

Dear Medallists and Medal Enthusiasts,

We continued through the ups and downs of the pandemic this year but we certainly had a more positive set of circumstances with medal exhibits. The Spirit of the Group of Seven exhibit in the Algonquin Centre moved forward and was open from June to mid October with 70,000+ visitors and seven medal sales.

Thanks to Mark Benvenuto and AMSA for their invitation to join an exhibit at the University of Detroit Mercy. There was an exciting display of medals that can be viewed in the link provided in this issue. Thanks to Mark for all his work on this exhibit.

Fidem XXXVI held it's first on-line Congress from Tokyo with thanks to the managing director of Tokyo and FIDEM vice-delegate for Japan, Mr Toshi Yamada and his team. Japan created the Japanese Prize to be awarded to the medal evoking the best Japanese theme and/or image exhibited at the congress. Congratulations to the winner and MASC member Susan Taylor for her medal 'Soaring above Waves of Creativity Friendship and Harmony'. Other winners include Teodora Draganova (Bulgaria) for her medal 'Day and Night' and Massimiliano de Palma (Italy) for his medal 'Instants'.

And, finally, the National Academy School of Art Sofia, continue their International Virtual Project to keep our creativity flowing with imaginative themes.

I also extend a thank you to authors Philip Attwood, Susan Taylor, Lynden Beesley and Mark Benvenuto for their contribution to this newsletter. Best wishes for a Happy New Year from myself and all the members of the MASC Executive.

*Lorraine Wright
President, MASC*

*It is time to renew your membership in MASC for 2022.
Please see the back page for dues payment options.*

Inside:

2
**The Omnipresent Medal -
The Canadian Connection**
by Philip Attwood

6
Recycling Medals
by Susan Taylor

12
**Canadian Members Medals in
the Fidem XXXVI Congress,
Tokyo 2021**
by Lynden Beesley

17
"Picasso"
**National Academy School of
Art Sofia, International Virtual
Project**
Prof. Bogomil Nikolov

18
**An Exhibit during the COVID
– A Collaboration Between
Art and Science.**
by Mark Benvenuto

20
**MASC Membership
Renewal Reminder!**



THE OMNIPRESENT MEDAL – THE CANADIAN CONNECTION

By Philip Attwood



**Matilda Jones: Kahkewaquonaby, the Reverend Peter Jones,
1831, National Gallery of Canada, Ottawa.**

February 2021, I gave a talk (by Zoom of course) to the British Art Medal Society on something that has intrigued me for years. The history of the medal is well-known; although written over forty years ago, Mark Jones's *The art of the medal* still provides a useful introduction. But I have often thought that in past centuries coming across actual medals was only one of the many ways in which people would have experienced this particular art form. It wasn't just the small objects held in the hand that made medals a significant factor in visual culture. They could be encountered in a variety of other contexts. With this in mind it would be possible, I think, to write an entirely different history of medals and one that would give even greater emphasis to their centrality in the lives lived by many in Europe and the western world since the sixteenth century, when medals and the idea of medals first broke out of Italy.

In order to illustrate this thinking, in my Zoom talk I used a somewhat random selection of slightly more than forty photographs that I'd taken on my travels over the years. A few of these came from the two trips I made to Canada, in 2017 when I came for the meetings held in preparation for the FIDEM congress and in 2018 when I was back again for the congress itself. (Sadly, I seem to have taken none during my first visit to Canada in 2003.)

I began my talk with the thought that one of the ways in which people will have encountered medals was through paintings, where they perform a number of very different roles. They could appear as references to antiquity, signifying learning and erudition on the part of the individual or individuals portrayed. They could also be portrayed as collector's items, as evidence of a broad range of cultural interests, displayed on tables along with coins and other artworks or occasionally hanging on walls. Developing out of this context, they were also used as warnings, as examples of luxury items in memento

mori paintings, thereby taking on a meaning quite at odds with their original role. Long after the cabinet picture went out of fashion, they would appear on the walls of domestic spaces, sometimes mounted and glazed or provided with wooden frames. From the eighteenth century they could be the focal point in paintings centred on prize-giving. However, one of the major ways in which they were portrayed was as accessories to clothing.

The idea of wearing medals seems to have originated in Germany in the 1530s and spread from there to other countries during the sixteenth century. The medals were often attached to the gold chains traditionally awarded by sovereigns and served to show the chain's donor and thereby to identify the individual to whom the wearer owed their allegiance. As the chains contained more gold than the medals, they were of course worth a lot more. Engravings of these painted portraits appeared in editions and made these representations of medals accessible to an even wider audience.

Not all medals were worn on chains. Ribbons provided a cheaper alternative, and as medals became increasingly popular throughout the social scale this way of wearing them became more common. It was at this point that the first Canadian example came into my talk: a painting of 1831 by an artist named Matilda Jones of a man known both as Kahkewaquonaby and as the Rev. Peter Jones, which I saw in the National Gallery of Canada. The subject of this painting was a Chief of the Credit River, his mother having been a daughter of a Chief of the Mississauga Tribe of the Ojibwe Nation in what is now Ontario, hence the Native American name (which, the gallery label informed me, means Sacred Waving Feathers). But his father was a Welsh-born British loyalist, and Jones was also a Methodist minister – hence the medal hanging around his neck, which I haven't identified definitively but I

take to show George III, who by the time the painting was made had been dead for a decade. It looks not dissimilar to medals of that king by Thomas Wyon that had been presented to Native Chiefs, examples of which I came across in Ottawa's Canadian War Museum and Canadian Museum of History. By wearing the medal, Jones was clearly sending an important message to Native American and colonial authorities alike, but, as Matilda Jones worked in London and the painting was made during Peter Jones's first trip to Britain, when he was trying to raise money for the Methodist church in Canada, it was perhaps aimed more at the latter.



