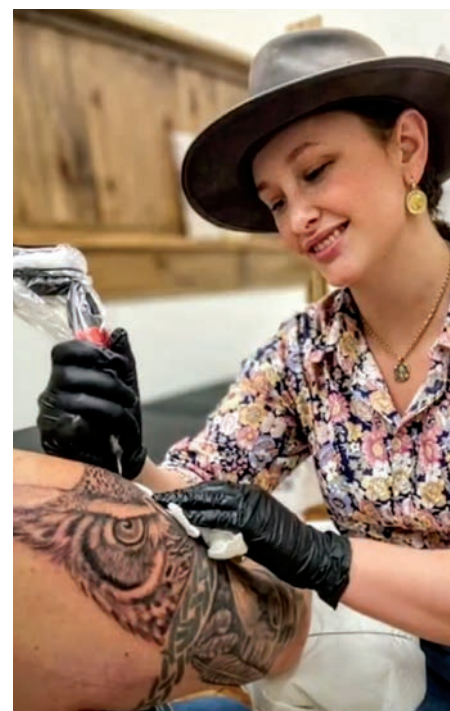
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ABBY MALUMPHY: MODEL
ERIC KORENMAN PHOTO

DEBORAH H. CARTER

Deborah H. Carter is a multi-media artist from Lenox, MA, who creates upcycled, sustainable wearable art. Her couture pieces are constructed from post-consumer waste such as food packaging, wine corks, cardboard, books, wire, plastic, and other discarded items and thrifted wares. She manipulates her materials' color, shape, and texture to compel us to question our assumptions of beauty and worth and ultimately reconsider our habits and attitudes about waste and consumerism.

Since she was eight, Deborah has been a sewing enthusiast, and she learned her craft by creating clothing with her mother and grandmothers. Her passion took hold as she began to design and sew apparel and accessories. After graduating with a degree in fashion design from Parsons School of Design in New York City, she worked as a women's sportswear designer on Seventh Avenue.

Deborah's art has been exhibited in galleries and art spaces around the US. She was one of 30 designers selected to showcase her work at the FS2020 Fashion Show annually at the University of Saint Andrews, Scotland. She has been featured in the Spring 2023 *What Women Create* magazine.

Deborah H. Carter has been featured in *The Artful Mind*, *Berkshire magazine*, and *What Women Create* magazine and was a finalist in the World of WearableArt competition in Wellington, New Zealand, 2023.

Deborah H Carter —
413-441-3220, *Clock Tower Artists*
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MARY ANN PALERMO

As a vocalist, my bedrock is jazz tradition, the blues, and the Great American Songbook. I consider my voice an instrument for boundary-breaking exploration, blurring the lines between genres to create a soundscape that is both familiar and excitingly new.

I thrive on challenging the conventional limits of a "jazz singer," weaving elements of pop, soul, and cinematic sound design into my work, and this blending is evident across my diverse catalog on Spotify and other streaming platforms. Traditional arrangements sit alongside adventurous and out-of-the-box compositions, but the goal is always to generate an immersive listening experience that defies easy categorization.

Performing, my core intention is to foster genuine and visceral connection with the audience. I believe music is a shared and immediate dialogue that transcends the stage. Whether through intimate, traditional ballads or expansive, cinematic soundscapes, I build moments of emotional resonance and shared discovery. My art is about versatility and connection using my wide-ranging musical palette to express an authentic modern voice that honors the past while creating the future.

Mary Ann Palermo—
Available for private events:
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The owner, Fred Collins, has been a commercial and fine art photographer for over 30 years having had studios in Boston, Stamford and the Berkshires. He offers over 25 years of experience with Photoshop, enabling retouching, restoration and enhancement to prints and digital files. The studio is located in Mt Washington but drop-off and pick-up is available through Frames On Wheels, 84 Railroad Street in Great Barrington, MA. 413-528-0997 and Gilded Moon Framing, 17 John Street in Millerton, NY, 518-789-3428.

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The sound of the sea, the curve of a horizon, wind in leaves, the cry of a bird leave a manifold impression in us. And suddenly, without our wishing it at all, one of these memories spills from us and finds expression in musical language...

I want to sing my interior landscape with the simple artlessness of a child.

—Claude Debussy

LEO MAZZEO



"Pendulumming", distress oxide, graphite, highlight pen, metallic color pen, and ink on toned tan sketch paper, 8"x5.25". (c)Leo Mazzeo.



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MERYL ENERSON

VISUAL ARTIST

Interview by Harryet Candee Photographs Courtesy of the Artist

“Art is a wonderful cycle. It nourishes the artist, engages the observer, and creates a lasting connection between the two. I am always gratified when the owner of one of my paintings tells me how much they are enjoying it – even years after it found its way onto their walls.” —M.E

Meryl Enerson lives in Columbia County, NY, where she paints landscapes and local scenes, primarily in oils. After a career in digital media design and a relocation from New York City, she now leads the work of the Curatorial Committee at the Spencertown Academy Arts Center and is an active member of the Guild of Berkshire Artists. Her involvement in the arts community spanning the Hudson Valley and the Berkshires shapes her work and perspective as an artist.

In what ways has your participation in the Spencertown Academy Arts Center and the Guild of Berkshire Artists influenced your development and artistic direction?

Meryl: Both groups have allowed me to widen my perspective on the regional arts scene. In organizing shows for the Academy, I have learned the exhibition side of the art business. I have met hundreds of artists at all career stages and seen how they present themselves and their work. I have seen firsthand what resonates with curators, jurors and judges, and gallery visitors.

Participating in the Guild, which is an artist collaborative, has been more educational and skills oriented. It’s amazing to me how much they can accomplish



Meryl Enerson

TOP IMAGE: *Still life with Red Onion*
Oil on panel, 6” x 8”
Publisher’s Pick!

annually, from artist-led outdoor painting expeditions, to demos, workshops, and a rather full program of exhibitions at their partner venues and on Art on Main in West Stockbridge.

What compels you to start a new painting—what ideas are impossible for you to ignore when you begin?

There is a great deal of serendipity to it, and I don’t think it’s something I really control. I will be going somewhere, and an element of a scene will just pop out at me. An inner voice will exclaim: “Stop! Paint me!” It may have to do with the subject, or it may be something as simple as a particular color or a contrast in shapes or a strong light direction.

I take a lot of photos and put them in albums by subject matter, location, and season. To start a painting or series of painting, I browse at photos as thumbnails, to see the most compelling value compositions – if it works small, it will likely work larger.

How has living and working in Columbia County changed the way you perceive time, place, or the passage of seasons in your art?

I became much more attuned to the environment when we moved upstate from Manhattan. The noise



Meryl Enerson *Day's End* Oil, 2025. 12" x 12"

of the city, the bustle and the urban scene were replaced by the colors, the light, the sounds, and the smells of the country— which vary so much season to season. This is especially true in the rural area where I live outside of Chatham, NY, and where small family farms still operate with their defined daily and seasonal routines.

Is there a recurring subject or motif in your paintings that has taken on new meaning for you over time? What does it represent now compared to when you first began?

Time of day has increasing importance to me. Over time, I am gravitating more to the beginning and end of day, and even nocturnal settings.

These attract me because of the lighting, the frequently unusual colors, and because they can convey a feeling of that fleeting moment. So in a way the subject of my paintings has become mood.

How have your experiences in digital media influenced the way you approach creativity or problem-solving in your painting practice today?

Designing an interactive product is not a solo process. It generally involves more than one person, and feedback and is a core part of that. I am very open

as a painter to receiving feedback on works at any stage of development. I see it as market research.

Related to that, digital media design is usually iterative. Doing several rounds to get something right feels quite natural to me, therefore. That's easier to do in opaque media than in transparent watercolor, which is one reason I have gravitated in recent years to working in oils. The art of oil painting for me is the art of correction – of iteration.

What do you enjoy most about painting that you never found in your design work?

I do love the tactile nature of it all – the juicy quality of the paints themselves, working with different kinds of brushes, and the variations in texture between different substrates – it's all very seductive. Because of this, I often find myself "In the Zone" when I paint, where time stands still and I lose myself for hours on end.

When you made the transition to painting full-time, what was the most unexpected challenge you faced, and how did you overcome it?

The lack of structure - no client giving me a problem to solve. I conquer some of this by planning a series of paintings that use the same or similar materials

and subject matter. It is an efficient way to create a larger body of work – sorting through photos, putting them into groups, and starting four or five paintings at a time.

Now that you have an established body of work, how do you keep pushing yourself to evolve— whether in subject matter, technique, or ideas?

I feel that as a painter I should be able to paint a full range of subjects and genres—landscape, still life, interiors, people, etc. But some subjects just resonate more with me – and that's always been the landscape, because landscapes can have so much atmosphere. But there are other, landscape-adjacent subjects that are evocative to me and that I am currently exploring: interiors with a view out a window, or urban scenes with dramatic skies.

I also love to experiment to see what effects I can get with different materials. For instance, what is the difference when I use paper versus canvas versus linen versus panel for a particular subject. Not every session in the studio needs to yield a finished painting to be a good learning experience.

Continued on next page...



Meryl Enerson *Rosy-Clouds* Oil on paper, 2024. 12" x 12"



Meryl Enerson *Harbor View* Oil, 2024. 11" x 14"



Meryl Enerson *The Little barn* Oil on paper, 2022. 9" x 12"

How do you balance the demands of creating art with the responsibilities of curating and supporting other artists in your community?

It is indeed a challenge to juggle multiple responsibilities and still find time to paint. I like organizing shows and helping other artists find an audience, but hours spent doing that are hours not focused on my own practice. And it doesn't work to multitask between such right-brain and left-brain activities— I need to be doing one thing or the other to be productive.

So I designate certain timeslots for each, and then just compartmentalize. Volunteer work tends to expand to fill whatever time you give it, so scheduling is a must.

Has there ever been a moment when stepping away from painting—whether by choice or necessity—gave you unexpected insight or inspiration for your work?

Yes, after a busy exhibition season the end of last year, followed by the holidays, and then followed by some elective surgery, I was out of the studio for some time.

But I continued to read, looked at art demos and talks online, and pour through my photos, putting together ideas. When I finally was able to get back to the studio, I started planning some new series.

When you look back at your early paintings, what stands out most to you now, and how has your perspective on those works changed as you've grown as an artist?

I used to paint mainly in watercolor. The best of my early work has a lot gesture and expressiveness, not to mention a lot of white. I enjoy these paintings still – I hang some around the house – but they feel like they're from a different era.

Much of my work now is more controlled, and I develop oil paintings in multiple layers, so gesture is not the main quality of my recent work. I now use more a realistic technique, with a lot of soft edges, which oil is well suited for. But I also think it's a good idea to incorporate freedom and gesture - albeit with fewer visible brush strokes – where I can. My plein air paintings – whether oil or gouache – are often very loose, and also act as studies and inspiration for larger studio works.

What are a few things you have learned about the art of curating and how did you learn them?

