



Carolyn Muskat at work in her studio in Somerville. At right, her "River Series-III," lithograph, 1996. Selected by Traveler's Aid (Boston).

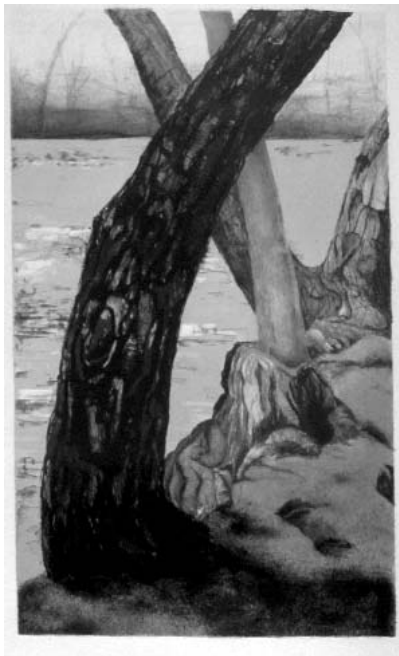
Master Printer Carolyn Muskat

The Art Connection recently visited artist and master printmaker Carolyn Muskat at her new studio in Somerville. In the middle of planning the current Boston-based "Revolution and Representation: 2003 Southern Graphics Print Conference," Carolyn took time out to conduct a training session on the techniques of offset printing, from relief and lithography to serigraphy and intaglio.

Carolyn has been printing, teaching and assisting artists in the fine art of print making since 1988. She worked with nine artists to produce The Art Connection's Art Portfolio in 1999, a limited edition, boxed set of lithographs by: Ken Beck, Fay Chandler, Ralph Hamilton, Sarah Hutt, Michael Mazur, Maud Morgan, Cynthia Nartonis, Nancy Simonds, and Mark Steele. To view the images and learn more about the Portfolio visit www.art2life.org.

Carolyn has also generously donated many original works through The Art Connection. Her work has been selected by

more than twenty qualifying organizations including: Codman Square Neighborhood Center, RESPOND Inc., and Pine Street Inn. A tireless force in Boston's printing-making arena, Carolyn is widely known and respected by her artist peers, including Ken Beck (featured on page 1), with whom she collaborated to print his limited edition boxed set of lithographs "Ken Beck: Official and Authentic."



From artist Ken Beck's Print Portfolio: "DUCKBILL HAT," and "CAKE PAN," color lithographs, 1999. Printed by Muskat Studios. Selected by Children's Services of Roxbury.

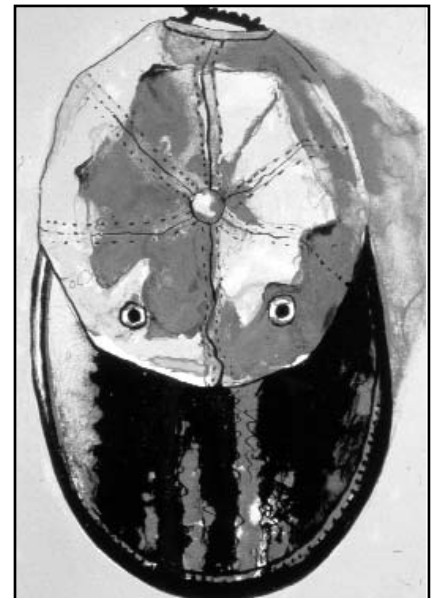


Ken Beck: Official and Authentic

Baking equipment, fire hydrants, and everyday objects take on new meaning and a signature beauty under the keen eye of Ken Beck. Unable to attend The Art Connection's September bash at the Boston Center for the Arts Cyclorama because of a prior commitment, Ken showed support for The Art Connection and honored Fay Chandler on her 80th birthday by donating a portfolio of ten lithographs from his limited edition set of fifty. This portfolio presents a personally selected retrospective of ten images that he had painted since 1983. Working in Boston in collaboration with Master Printer Carolyn Muskat, these images were rendered anew in the medium of color lithography.

"Deciding which paintings I would transform into lithographs" says Beck, "was a complex sifting process with many interacting considerations: a reasonable chronology and representation of subjects I have painted; images that have evoked the broadest range of response; the visual dynamics of the portfolio as a whole; and finally, my own sense of what must be included."

It's official. Last month, a very happy committee of new Ken Beck fans at Children's Services of Roxbury selected the portfolio after viewing more than 300 images of work available for donation.



The Art Connection, Inc.