It's a field I think you grow into. There is an art to running each type of show – whether open call or a small group invitational show, or even a member show - and there are also synergies. Just interacting with artists who came to the larger shows is useful when it comes time to find regional artists to exhibit at smaller shows.

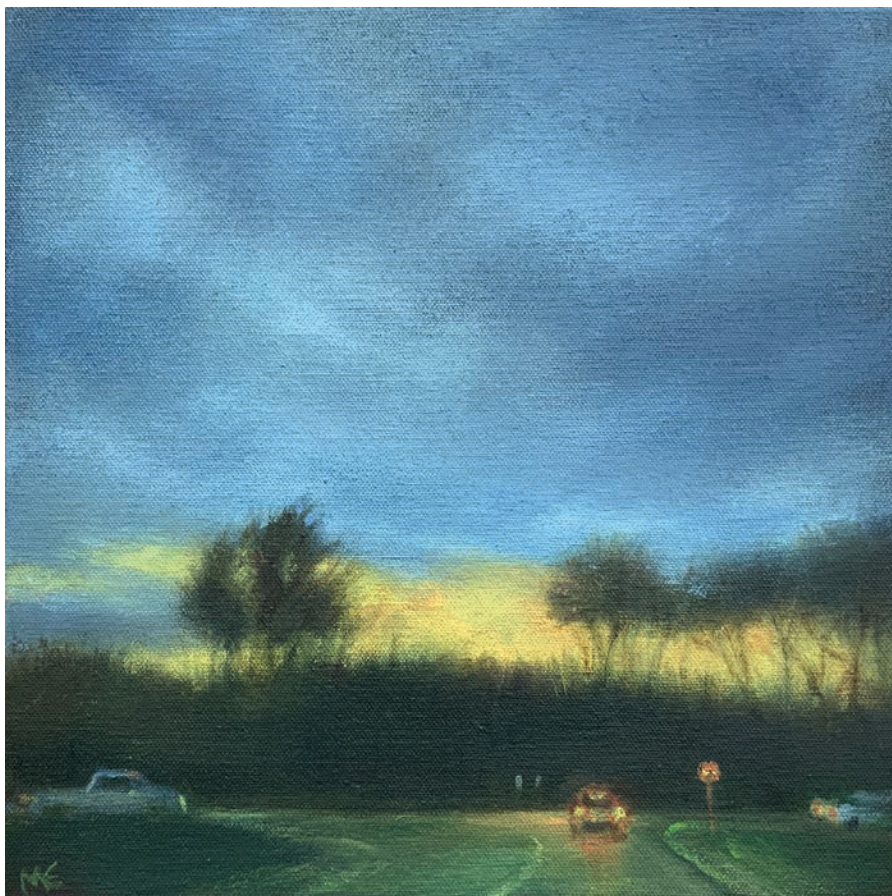
I had the benefit of joining a group where there were others with more experience in curation and exhibit design. Placing the largest works first, for example, is one technique to help design the layout for a show before hanging.

What I brought to the table was an ability to promote and manage shows with online tools. We found that doing paid advertising for calls to art greatly expanded our reach and attracted many more artists for our juried shows. So we went from a couple dozen artists submitting to shows to well over a hundred artists submitting to each show, which makes a huge difference in a show's overall success.

Continued on next page...



Meryl Enerson *Textured Birches* Watercolor, 2003. 10.5" x 13.5"



Meryl Enerson *Intersection* Oil, 2026. 12" x 12"



Meryl Enerson *Amber Field* Oil on Linen, 2025. 115" x 15"

Meryl, what part of our world art history do you find important, and which artists or types of art you have a passion for, and why.

What I enjoy most is the act of discovering something I've never seen before. I have to see something in person to get excited about it – whatever period of history it comes from. So art that has stayed with me over the years may be as different as the majesty of the Medieval tapestries at the Met, or the stunning craftsmanship of the Pompeii mosaics, or the bold social realist paintings of Vincent Valdez at Mass MOCA last year.

The artists who have influenced my painting, on the other hand, and whose work has made me catch my breath are such 19th and 20th Century masters as: Corot, Turner, Inness, Homer, Sargent, Diebenkorn, and Porter.

If there were three things you can secure, change, or make better, what would those be, and why?

I would like to spend more time working plein air. It keeps me on my toes and injects freshness into my work. I wish I had more hours in the morning to paint – it always helps to start the day with a burst of creative activity. I would like to have fewer daily emails in my inbox – I don't think I need to explain that one.

The one thing I would like to keep as-is is my palette of colors. I use a dozen or so Old Holland oil paints. I love these paints: I learned with them, they behave consistently, and I can mix any color I want, then easily reproduce it on subsequent layers. Old Holland has been producing paint for over 300 years, and they really know what they're doing.

What can you say is your most loved film and tell us those reasons.

Casablanca. It has it all: a high-key love story set during World War II, an exotic locale, an ensemble of character actors supporting Bogart and Bergman, a quotable script, moody cinematography, and a soaring score. The director also strikes just the right tone between dramatic tension and a few comic moments. It's aged well, and I never get tired of watching it.



www.merylenerson.com

Erika Laraskaya



NYC Mixed media on canvas 84"x 60"

"As an abstract artist, I search ways to represent the invisible, subtle, and unexpressed. I am driven to lay out fleeting and intangible experiences on physical surfaces." —Erika Laraskaya

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Maryann Yarmosky . Paul Muratore . Susan McDormand
 “LIGHT | LINE | MEMORY *Ways of Seeing*”

Art Exhibit *A Talk with Paul Muratore*

Interview by Harryet Candee Portrait above by Carol Jelinek

Paul, the title of the exhibition is “Three Ways of Seeing.” How would you describe your own way of seeing, and in what ways did collaborating with Susan and Maryann challenge or expand your perspective?

PAUL: My way of seeing is really rooted in attention—slowing down enough to notice when something shifts from being ordinary to meaningful. I’m drawn to moments when light, form, and timing come together to create a quiet emotional pull. I’m not staging or constructing; I’m responding. It’s about recognizing something fleeting and giving it a sense of permanence.

Working alongside Susan and Maryann expanded that awareness in a meaningful way. As painters, they spend more time interpreting and evolving an image, whereas my work happens in an instant. Being in dialogue with their process made me more aware of what happens after the moment—how memory, gesture, and interpretation continue to shape what we see.

18 • MAY 2026 THE ARTFUL MIND

Maryann’s paintings are interpretations of what she feels her subjects are feeling and thinking, and they tend to be full of emotion. Susan captures the emotion of faces, places, and beautiful objects.

Working with Maryann and Susan also challenged me to think less about capturing a moment as a finished thing, and more about it as a starting point—something that lives on differently for each viewer. In that way, our three approaches don’t just sit side by side—they deepen each other.

You often capture fragments of everyday life in your photography work. How do you decide which moments are worth focusing on, and what do you feel is gained or lost when isolating these details?

I don’t go out looking for something specific—I’m paying attention for when something feels different. It’s usually a subtle shift: the way light falls across a surface, an unexpected line, or a moment of stillness that separates itself from everything around it. That’s typically the signal that there’s something there

worth holding onto.

When I isolate those details, something interesting happens. You lose the broader context—the full story—but in exchange, you gain focus and emotional clarity. The image becomes less about documentation and more about experience. It opens up space for the viewer to bring their own memory or feeling into it. I am fascinated by the timeless presence of the Chrysler Building in Manhattan. I see it as both standing firm despite the crowded new structure all around it and the graceful way it lights up the night sky every day. I’m less interested in explaining a scene and more interested in creating a moment that lingers.

Your photographs have been called “quietly cinematic.” How do you balance stillness and narrative in your work? Do you ever feel a tension between telling a story and leaving things ambiguous?

I like that description—‘quietly cinematic’—because it suggests that something is happening, but



Paul Muratore, *Orchid Burst*, 2020



Maryann Yarmosky, *Dark Skinned Lady*,
Oil on canvas, 16 x 20,



Susan McDormand
Earth Waiting for Spring 2026
Oil on canvas, 12" x 12"

At its core, our show is about paying attention. We're each looking at the everyday world through different lenses—photography and painting—and finding moments that hold more than they seem at first glance. —P.M.

not everything is explained. For me, the balance between stillness and narrative comes from restraint. I'm not trying to tell the whole story; I'm trying to locate a moment that feels like it exists within a larger one.

Stillness is important because it gives the viewer space to enter the image. If everything is spelled out, there's nowhere for them to go. So I tend to hold back—letting light, composition, and timing suggest rather than define.

Susan's paintings are rooted in memory and inner landscapes, while your work is grounded in observation. Where have you noticed these two approaches overlapping or even colliding, either in curation or interpretation?

What's been really compelling in this show is realizing that observation and memory aren't that far apart—they start to overlap in subtle but powerful ways. While my work begins in the external world and Susan's in an internal one, they often meet in how emotion is carried through the image.

You see it in elements like color and light. There's a piece of mine, of the George Washington Bridge—A Bridge to Hope—where the photograph is rooted in a real, observed moment, but when it sits near one of Susan's paintings, those blues start to feel less descriptive and more emotional. Her use of color

pushes that further, and suddenly the two works are in conversation rather than contrast.

The same thing happens with edges and form—where something is clearly defined versus where it dissolves.

My photographs often feel more grounded, like *Zeal* of a flower I have isolated, more structurally anchored, while her paintings can drift into something more fluid, curved, arched, even floating. But then light and shadow complicate that. A deep shadow in a photograph can flatten or obscure just as much as a painted surface can create depth and atmosphere. Texture plays into that as well—hers is physically built, mine is implied.

In the end, we're both navigating that space between clarity and feeling, just coming at it from different directions.

Paul, you're described as finding "story and structure in the unplanned." Can you share an example where an unexpected detail in a photograph changed your understanding of the scene—or even your intentions as an artist?

That idea of the unplanned is central to how I work—some of the most meaningful images I've made revealed themselves after the fact, not in the moment of capture.

There have been times when I thought I was re-

sponding to something very straightforward—light on a surface, a strong line, a sense of structure—and only later, when I looked more closely, an unexpected detail shifted everything. It might be a reflection, a subtle gesture, or even the way a shadow falls that introduces a kind of tension or emotion I hadn't consciously registered.

My emotional, in-camera movement sunsets offer a quiet narrative through small, easily overlooked elements. Waiting for the light to shift as the sun moves, for clouds to float about, and for hues to emerge allows the imagination to run wild.

I've become less interested in controlling the outcome and more open to discovery—trusting that what I don't immediately see might actually be the most important part of the photograph.

When you work with light and shadow, do you see them as just visual effects, or do they also carry emotion or memory for you?

For me, light and shadow are never just visual—they're emotional from the start. Light has a way of revealing, of bringing something forward, while shadow holds back, obscures, and invites a kind of uncertainty. That tension between the two is where a lot of the feeling in my work comes from.