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The Art Connection, Inc., a 501(c)3 nonprofit organization, seeks to enrich and educate underserved communities by expanding public access to original works of art. Since many public and nonprofit institutions have no resources with which to acquire original art, and because artists often have unsold work, The Art Connection aims to increase the flow of art from the artists to those who would not otherwise have the opportunity to experience art in their lives.

2002 by The Art Connection, Inc.
We welcome your contributions and comments. Please call or send email to artinfo@art2life.org.

Report from the Executive Director

Dear Friends,

As winter in Boston prepares to collide with summer, much is underway at The Art Connection. We are completing the final phase of our one-year Vision Fund Campaign (combined this year with our Annual Fund) on June 30, 2003. We've been extremely fortunate to have raised \$360,000 towards our \$400,000 goal. These funds will be expensed over four years, allowing us to expand our capacity to bring art to life and model our unique program for adoption by organizations beyond Boston. So far this year, the Vision Fund enabled us to promote our program manager to full-time, to plan and conduct extensive feasibility and artist outreach work, and to explore collaborative opportunities to create pilot projects that address program-related challenges.

Despite a difficult economy and the resulting cutbacks in staff and funding at all but a few non-profit organizations in greater Boston, our art donation and placement program has moved forward with placements in more than twenty qualifying agencies so far this year. We have had to work harder to bring the visual arts into focus for staff and administrators who are struggling to survive. In working harder, we continue to refine and strengthen our donation program.

We continue to be blessed by generous artists who wish to share their work with the community. In order to share some of this magnificent art with you, our supporters, we plan to show work by every donating artist at our website, www.art2life.org, in the coming months.

Also, we are nearing completion of a business plan to guide our efforts in marketing our program beyond Boston, and hope to have our art connection "starter kit" available this summer.

To all of you who have supported us this year, thank you!

Jim McDonald, executive director



The Boston Foundation's Annual Meeting in November served as the official art opening for a pilot project installation of 21 works of art donated through The Art Connection. Shown are: The Art Connection's Executive Director Jim McDonald, Chair Mary Coogan, TBF President and Chief Executive Officer Paul Grogan, and Art Connection board member Lynn Schweikart.



"Some Do's and More Don'ts (BatBoy)," selected by Sociedad Latina, and "Some Do's and More Don'ts (CopKids)," selected by Boston Senior Home Care. Color woodcuts by John Schulz, one of nine Museum School Faculty to have donated art through The Art Connection.

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Vision Fund - \$40,000 to go to Goal of \$400,000!

The Art Connection has raised 90% of the \$400,000 that we set out to raise this year through our Vision Fund! We have less than two months remaining to close the gap and raise \$40,000.

Many thanks to everyone who has helped towards this goal this year. We urge you to let others who might be interested in our work know about us.

And we urge those of you who have not yet contributed to the Vision Fund to make a gift today. Please continue to help us bring art to life!

Mary Coogan, chair

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Continuing A Painter's Tradition

Marion Mansbach (1910-1994) painted on commission and exhibited her artworks throughout Greater Boston from the 1950s to 1980s. Her works graced the walls of banks and movie theaters and were shown in the early WGBH auctions. Marion's husband, Daniel, was her personal framer and shared her desire to exhibit her art to everyday people. After Marion passed away, her son Charles wanted to continue his parents' legacy and began donating art through The Art Connection.

Over the past two years, Marion's art has enlivened spaces such as Communities for People, Shattuck Shelter, and Dorchester House Multi-Service Center. Marion and Charles have shown that art and good intentions can endure to touch the lives of thousands of people.

Charles Mansbach in his home clutching a self-portrait (oil) painted by his mother, Marion Mansbach.



Jewish Vocational Services hosted an artists' reception following their second art placement this past fall. The Art Connection's program manager, Jay Knox, with Debra Burwick from JVS, and artist Andy Zimmermann's "Barky Arm Loop," oil and acrylic on plaster.

Providing A Moment of Serenity

Leslie Miller's oil paintings have made a splash in local non-profit agencies over the past two years. The selection committees of twenty different agencies have requested at least one of her artworks. It is easy to understand the widespread appreciation of Leslie's small to medium-sized oil paintings - they reflect the stunning scenery of New England.

Agencies recognize Leslie's beaches, farms, and orchards or relate to her barns, houses, and trees. Each vista or study allows the viewer to have a moment of serenity before returning to their program's challenging activities. This also may be why Leslie has a following with Boston companies, the National Park Service, and her neighbors in and around Concord.



Leslie Miller in her studio during Emerson Umbrella's Open Studios. "Five Apples," oil, 1991. Selected by Shattuck Shelter.



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