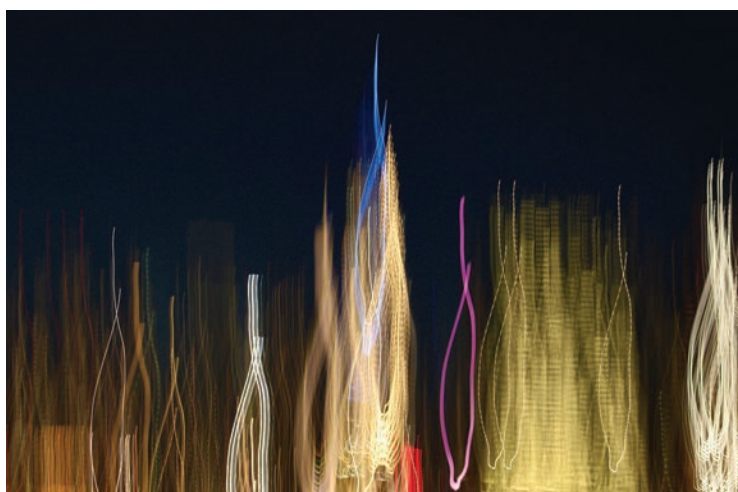
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Paul Muratore, *Calm*, 2025



Maryann Yarmosky, *Lady with Eyes Closed*, Oil on canvas, 10" x 12"



Paul Muratore, *Tall Building*, 2023

I'm not just responding to how something looks, but to how it feels. Light and shadow shape the mood, suggest a history, and allow the image to resonate beyond the moment it was taken.

I don't think of them as separate from memory either. Certain qualities of light—late afternoon, early morning, filtered through a window—can feel instantly familiar, even if you can't place why. Taken together, they create space for interpretation, for something half-remembered or just out of reach.

The exhibition suggests that the ordinary world is full of resonance and vitality. Are there aspects of ordinary life that you find particularly resistant to becoming art? How do you approach those challenges?

Yes—I think some aspects of ordinary life should resist becoming art. Not everything needs to be translated or elevated. When something feels completely resolved or overly familiar, there's no tension in it, and without that tension, there's very little to respond to.

What draws me in is the moment where that breaks—when the ordinary becomes slightly unsettled. It might be a shift in light, a deepening shadow, an unexpected line, or a fragment that doesn't fully explain itself. That's where resonance begins.

So rather than trying to force meaning onto some-

thing that resists it, I pay attention to where that resistance softens. Sometimes it's about returning at a different time, or narrowing the frame until something ambiguous or emotional emerges. Other times, it means walking away entirely.

I think restraint is important. The goal isn't to turn everything into an image—it's to recognize when something holds just enough mystery to become one.

In this exhibition, Paul, how do you distinguish between a moment that is "seen," one that is "felt," and one that is "remembered"?

A moment that is seen is immediate—a visual cue that catches your eye. A moment that is felt carries emotional weight beyond what's visible. And a moment that is remembered lingers, softened and reshaped by memory, staying with both the artist and the viewer.

Susan's creative process is described as "oscillating between abstraction and suggestion." Paul, how does your own work shift—if at all—between intention and accident, or between clarity and ambiguity?

I begin with intention—a composition, a moment, a quality of light—but it's the unplanned details that give the image life. Clarity and ambiguity exist to-

gether: defined forms anchor it, while shadows or fleeting gestures leave space for the viewer's imagination.

Maryann's work is said to "energize the gaze." Has working with her influenced the way you look at or create your own photographs?

Absolutely—Maryann's work has sharpened my awareness of movement, rhythm and emotion in an image. Her paintings have a way of guiding the eye, creating energy even in quiet moments, and seeing that has made me more conscious of how my own compositions can lead a viewer through subtle gestures, lines, feelings, and shifts in light. It's less about copying that energy and more about learning to trust the dynamics already present in the scene, letting them emerge naturally in the photograph.

Paul, as visitors move through the exhibition space, do you see that physical journey as reflecting the movement between perception and memory that's discussed in the show?

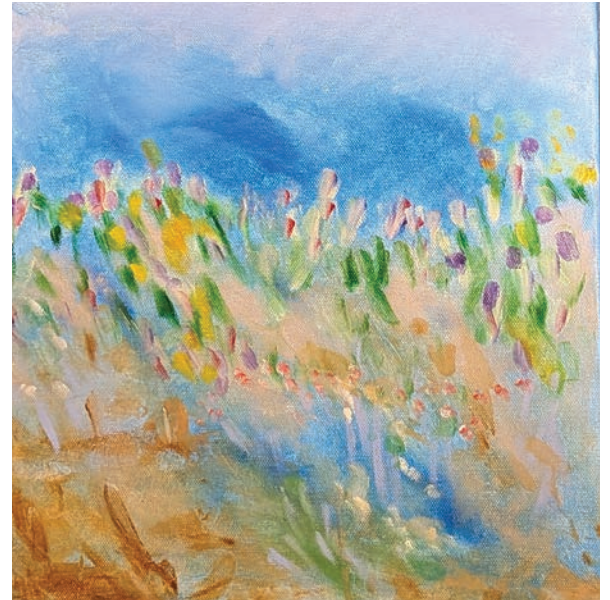
Yes, absolutely. The way the works are arranged encourages a kind of ebb and flow—moments of clarity followed by moments that invite reflection. As visitors move through the space, they experience shifts much like those between perception and memory: something immediate catches the eye, then



Maryann Yarmosky, *Lady from Back*
Oil on canvas, 12" x 24"



Susan McDormand, *Moon Over Bay*
Encaustic, 10" x 10, 2025"



Susan McDormand, *Dancing Into Spring*
Oil on canvas, 12" x 12, 2026"

lingers in the mind, reshaped by personal associations.

Do you ever feel limited by photography's documentary nature, especially when displaying your work alongside painting, which can be more abstract? Or does this contrast energize your own practice?

I actually find the contrast energizing rather than limiting. Photography is often seen as documentary, some even say mechanical. But I'm less interested in strict representation than in perception, emotion, and light. Working alongside painting highlights that difference—while their forms can drift into abstraction, my photographs remain anchored in observation.

Paul, you invite viewers to "slow down" with your work. In our fast-paced, image-saturated culture, how do you balance the desire for contemplation with the pressure for immediacy?

Slowing down is really at the heart of my work. I try to create images that reward careful attention—small shifts in light, shadow, or line that reveal themselves over time. In a fast-paced, image-saturated culture, that can feel almost countercultural, but I see it as necessary. I don't fight the immediacy; I meet it by offering something that unfolds gradually.

The exhibit's title is "Light / Line / Memory." Of these three, which has most changed your own understanding of your work in the context of this exhibit, and why?

I'd say memory has changed my understanding the most in this context. Light and line have always been central to how I compose an image, but seeing my work alongside Susan and Maryann's reminded me how much the viewer's experience—and their memory—completes the picture. A photograph isn't just what I've observed; it's also what lingers afterward, what resonates long after the moment has passed.

Now that all the works are in conversation with each other, are there any images or moments in the show that you'd like to revisit or see differently?

Seeing the works together has revealed details I hadn't fully noticed. It makes me think about how fragments of light, shadow, or line might interact differently—less to change the photograph, and more to experience it in dialogue with the others. I am excited to see how our visitors are moved by it.

Do you think observation, reflection, and expressive energy function equally in your practice, or does one tend to dominate for you—especially in this exhibition?

This is a dance – a tightly knit combination that is

really driven by the subject, time of day, and my mood. Equally powerful, and with 3 artists very creatively blended, and expressed.

Finally, what's the most challenging or uncomfortable question this exhibition has raised for you, either as an artist or as a person?

The most challenging question this exhibition has raised is really about letting go—about knowing when a work is complete. We've built this show together as three friends, sharing passion, energy, and respect, and that makes it feel alive. But as an artist, it's easy to keep pushing, reworking, or questioning. These questions remind me to dig deeply in the moment, to create fully and intentionally in a season, and then to put the brush or camera down. The work has to be able to exist on its own, for the world to encounter it, linger with it, and take from it what it will. That act of release is both humbling and necessary.



<https://www.muratorephotography.com/>



PENDANT CHAIN

JOANE CORNELL FINE JEWELRY

*Thank God for spring.
It's so invigorating!*

My creative juices, which have been a bit stagnant through the winter, are perking! I'm developing a new line of "flora" designs. In time for the summer season.

In the next few weeks, My store will be getting a bit of a refresh, needed after eight years in the Chatham NY location.

It still amazes me how fast eight years can fly by. With that said, stop waiting!, to bring in all of those jewelry items that you no longer wear. Time for a refresh for those as well!

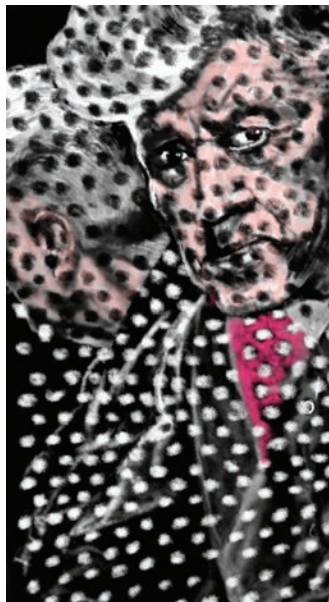
Joane Cornell Fine Jewelry—

My store schedule for April–May 31 will be Friday and Saturday, 11am to 4pm. June, Thursday to Saturday 11am to 4pm.

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www.JoaneCornellFineJewelry.com

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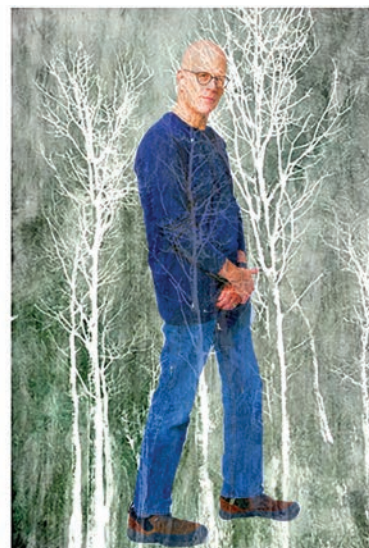


RICHARD NELSON

I find it awkward to discuss my art. It's a form of catharsis for me as I dig deep into my own insecurities, indiscretions as my subject matter. I will start with an image depicting these "darker" tendencies that lurk inside, present them for the world to see. There is great personal satisfaction in creating these images, but they are only for my benefit. The next step is to obfuscate them until they are no longer recognizable. I have the satisfaction of knowing that image is there, but it's my own little secret. Better than therapy!

Richard Nelson —nojrevned@hotmail.com

Rick Nelson on FB



BRUCE PANOCK

I am a visual artist using photography as the platform to begin a journey of exploration. My journey began in earnest almost 14 years ago when I retired due to health issues and began devoting myself to the informal study of art, artists and particularly photography. Before retiring I had begun studying photography as a hobby. After my retirement, the effort took on a greater intensity.

My world had changed for reasons outside of my control and I looked for something different in my work. I wanted to do more than document what was around me. I wanted to create something that the viewers might join with me and experience. Due to my health issues, I found myself confined with my activities generally restricted. For the first time I began looking inward, to the world that I experienced, though not always through physical interaction. It is a world where I spend more time trying to understand what I previously took for granted and did not think about enough. The ideas ranged from pleasure and beauty to pain and loss; from isolation to abandonment; to walking past what is uncomfortable to see. During this period of isolation, I began thinking about what is isolation, how it can transition to abandonment and then into being forgotten. The simplest display of this idea is abandoned buildings. They were once beautiful, then allowed to run down and abandoned, soon to be forgotten. After a while they disappear. Either mankind knocks down these forgotten once beautiful structures, or remediates them, or Nature reclaims the space. Doesn't mankind do the same with its own?

My work employs references to other photographers, painters, as well as sculptors. The brushwork of Chinese and Japanese artists is appealing for both its simplicity and beauty. Abstract art has its own ways of sharing ideas which are jarring and beautiful at the same time. Black and white and color works each add their own dynamic. My work is influenced by these art forms, often using many of them in a single composited image.

Bruce Panock—

Panockphotography.com

bruce@panockphotography.com

Instagram @brucepanock

The Illumination of Angels Tour




2026

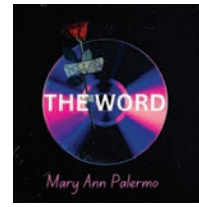
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MaryVerdi
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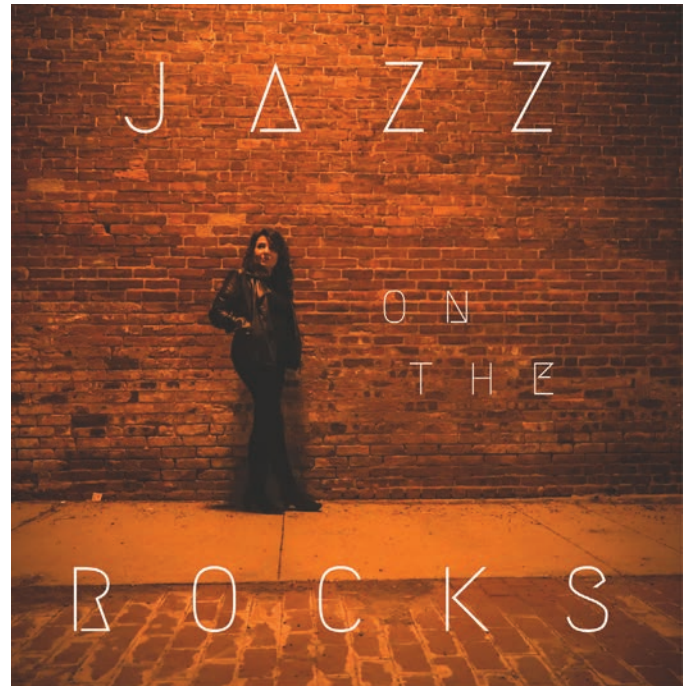
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Mary Ann Palermo

International Recording Artist, Jazz Vocalist, Performer, Songwriter



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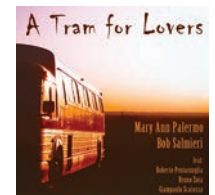
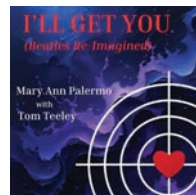
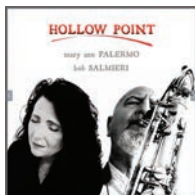
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BRUCE LAIRD



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New work from the studio — *Mixed Media on Canvas*

Ghetta Hirsch



Ocean Shade Oil on canvas, 8" x 8"

■ *It is my yearly time in France, so I am sending you some of my views! I love to go to there in the Spring as I get two Spring times, one in France and one here in June as the season is late in the Berkshires. I have chosen lots of green, leafy paintings for you but also all are "impasto" work. Many friends like the painting texture that I create with my palette knife. This method of painting requires less material and is well-suited for travel opportunities. It is quicker to paint but it takes much longer to dry. One of the advantages for me is that once it is dry I can still add details later.*



Retreating Oil on canvas, 20" x 20"



Acton Trail Sight Oil on canvas, 20" x 20"



Tall Ocean Pines Oil on canvas, 8" x 8"

Please visit my studio in Williamstown to browse through my stash! I will have "Open Studio" most Sundays this Summer.

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ARLENE SANTANA THORNTON

VISUAL ARTIST

“I dream about painting; I paint about dreaming.” —A.S.T

Interview by Harryet Candee

Photographs by Eric Korenman and Courtesy of the Artist

Arlene’s paintings are deeply rooted in the ever-changing beauty of the Hudson River, a landscape that has inspired generations of artists to look closer and imagine new perspectives. She finds endless fascination in the river’s shifting light and restless current, which echo the passage of time and the ephemeral nature of experience. Through keen observation and a dedication to honest clarity, Arlene doesn’t seek to romanticize her surroundings. Instead, she reveals the intricate structure, subtle mysteries, and layered emotions of the everyday world. With each brushstroke, she weaves together past and present, preserving fleeting moments that might otherwise slip away. Arlene’s art becomes a meeting ground for the seen and unseen, inviting viewers to discover the quiet depths and overlooked wonders that give a place its true meaning.

Last year, you exhibited your work at TSL in Hudson. How did that collection reflect your artistic vision at the time, and has your approach or perspective evolved since then? What new directions, if any, are you exploring now?

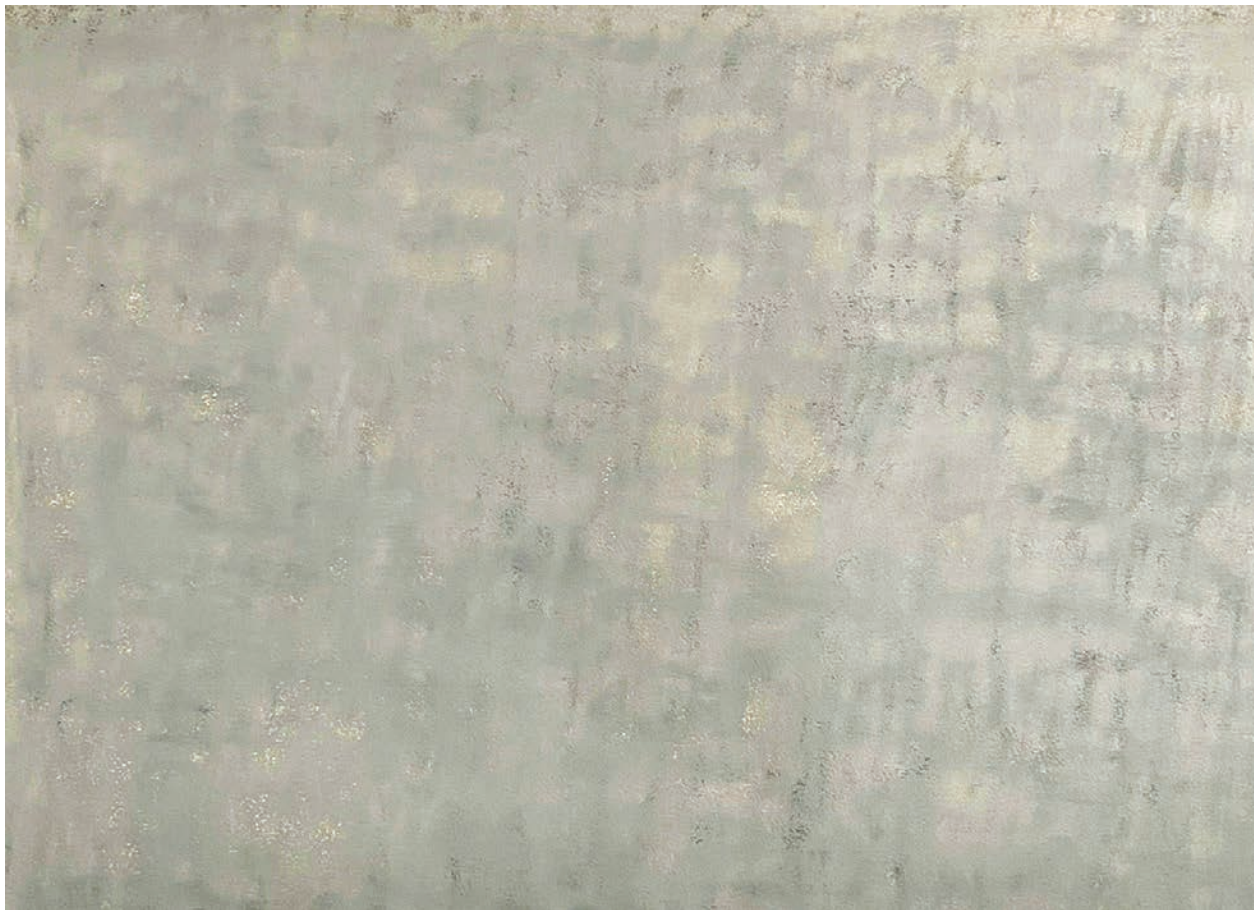
ARLENE: The TSL show was the largest solo show I have done, with about 38 paintings on canvas, paper and metal. It was called “Phases”. As time is a recurring theme in my work, I was exploring the movement of the moon and of light on the landscape abstractly. This is the direction I have been following for a while: I will focus on an atmosphere, an impression, or memory of a place. The TSL show also gave me an opportunity to experiment with three-dimensional work which I hope to continue. I created shaped metal paintings, each with two separate parts that floated together on the wall. I am currently in a group show at The Raphael Moser

Gallery in Catskill, where I have four works with titles such as “Fog”. Two of the paintings in the show are about light on the river, and one is about the earth. It is made with pigments from the earth in a certain region of Italy, and is called “Morellone”. Nature and the feeling it can evoke in me are the source in most of my work.

When you begin a new painting, what personal disciplines or mental challenges do you engage in to prepare yourself for the creative process during studio time?

I sit quietly with the work; I think, meditate, or listen to music. I want the act of painting to be like a dance, working directly with paint or charcoal.

How have you transformed your studio environment to best support your creative process and the



Arlene Santana Thornton, *River, Dawn*, Oil on paper, 22" X 30"

production of new works?

The new studio has a view of the Hudson; the sky and light are constantly changing. Endless varieties of greys, blue, lavenders and reds appear. It is a very dynamic view, almost to distraction, with birds, ships and boats moving about all the time. Even at night, there is movement and commerce. Sounds of train whistles and wind create a very unique environment that I would recognize if blindfolded.

How do you approach choosing colors like silver or deep red for your paintings? Do these colors hold personal or recurring symbolism across your work, or does each hue take on a distinct meaning in every piece?

It is impossible not to feel the influence of the great painters who came to the Hudson Valley in the 19th century. I am looking at and working in the same landscape that inspired them, seeing the brilliant reds and oranges in the spectacular sunsets, and the silvery light on the river in the afternoon. I look at it with different eyes, and in the 21st century, but I see the same colors and shapes they saw, and express it in my own way.

How does abstraction help you capture the movement and atmosphere of nature in your work, Arlene? What challenges does this approach present?

I respond to nature with feeling or through memories, which I then put into my painting. I don't try to represent anything; it could be just a shape or color

that I remember. Living on the river, one realizes that everything is in motion, just as time is. The past is present in the work.

Arlene, have you experimented with using more white in your palette? What did you discover, and did it change your understanding of color?

I use very little white, unless I'm using all white. My colors tend to be intense, and sometimes dark; greys fascinate me with their endless subtlety.

How has experimenting with different materials and surface techniques—like layering, texture, wood, canvas, or metal—led you to unexpected discoveries or shifts in your artistic process?

I have used every material available to me, including dirt and rocks from Central Park, birds' nests, objects, wood, branches, and pigments. One can make art out of anything available, and I've always liked to experiment with different ways of doing things.

How do your creative instincts differ between painting and poetry? What draws you to choose one form of expression over the other when starting a new piece?

I go with what comes to me, and I never know how that will present.

Painting is a language without words; it is more abstract, like music. You can say things with it you can't say with words. Poetry can come fully formed in words that must be written down, or they will be

lost; it is much more elusive. An editor once said that I paint like a poet and write like a painter. It's all one to me.

Arlene, how would you describe a typical day in your life? What routines, places, or moments give rhythm to your days and inspire your creativity?

I stay up late reading poetry (Borges, Neruda, Sartin and Mary Oliver are among my favorites), books that inspire me, such as *Meditations of Marcus Aurelius*, quotes from Shakespeare's plays, as well as novels, or artists' biographies, almost anything that grabs my interest. Mornings are for reflection, admin work, exercise, and chores. Afternoons are for the studio.

Could you tell us about your upcoming book release—what inspired it, and what can readers look forward to discovering within its pages?

The book is a compilation of my original artworks, with writings, musings and poetry drawn from my personal life. The images and verses were created in the 1990s and early 2000s after I left downtown Manhattan for rural upstate New York, where solitude and total immersion in nature, offered a new direction in painting and personal life. There about 26 poems, accompanied by 28 drawings in various media, including front and rear cover design. I had lost my father, and a partner both within a year.

Continued on next page...



Arlene Santana Thornton, *Untitled*, Oil and collage on paper



Photograph by Eric Korenman



Arlene Santana Thornton, *River, Night*, Oil on paper 22" x 30"



Arlene Santana Thornton, *Portal*, Oil on canvas

In the country, I made drawings and wrote notes or “word images” during that decade; they were put in a file and forgotten about until last year. When I rediscovered them, I felt that they were part of a whole, capturing a time in my life that was very private. It seemed that there was enough distance from that time now for me to share them with the world.

What unifying themes or ideas run through your collection of poems? How do individual pieces contribute to the overall vision and message you wish to convey?

The book is a personal record of resilience and strength, it is an intimate view into an artist’s creative process, life and work. I hope there is a message to people who have had similar life experiences of love and loss; it’s a message of overcoming obstacles, and beginning anew. Art helped me do that.

Can you describe a moment when writing poetry fundamentally changed your perspective—as an artist or as a person? What sparked that transformation?

As with painting, I give only hints of something or a feeling about something. They go together. But I want the viewer or reader to interpret it in their own way, perhaps in a way I could not have imagined. There really isn’t a moment to point to; it is more like something that has been continuously evolving since childhood.

How do you distill complex emotions or experiences into just a few powerful words in your poetry? Is there a mindset or technique you rely on to achieve this clarity?

As deKooning said, there are only glimpses, and one has to catch them. There are millions of them bombarding us like atoms all the time. They are elusive. To catch just a few is a wonderful thing, as you never know how or when they will arrive, or if they will arrive at all.

Reflecting on your earliest memories, before you realized you would one day become an artist, what were your hopes and dreams for the future? How did your childhood imagination shape your sense of possibility?

As an only child, I spent a lot of time by myself drawing and writing. It was as natural as breathing. I made things out of twigs, pipe cleaners, wood, pieces of cloth, anything that was in my environment. I would create mini-landscapes with rocks and dirt with hills and ponds for dolls to play in. Creating my own world was something I always did all by myself. New York City FM radio in my room was a portal to music. I discovered jazz, opera, and classical music there that I was not hearing at home or anywhere else. DeBussy’s *Claire de lune* moved me so much that I decided I simply had to use my allowance (a very unrealistic idea I know, but I was 12) to take lessons and learn to play it. I guess I asked too many questions, or got too perfectionistic one

day and the teacher said “well, we’re not trying to make an artist out of you”. My response was “but, I AM an artist! I never went back.

With the world facing so many challenges, do you believe your art has a role to play in inspiring hope or change?

When I think of the state of the world today, I can feel very disappointed and sad. Art is a way to transcend the world, to find that inter-connecting web that unites us all with nature and each other. That is the function of art, and we need it now more than ever.

How did studying with Richard Pousette-Dart and at The Dante Alighieri School impact your artistic growth?

Richard had a very spiritual presence; he seemed to float. His eyes were very blue and bright. When he liked what you were doing, they would light up. He never gave any instruction or advice, except for you to keep going. I learned that there is no help; one has to go one’s own way, as he did---away from abstract expressionism.

How has the contrast between New York City’s energy and the Hudson Valley’s calm helped you discover new directions or strengths in your creative work?

Continued on next page...



Arlene Santana Thornton, *Untitled*, Oil and graphite on paper, 30" x 22"



Arlene Santana Thornton, *Fog*, Oil on paper

New York charges my batteries, but I need nature and quiet in order to work. I'm always inspired by the great art and music there; it reminds me that art is still important. I retreat to my studio feeling connected to all of it, from the cave painting to the present.

Arlene, is there a recent film, performance, exhibition, or creative work you have seen that truly inspired you?

I recently attended a performance of my composer daughter, Arlene Sierra's, trio, "Butterflies Remember a Mountain." Of the hundreds of people there, only I knew that if my ancestors had not been born, if I had not been born, and if she had not been born, this beautiful, transcendent piece of music would not exist. That was an indescribable feeling of connectedness for me.

Could you share insights into your daughter, Arlene Sierra's musical journey and how her creative path has influenced or intersected with your own?

When Arlene was about three, I took her to a performance of Rimsky-Korsakov's *Capriccio Espagnol*. I will never forget how excited she was, pointing at the "big violin" (the double bass), and loving all the sounds and textures of the music. I

think she was hooked on music right then and there, but she didn't decide to become a composer until college. She called me up one day and said "Mom, I know what I want to be: a composer!" The rest is history, or her story. I wasn't surprised as she was talented as a pianist from about the age of four, creating her own little compositions on the keyboard. She began lessons at five. Our home was full of art, music and lots of birds. Both of my daughters became artists in their own right, one in visual art, the other in music.

If you could stage an exhibition of your work anywhere in the world—no limits on location, audience, or resources—where would it be, and how would you want people from that place to experience or interact with your art?

I would go to Papua New Guinea, place a note with a few words, a painting of mine, and a hidden camera in the deep jungle. I would then enjoy remotely watching the expressions on the faces of people passing through (singing, by the way) who had never seen anything like it before. When primitive people first saw David Attenborough's British film crew, they were awed. They were also very afraid, having never seen white people, and thinking they were ghosts. I wouldn't want to scare anyone, but it would

be fun to do, as it is very hard to shock or surprise anyone anymore.

As you look to the future of your artistic journey, is there anything you feel drawn to pursue?

My goal is to finally read every book in my library and to spend more time with my family.

If art itself could ask you a question, what do you imagine it would want to know—and how would you answer?

It would probably ask me if I still wanted to keep making art. My answer would be that I somehow feel I need to, at least for now.



<https://www.arlenesantana.com>
Instagram: #arlenesantana



Some People I Haven't Met; collection 2

STEPHAN MARC KLEIN

stephanmarcklein.com smk8378@gmail.com Member 510 Warren Street Gallery, Hudson, NY



Spiritual Singer | Songwriter | Sacred Prayer Practitioner

MARY VERDI

“Where words fail, music speaks.” —HANS CHRISTIAN ANDERSON

Interview by Harryet Candee

Photographs by Tricia McCormack Photography

Opening question to Mary Verdi: *Hi Mary! Nice to meet up again, it's been a few years! Mary, I enjoyed your singing and guitar playing in the video "Vision in the Sky" on your website. What inspires your music, and how do you turn an idea like this into a finished video, especially with the children featured?*

Hi Harryet, thank you for chatting today. What inspires me? Huh...well, I think I would say every little moment that makes up a day. When the birds chirp, when I feel gratitude for the beauty around me, and often when I hear a moving homily in church. Making music videos is probably one of my favorite things to do. Watching my lyrics take shape in a video is so fun. And working with kids? Well, it's the best! They bring the JOY. I begin with a storyboard to give us an idea of the overall concept. Often, kids show us a better, more joyful idea that makes the project even better. Oh, and I work with my favorite Video Producer, Ryan Cowdrey/Clayson Creative!

And now!.... Your long-awaited tour, featuring your beloved healing songs and "The Illumination of

Angels" experience, opens on May 8th, 2026, at the Barrington Stage Company's Blatt Center. What are you most excited to share with audiences during this upcoming event, and how does it represent the next chapter in your artistic journey?

I knew it was time in my career to create a healing experience with all of my beloved songs I've written over the years. When I began to select the originals that touch me the deepest, I noticed a thread of Angelic love and guidance. I've been very aware of their presence when songwriting, but now I feel it's time to try to express their enormous love for all of us and their heartfelt messages.

There are other talented artists performing and exhibiting with you on May 8th. Could you introduce them, share their roles in the show, and describe the unique qualities each brings to this collaborative experience?

First, the gorgeous Art Installation is a co-creation by Calista/Calista Ascension® from Scotland and a world peace activist/visual artist, Marie Fourzali from Lebanon.

My fellow fLIGHT Trio bandmates include Eileen Markland (Violin/Viola/Penney Whistle), a popular musician in the Berkshires and New York. Her music resume includes traveling to Niger with Project Troubador and Benin as an 'American Cultural Specialist'. We have been making music together for over 15 years. Brian Melick is our new hand percussionist from New York. He has an extensive touring resume, including travels to Ghana and across this country with Cathie Ryan and Kevin McKrell.

What inspired the concept behind 'The Illumination of Angels' concert and its accompanying art installation?

God created a very clear path for me in this life: to express love through music, prayer, and motherhood. As long as I stay focused on love through words and actions, life stays in balance.

That thread of angelic messages with my songwriting kept tugging at my heart. Given the times we are living in now, I wanted to offer an experience that surrounds the audience with love, acceptance, and peace, with the feeling of being held. Hopefully, we

can give the listener that very feeling.

I've come to learn, as we all have, that a show really needs to contain visuals to enhance the experience. We first began this project thinking we wanted a projection-type visual element, even exploring holograms, but that proved beyond our budget. My music producer, Mark Thayer of Signature Sounds, suggested we create an Art Installation. So, I began figuring out how to build an installation we can travel with from theatre to theatre.

I should stop right now and say thank you to my dear husband/roadie/builder, Jim Culliton. I love you, sweetheart! This tour only works because Jim understands my passion for creating music and travels with us.

What inspired you to pursue certifications in Sacred Prayer and Angel Healing®, and how have these influenced your music?

I have been a Music Minister for over 15 years. This has been such a gift to me, allowing me to surround others with love and compassion, and hopefully help them connect more deeply with the Divine. Learning to become a Sacred Prayer Practitioner/Angel Healer was a very natural step for me. Spending time in prayer with another person and assisting them to hear their messages and guidance from Spirit is a gift. Life can be so challenging, so if I can help at all, that brings me great joy! From an early age, I have always had a strong connection to Spirit. My intuition has never failed me. I don't think we realize just how powerful our intuition is at times.

How do you hope to deepen your audience's connection to angels and create an atmosphere of peace and love through your work?

Honestly, I deliver the music, and the Angels need no assistance. They are simply magnificent and loving. We each have our own Guardian Angel and perhaps many more angels around us. I've learned that if I show up, give them space to heal, and communicate their messages,

I begin to see faces in the audience relax, smile, and know they are in communion with sacred beings. Communication with angels is by free will. If we wish to connect, it is instant.

How does the fLIGHT Trio's blend of instruments and voices contribute to the healing experience of your concerts?

Well, creating space for the music to breathe is crucial. I like to play enough piano or guitar to support the vocals without getting too busy. Then, layering Violin and Viola with Eileen's intuitive awareness of what is needed in the moment creates an opening in hearts. Then, of course, the power of percussion! Wow. I remember during the first fLIGHT Tour, I had closed my eyes during a particular song that is heavy on percussion. When I opened my eyes, the entire audience was up and dancing in the aisles. There is something so deeply ignited in our beings with drums from various countries and cultures.

How does "The Illumination of Angels Art Installation" convey spiritual inclusivity and what message does this send about the universality of angels? Is this a religious concert?

No. Angels are universal. For everyone. Regardless



Archeia Joy reminds us to celebrate life! CALISTA AND MARIE FOURZALI

of our beliefs, each and every one of us has our very own Guardian Angel. They are not religious, but very sacred, pure, and holy. Their only desire is to help us along our path in this lifetime.

How does the fLIGHT Trio's diverse musical experience, including Brian Melick's work in Ghana, contribute to the overall atmosphere and cultural depth of the concert?

We each have our own musical influences. Together, we offer diverse ideas and collaborate to ensure the concert offers a range of energy and sound to touch all hearts.

With over 1.6 million YouTube views, how do you feel about your music's reach and connection with listeners?

I've always been touched when someone knows my music and cares enough to speak about it with me. Communicating with others who live across the globe, someone I would never meet otherwise, is extra special to my heart. YouTube viewers have also taught me the power of music combined with visual content to reach others' senses.

How do your albums reflect different stages of your life and artistic growth?

Oh my goodness, the album covers alone are a rude awakening to how fast life is going! I think, at first, I was more influenced by the rules of recording and

allowed more experienced people to overrule me in the studio. But as I grew and found my voice (which isn't always easy as a woman surrounded by men), I began to explore what mattered most to me, an honesty that hopefully rings through my music. My Precious Love CD was written when I was alone, a single mother of 4, and seeking love. Then, with my Flight CD, I combined my love of music with yoga and meditation. That is when I began working with a hand percussionist and the amazing instruments from various countries. This tour brings back songs from all of my CDs. My kids have always influenced what I place on each CD as well. They have been such teachers in this life, keeping it real!

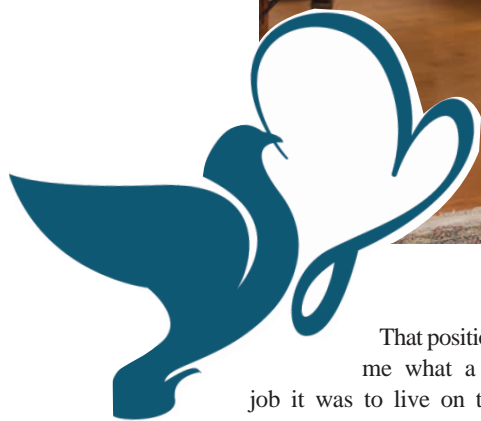
What did you learn from working as Reba McEntire's assistant, and how did that shape your approach to the music industry?

When I first went to college at Belmont University in Nashville, I had one goal: to get a record deal! The only problem was that my voice sounded more like Olivia Newton-John than Dolly Parton! I didn't pursue the record deal because I realized I wasn't country. Right after college ended, I was lucky enough to be Reba's assistant. Honestly, I had to have been the worst one she experienced. God did not grant me secretarial skills.

Continued on next page...



Photograph by Tricia McCormack



That position taught me what a difficult job it was to live on the road, record while you are home, and try to balance a normal life while everyone is watching you. Along with wanting a record deal, I had a deep desire to become a mother, and those two worlds just didn't seem to match.

I chose motherhood, but continued to hold a deep longing to write and record my own music. After my third child was born, my grandfather passed and left me enough money to record my first CD, *Ocean for Travel*. I have never taken the lessons I learned in Nashville for granted. They have helped me create projects that I am proud of.

In what ways did touring with Kings Productions as a Singer/Dancer impact your artistic development?

Touring with a professional production company allowed me to be trained by the best directors, choreographers, and writers, to use the absolute best equipment, to work with a technical crew as numerous as the talent on stage, and to literally learn from the writers who were writing the scripts and arranging the songs. It was invaluable as a performer to have this training. I spent my childhood on the theatrical stage performing in many musicals. The progression with Kings Island just grew on that foundation. It equipped me with the tools I needed to become the director of my 'Christmas in the Berkshires', now proudly in its 10th year.

What is the personal significance of composing music from your grandmother's piano bench?

Sitting on the very piano bench where my grandmother and my father played gives me the courage I need to enter the song. For me, songwriting is a very personal expression of my deepest thoughts and emotions, so feeling like I'm not alone in that moment helps.

How has your focus on life after death shaped the themes and messages in your music and stage productions?

Well, for me, I believe we are here to learn life's lessons and move on. I have always known that God, the Angels, and life everlasting are very real. It's hard to put into words. It's a deep feeling I've had even as a little girl.

What was it like to perform at iconic venues such as the Pentagon and Fenway Stadium? Tell us about that.

Fenway was a rush! Luckily, my kids were on the field with me, and I remember their eyes, as big as the baseballs, in awe of the enormous ocean of people. It intimidated me a little as I walked onto the field, but it's a great memory. My son was able to say 'Play ball'. What a great moment. The Pentagon was heartwarming. It was shortly after 9/11, so we were very aware of how tense it felt. I sang my song 'Here at Home' and felt it echo in the courtyard as service members and women from all branches and many countries walked toward the stage. What a video that would have been, but we

weren't allowed to record at that very delicate time in history. I feel very blessed to have those memories.

Can you share what it was like collaborating with artists like Livingston Taylor and Larry Gaitlin?

Both of these artists are amazing! They are so very talented. I grew up singing harmony with my brothers and dad, so getting to take the stage and harmonize with these greats felt like home.

Looking back over your discography from Ocean for Travel (2004) through to your latest EPs Angels Calling, Just for A Moment, and We Are Here (2026), how do you feel your sound and artistic message have evolved, and what themes have remained most important to you throughout your journey?

I feel my sound has become more me, if that makes sense. Somehow truer to my mission here on earth. I learned so much about life over the decades and feel my music conveys those lessons. Most important theme? Love. There really is nothing else. It truly is my deepest desire to help others know and understand how deeply loved and adored they are.

As a final thought, when you reflect on your life-long journey with music and art, how has your creative expression shaped your perspective on life, and in what ways do you feel your artistry has transformed both yourself and those you touch through your work?

I believe we are given our talents the moment we arrive. It's up to us to step onto the path that was created for us with courage and commitment. It is my hope that my music offers a place of love, acceptance, and compassion for others. Music has taught me to be patient with myself, to trust my instincts and intuition, and to create for the sake of love, not for money, likes, or recognition. Because in the end, we only have love. May we feel loved each and every day.

I understand your latest release is a recording with AI. How was that process for you?

My new EP releases were recorded with AI. It was an amazing experience, creating a very ethereal sound that perfectly matches the emotions of the songs. I sat on that old piano bench, wrote three songs, and recorded them onto my iPhone. I then sent the demo to my co-producer to see what he thought about the tunes. He sent back several full arrangements of the songs with an AI app. At first, I shut down and said no, that isn't creating music. But then, I began to listen with new ears and realized it captured the essence of my writing quite well. I then traveled to Connecticut to the recording studio and recorded the vocals over the AI arrangements. My latest releases in 2026 are *Angels Calling*, *Just for a Moment*, and *We Are Here* (the theme song of the tour).



www.maryverdi.com
www.maryverdi.com

<https://facebook.com/MaryVerdiMusician>

<https://www.instagram.com/MaryVerdi>

<https://maryverdi.com/angels-calling/for-latest-music>

RICHARD TALBERT



Richard Talbert (c), CUBA Watercolor paper. 22" x 30". 2025

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JANET COOPER

THE ART OF FIGURING OUT WHAT KIND OF ARTIST I AM

Fabrics, anatomy, stitches, colors and bricolage are words, imbued with intense emotionality for me, a maker, collector and lover of objects and places.

My first love was clay, so basic, earthy and obsessively compelling. I adored making pottery shapes and objects, resembling torsos.

A period of fascination with vintage tin cans, bottle caps and junky metal discards followed. Metal was sheared, punched, riveted and assembled into figurative shapes. I began to use fabrics with these works and eventually abandoned metal for hand stitching doll sculptures, totems and collages, all with second hand or recycled fabrics.

Lately I have introduced paint and waxes into my work. I also am using animal bones, those armatures of mammal form. I am recycling old works into the new, a kind of synthesis of who I have been with whom I am now.

I am also returning to jewelry or ornament making, as well as fashioning a collection of garden and street wear art aprons.

Janet Cooper—

janetcoop@gmail.com

www.janetcooperdesigns.com



BOUQUET, 2025

MARK MILLSTEIN

Mark Millstein is an artist whose work explores the intricate relationships between nature, perception, and the built environment. In recent years he has focused on drypoint printmaking, creating detailed images inspired by the forests and landscapes surrounding his home in the northern Berkshires, while also reflecting on the contrasting industrial networks that impose structure on daily life.

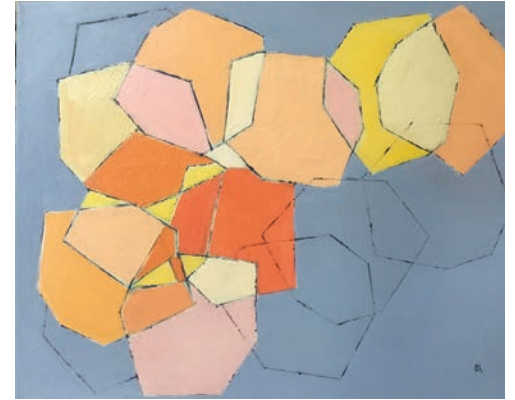
Mark's prints often juxtapose organic growth forms with the geometry and materials of the industrial world, reflecting a lifelong interest in the dialogue between natural environments and human-made systems. Through layered lines, textures, and abstract forms, Mark investigates the visual complexity of ecology and interconnected systems. Patterns and textures, darkness, light and movement are intended to reveal nature as a network of complex but familiar forms.

Imagination and visualization play a central role in his practice. Many works begin with intuitive drawing and evolve through careful observation and discovery. Working with non-toxic printmaking methods and experimental techniques, Millstein allows each plate to develop gradually, inviting viewers to look closely and experience the layered complexity of the natural world.

Mark Millstein—

mmillstein@umassd.edu

www.markmillstein.com



SMALL PLATES, OIL ON CANVAS, 16" x 20"

GHETTA HIRSCH

This painting was a stress-release act and surprised me by its style. The imaginary plates lined in black emphasize the needs and hunger of children. Like all of us I worry about the economic situation for many in this world, all created by political and climatic negligences. I tell myself that hunger has historically been part of our earth struggles, but I lived with the hope that world nutrition improvement would come with human progress. The geometrical shapes of my plates remind me of technology, but new angles of discovery in that domain have not improved our care for human basic needs. How sad!

Why, I wonder, does history repeat itself this way despite the growth of our knowledge in all domains? Some of us, as it has always been, will try to improve the state of this world while others destroy it. Battle of good and evil? For ever!

Please help as much as you can, in every way, as we must tip this balance of Good and Evil incessantly.

I live in Williamstown, MA and travel to France yearly. My medium is oil on canvas, wood or paper. Check my website @ghetta-hirsch.squarespace.com and check information on my exhibits on Instagram @ghettahirschpaintings.

"Empty Plates" will not be exhibited this current year but you can see it in my Williamstown Studio. Just call 413-597 1716 for appointments. I will have Open Studio on Sundays most of the summer.

Ghetta Hirsch—

ghetta-hirsch.squarespace.com

"Sometimes the painting starts to relate very directly to either sights seen or experiences felt, other times it just goes off on a tangent that you really can't articulate."

—Susan Rothenberg





ORIOLE AND BOTTLES, WATERCOLOR, 18" X 24" FRAMED

LORI BRADLEY

I am currently developing a series of still life paintings in oil and watercolor that explore the shifting boundary between interior and exterior space. Each composition begins as a collage, where bottles and vases hold local wildflowers and garden blooms, often visited by birds and other wildlife. Walls and windows fall away, allowing the surrounding landscape to enter and intermingle, as interior space opens outward. In this way, I seek to gently extend and re-imagine the quiet traditions of still life painting.

Lori Bradley—

loribradley@comcast.net

<http://www.loribradleyart.com>



DUMPSTER CARDBOARD
SPRAY PAINT, 24" X 40"

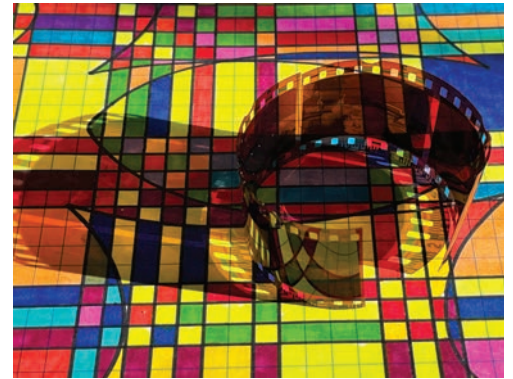
SERGIO DEMO

I am a North Adams-based artist drawn to the overlooked and discarded. This piece is built from a retired black display board and spray paint. Working with what others have cast aside holds a particular satisfaction. I choose spray paint for its freedom: unlike traditional brush-applied paint, it responds to instinct, allowing me to move quickly and work in ways that feel alive and immediate.

Sergio Demo—

[instagram.com/sdemo66](https://www.instagram.com/sdemo66)

sergiodemoart.com



NEW WORK AT THE STUDIO

BRUCE LAIRD

I am an abstract artist whose two and three-dimensional works in mixed media reveal a fascination with geometry, color and juxtapositions. For me it is all about the work which provides surprising results, both playful and thought provoking.

From BCC to UMASS and later to Vermont College to earn my MFA Degree. I have taken many workshops through Art New England, at Bennington College, Hamilton College and an experimental workshop on cyanotypes recently at MCLA. Two international workshops in France and Italy also.

I am pleased to have a studio space with an exciting group of artists at the Clocktower Building in Pittsfield.

Bruce Laird —

Clock Tower, #307, 75 South Church Street,

Pittsfield, MA. Instagram: @ecurbart

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RICHARD NELSON

ALPHABET LETTER "W"



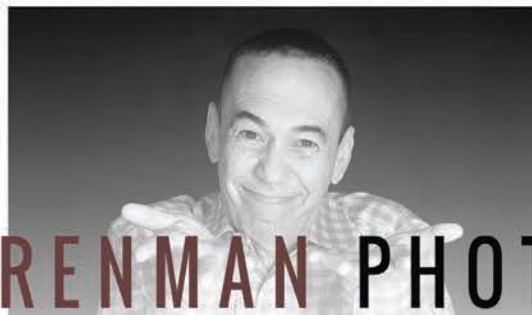
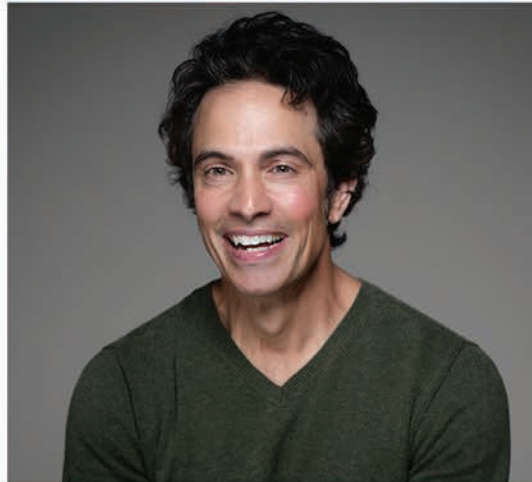
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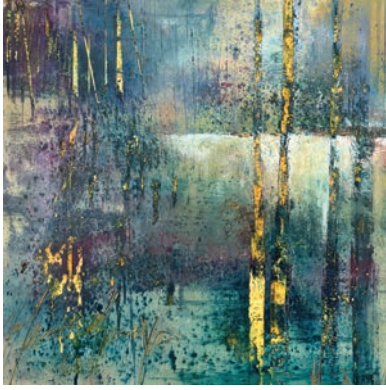
Digital Art

nojrevned@hotmail.com

Rick Nelson on FB



ERIC KORENMAN PHOTOGRAPHY
L5STUDIO.COM



SPIRITUAL PILLARS
OILS AND COLD WAX MEDIUM

CAROLYN M. ABRAMS

Connecting my artwork with the spiritual has been a reoccurring theme of my work over the past two decades. This work emerges from a quiet recognition of the unseen structures that hold us—those inner and natural forces that steady, guide, and illuminate. The vertical forms, like pillars of light, suggest both the presence of trees and something more intangible: channels of spirit, moments of alignment, a felt sense of being held within the living world.

Layered textures and veils of color echo the way perception shifts between the physical and the spiritual. What appears as forest becomes sanctuary; what feels like landscape becomes interior space. Light moves through the piece as a quiet intelligence—revealing, softening, and connecting.

“Spiritual Pillars” is an invitation to pause within that threshold. To sense the stillness beneath movement, the presence within silence, and the quiet strength that rises when we feel rooted and open at once. It reflects a personal dialogue with nature as a sacred mirror—one that holds, listens, and gently returns us to ourselves.

What do you sense?

Carolyn m. Abrams—

www.carolynabrams.com

Member Guild of Berkshire Artists



MATT BERNSON

Matt Bernson is a figurative artist who intuitively uses bold lines and bright color to expressively portray the human figure in playful and provocative ways. Matt graduated from MassArt with a BFA in Animation & Painting and has worked as a caricaturist and tattoo artist. His style could be described as a flavor of illustrative expressionism: a combination of strong lines and graphic composition paired with vivid color and loose brush strokes to hint at a narrative for the viewer to feel through. Matt Bernson brings attention to the human body with unique methodologies to help the viewer find new levels of appreciation for the figure.

Matt Bernson—

www.artbyMattBernson.com

IG: @MattBernson.Art



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GUILD OF BERKSHIRE ARTISTS

Join the Guild of Berkshire Artists May 15 – 17 for a Plein Air Paint Out celebrating the start of ArtWeek Berkshires at Balderdash Cellars in Richmond, MA!

Immerse yourself in the vibrant atmosphere of talented artists setting up their easels outdoors, capturing stunning landscapes. Whether you're a painter or an art enthusiast, this event offers a unique opportunity to connect with the creativity of the Berkshires. Artists will be working on site all three days and visitors can try their hand at painting, too. Sunday features a People's Choice vote and art sale. A portion of each sale will be donated to combat hunger and homelessness in the Berkshires.

Interested artists, go to berkshireartists.org/pleinair for more information. PS - save July 10-12 for an event at Hancock Shaker Village.

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WITH MUSIC

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DURING THE STORM
MIDDLE PANEL FROM SNOWSTORM, ALFORD VILLAGE--
TRIPTYCH

STEPHAN MARC KLEIN

I have been sketching and making art for all my adult life, since my undergraduate education as an architect in the late 1950's. What interests me most at present about creating art, besides the sheer visceral pleasure of making things, of putting pencil or pen or brush or all of them to paper, and of manipulating images on the computer, is the aesthetic tension or energy generated in the metaphoric spaces between the abstract and the representational, between individual work and reproduction, and between analog and digital processes. I enjoy creating images that result from working back and forth between the computer and the handmade. My wife, artist Anna Oliver, and I have made our home in the Berkshires for the past three years and I am still entranced with its beauty. I think much of my work is in part a kind of visual rhapsody to the area. The idea for Snowstorm, Alford Village, came from an interest I have had in exploring the dimension of time in the plastic arts. Also, I love snowy winters.

Stephan Marc Klein is an award-winning retired architect and professor emeritus of interior and exhibition design. He holds a doctorate in Environmental Psychology. He has been making art since childhood, and at age 87 continues to experience the joy of creating. He now lives in Great Barrington with his wife, fellow artist and writer Anna Oliver.

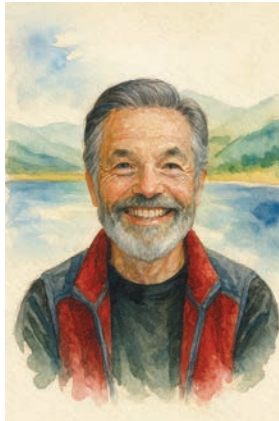
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CENTERPOINT JOHN KRYSKO

I began Berkshire CenterPoint this summer as a way in our electronic/social media world to connect and find Community in the Berkshire region. Arts, music, food, healthy lifestyles, and recreation abound, but finding them can be challenging. There are wonderful magazines and websites that provide partial means as guides, but there is no one central electronic visual e-zine that helps in our journey. BCP is providing this connectivity through interviews, videos and commentary aimed to remind us we ARE a Community, and to assist in deepening that experience.

CenterPoint also puts front-and-center the importance of the Spiritual and Health aspects at the hub of the experience of Community. This does not mean traditional religion (although that is a part of it), but rather it is that broader dimension of our Lives that helps us find meaning, assists in our discovery of our Purpose(s)- both as individuals and collectively.

I have had the privilege of engaging and interviewing individual artists, musicians, health professionals (think yoga, nutrition, life coaching), as well as representatives from institutions such as the Berkshire Botanical Gardens, Chesterwood, and numerous representatives from our local Community Centers.

So, whether you are just a seasonal visitor, a permanent resident, or an artist passing through, please look us up, and join the growing Community that is: CenterPoint. (It is free).

John Krysko —
413-822-8153
john@berkshirecenterpoint.org

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BELIEF IN THE POSSIBILITIES OF SPRING
COLLAGE, CRADLED WOODEN BOARD, 12"x12"x2"



FROM DARKNESS TO LIGHT
COLLAGE, CRADLED WOODEN BOARD, 10"x10"x2"

JAYE ALISON

"I was really anxious because we were pretty much snowbound in our homes, being in a particularly cold 2025 winter. I had moved many of my art supplies to my studio in Southfield, and had begun organizing works. The idea of playing with them, cutting some of the ones to which I felt drawn to do so, this had been playing around in my mind for a loooooong time, but this weather allowed me to take advantage of the opportunity- I couldn't go anywhere, so I could just focus and play."

Jaye Alison harnesses water-based mediums like acrylic and watercolor, influenced by a creative upbringing and artistic journey. Through abstraction and intuitive color selection, she captures the interplay between forms with lines that articulate deep-seated emotions. Her art resonates with joy and upliftment, transforming personal and worldly complexities into visual harmony.

The artist is passionate about creating art, painting on flat, smooth surfaces, and using environmentally friendly materials.

Alison's work has been exhibited nationally and internationally and has appeared in print, film, television, the web, and Off Off Broadway.

Jaye Alison —
310-970-4517

Studio visits by appointment only:
Pond Shed (behind the Buggy Whip Factory)
208 Norfolk Road, Southfield, Massachusetts
jayealison.com
jaye.alison.art@gmail.com



Crow Can Count to Four

CHAPTER 1

Crows can count to four. That's what I have been told, but I do not know this from any personal experience. I suppose you have noticed that crows caw, and sometimes they caw once or twice, and at other times it is three or even four times. I have yet to hear them caw five times in a row, and I will accept this fact as obvious proof that they can count to four, but not to five.

One time I was reading about how a crow can recognize that a circle is a circle. That is no big deal, because probably even a stone would know a circle was a circle, if they were asked about it, but here was the experiment. Somebody put a little food under a half of a walnut shell. The shell was in a circle of shells, and the crow who was watching, flew down and started to turn over one shell at a time till he found the food. Another time food was put under a shell, but the shell was not in a circle, but in a shell at some distance from a circle of shells, and instantly the crow flew down and went right to the correct shell and ate the food, thus proving that the crow knew what is not a part of a circle, and to know what is not part of a circle is sort of the same as knowing what a circle actually is. The same for squares and triangles I would assume.

The account of the crow who knew about the food under the half shell was in a science book, and I read about it by accident when I was in grade school. It was one of those facts that stays with you, and so from then on I would always notice crows and what they were doing.

One day I went to the library that is across from the court house, and as I was going into the library, I saw some crows milling about on the lawn of the court house. Now you might not know this but a group of crows is called a "murder," of crows. Why that ominous word is used for them I don't know.

I did not think too much about them as I was going into the library, but when I came out they were still there, and they seemed to be engaged in a consultation. The crows were in a circle, and one of them was by itself inside the circle just like in the experiment with the crow food under the half shell. Suddenly an extremely upsetting and terrible thing happened. All the crows began to furiously attack the lone crow who was in the middle of their circle.

Now, please do not think I am making this all up. The library I went into was the Pittsfield Public Library, sometimes called the "Athineum," and it is across the street from a courthouse, and in front of the court house there is a little patch of grass about 20 feet square, bordered around with a low carved granite decorative curb with a kind of civil war design, put in place when the court house was built

in a victorian style. It was in that patch of grass that this bunch of murderous crows was in the act for killing one of their own.

Thinking back on it now I can clearly understand why the event was taking place in that patch of grass, the crows must have been there because it was the courthouse and they were engaged in a crow trial. Perhaps the crow that was being killed had committed some terrible crow crime, and crows, who can count to four, and see circles, perhaps they also have sets of laws and meet at court houses to dole out judgment. That is obviously what it was, a crow execution, in front of the court house.

There was no way I could possibly know what crime the lone crow committed but nevertheless I was moved to pity for the poor thing. I ran at the crows waving my arms and shouting at them, and they all flew off except for the criminal bird who limped and dragged himself away from me and fast as he was able. The criminal crow survived somehow, and later I would often see him when I went to the library. He would eye me suspiciously from a distance, as if I had done him some monstrous wrong, and walking first with a little limp, he would fly off if I were to try to approach him.

Why I would want to approach him I can't say, but I felt that we were destined to be friends, but he was obviously not like minded.

I must admit that I was upset about the fact that the crow did not like me, especially, as far as I could see, I had saved his life. Probably he thought that when I stormed his execution, and chased all the crows away, I was also attacking him as well. It was complicated. Even though the crows have laws, trials and all that, they do not seem to be able to analyse the subtleties of human behavior. I had attacked crows, he was a crow, and so I must have been attacking him as well. That is probably an example of a crow's logic.

The misunderstanding with the crow was not an isolated case however, disagreements and misunderstandings with birds have a long and sorry history in my troubled life.

There was an altercation with a pigeon when I was in college. It is an upsetting story, but I will spell it out, even though it involves some personal embarrassment, and even shame. It is one of those personal stories that shines a negative light on my basic character. It is the sort of story that perhaps might make you think less of me, less of me in a permanent way. But I am projecting my feelings about myself onto you, and expecting you to condemn me for this story, as I have condemned myself.

But enough of this pathetic preamble. It happened in the fall of the year when I was a junior at Syracuse University. Some monumental events had taken place in my life that fall, and I found myself engaged to be married. The engagement was part of an agreement, or promise that, in honor or the engagement I was supposed to quit smoking. Smoking was a thing entirely unacceptable to my future wife and also to her rather rigid and puritanical parents. I entered into the agreement with great conviction and enthusiasm and, having never attempted to quit before, was not aware of the difficulties I was about to encounter.

Certainly I do not know, and can not describe what it is like for other people to quit smoking, I can only attempt to convey what it was like for me,

but, where am I to begin this explanation. The difficulties did not begin all at once, or in any predictable way. I was certainly expecting some nervous discomfort, but I was certain that it was simply a matter of a period of time, perhaps a week or two, and I would get over it, but it was not the physical discomfort the assailed my consciousness, no, it was a conflict about meaning, the meaning of life.

What could I possibly mean by that? You see, what had happened to me over the period of several years I had been smoking was that every single aspect of my human existence had the ritual of smoking attached to it. If I was to have a cup of coffee, I could not possibly have the full experience of drinking my cup of coffee unless it was accompanied with cigarette smoke. Essentially, coffee was meaningless without smoke. But I was an art student; I was studying painting. I was doing paintings in the corner of the cellar of the co-op I was living in. An old stuffed chair had been left in the cellar, and there I would sit and consider what to do next on my painting.

I ask you, have you ever seen a single photograph of Picasso not smoking a cigarette, when contemplating a painting?. That smoking Picasso image that is so iconic is an example of the "cigarette of meaning." There are a great many cigarettes of meaning in human history. Picture to yourself those men in the landing craft about to land on the beach at Normandy on D day. One person is smoking a cigarette, perhaps he knows it might be his last. He offers one to the person next to him, and could that person possibly say "No thank you I am trying to quit."

That is an image of the symbolism of the meaning of smoking. SO, to put it simply, I was going to quit smoking, and up in smoke would go my reason for even existing. And I was not doing it because I wanted to, but to please my future wife, and my future in-laws.

Then began a subtle argument with myself. "Why not quit once you are actually married, and in the meantime just one cigarette once in a while, in secret, wouldn't matter. But no, I resisted the temptation which had a way of presenting itself in insidious ways. I became sensitive to advertisements, I accidentally inhaled the cigarette smoke of people passing by. I did not go out of my way to inhale other peoples second hand smoke, that would have been really absurd, just think of it, what that would look like.

I seemed, after a period of time, to accept the idea that at some point my will was going to break down and I was going to go off and smoke a cigarette in secret, in some hidden special, significant, meaningful location. Unseen, unseen by my future wife. Now there is a state of mind when you are determined with your entire being, to do a certain thing, and yet you have accepted that at some unknown future point you are going to fail. You are not going to fail right then, not at that very moment. For now, you struggle with your problem, knowing that it is all doomed to failure, and your future failure is looking forward to with profound relief.

—RICHARD BRITELL, APRIL 2026



GRIEF: Tada! I'm here! My name is Grief.

JANE: I'm in shock. Go away! My husband just died!

GRIEF: I can scream too! And I cry, but I also sleep.

JANE: Go away. I can't take you!

GRIEF: I know I'm unwanted, but I can be distracted by things I see—a ball, a flower, a butterfly, a bee. I'm soothed when you play that Chopin Nocturne LP.

JANE: Go away!

GRIEF: I can't. I need to be carried.

JANE: Just wait. You'll be a toddler, take your first steps. Walk to school and be kindergartner. Draw with crayons

GRIEF: I like blocks.

JANE: You'll reach adolescence, turn into a teenager. You'll go away to college. Get a job.

GRIEF: I'm not linear. I like to surprise.

JANE: How about I put you in a playpen?

GRIEF: That sounds fun. Quiet time. You'll get used to me.

JANE: Meanwhile what am I supposed to do?

GRIEF: You'll figure it out.


JANE: I suppose I could put my feet in the ocean. Take a walk under trees. Listen to birds...Well, I'll be. Grief just fell asleep!

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EMPTY TENNIS COURT

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Aidan Mack

Boing

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Model: Abby Malumphy
Represented by: The WIT Gallery