Thomas Wyon: George III, 1814, Canadian War Museum, Ottawa.

The painting is in oil on ivory and is tiny. But when I was in Ottawa in 2017 it was unmissable, for, greatly enlarged, it appeared on an enormous banner hanging in the foyer of the National Gallery, giving it – and the medal – huge prominence. No longer limited to engraving, our “age of mechanical reproduction” allows even further possibilities for medals to be encountered in a wide range of contexts. They also make regular appearances in our newspapers and on our television screens, still generally as items to be worn and nowadays often

taking the form of sporting and gallantry awards. But in the late nineteenth century there was a fashion for medallic jewellery, and brooches, as well as items such as buckles and clasps, frequently took the form of medals. Here their function was purely decorative, although political beliefs and personal affections could also play a part.



The National Gallery of Canada foyer, 2017, Ottawa.

Another way in which medals, like coins, would be familiar to many was through their incorporation into domestic objects. When we think of tableware in this context, our minds may turn to seventeenth-century German tankards inlaid with talers, but medals were also used in this way – and not just in Germany. Many examples can be found in museums, ranging from the end of the sixteenth century though to the nineteenth. They can be found placed, for example, in the centre of silver dishes or used to decorate snuff boxes. Medals produced in series lent themselves particularly to this sort of treatment. These range from the medals of figures from antiquity made by the Italian engraver Valerio Belli in the 1520s or 1530s and incorporated into a bowl made in northern Europe several decades later, to British medals commemorating victories over Napoleon used in a pair of decanter-holders and the medals issued by the Art-Union of London appearing in an inkwell.

Medals could also be found in a wide range of other contexts: in book bindings and in printed material as, for example, the decorative borders of maps.

Turning to larger objects, they were often used to decorate furniture and could appear in the frame of a painting, on the socle of a sculpture or as part of the sculpture itself. They were also used as decorative items with symbolic associations in architectural interiors, as well as on the outsides of buildings. Nor was their appearance in the outside world restricted to buildings. My second Canadian example was Robert Tait McKenzie's memorial to his parents, William McKenzie and Catherine Shiells, in Almonte, which I saw during the FIDEM congress excursion to the town. The medal forms part of the back of a bench overlooking the Mississippi river. It shows the couple, who had died in 1876 and 1914 respectively and, as indicated on the medal, had been married for seventeen years. It is dated to 1935, that is twenty years after the death of the artist's mother and over half a century since the premature demise of her husband, and is set into a millstone to form the back of the bench. The inscription above reads THE BENCH OF THE MINISTER AND HIS WIFE. Below is a very touching verse that invites the stranger to 'rest and dream' and links the now still millstone with the 'restless stream' running down to seek the ocean. The millstone must have been chosen for its symbolism (and because it was to hand!), but its shape also acts as a homage to the circularity of the medal, a circularity that the artist reproduces in the arrangement of the lettering above and below.



Robert Tait McKenzie:
The bench of the minister and his wife, 1935, Almonte.

These Canadian examples provided further evidence for my suggestion that medals have pervaded lives

throughout the centuries in ways that go far beyond the objects themselves. This idea could be expanded in other ways, for example, by the further examination of popular written texts – something that is, of course, very easy to do nowadays through Internet searches. The uses of medals that I have discussed are all well-known but seem not to have been put together before in this way to make the point that not only did medals circulate widely but also the idea of medals circulated widely. It was not just the small objects held in the hand that made medals a significant factor in the individual's world view.

It's true that most of the examples I gave in my talk were works produced for a relatively elite audience. This bias resulted partly from the way I collected the images – and also reflects the tendency of museums to collect high-end objects. But other objects indicate that medals could also enter the lives of the less well-off. For example, there is the use of satirical medals for pipe-stoppers in seventeenth-century Britain, as discussed by Hazel Forsyth in *The Medal*, 21 (1992). It would be interesting to research further as to what degree this was the case, but whatever the outcome of such an investigation, I think it fair to say that for much of their history medals have not simply been confined to specialists but have been a fixture in a much more general consciousness.

The fact that the medal format was utilised in so many and such varied contexts serves as an indication of the power – the potency – of the idea and form of the medal. A wide range of designers and makers – not just medallists – recognised this potential over the centuries, as did a wide range of patrons and commissioners. The result was the proliferation of medallic imagery outside of medals, and in my talk I touched upon just a tiny fraction of the possible examples. This in turn meant that it was not just those who handled actual medals and had an active interest in them who experienced medals. Medals could be experienced by walking down the street, walking into a room, looking at a picture, eating dinner, smoking a pipe, looking at a map, reading a book – all sorts of quite everyday activities.

RECYCLING MEDALS

EXPLORING THE CONCEPT OF REPURPOSING IDEAS AND DESIGN ELEMENTS AS AN ENVIRONMENTAL THEME

About the artist - SUSAN TAYLOR



As a retired Senior Engraver at the Royal Canadian Mint, the Vice Delegate for the Fédération Internationale de Médaille, and past President of the Medallic Art Society of Canada, Susan Taylor is passionate about her craft and has helped promote the medal as a means of expression in Canada and around the world. With over 30 years of experience designing, sculpting, producing coins and medals, Susan's work has been published in art catalogues and exhibited at international expositions. Recipient of the 2016 American Medal of the Year, her medal "Remembrance" is part of the medal collection at the British Museum, UK and the University Museum of Bergen, Norway.

Susan has had the privilege of designing and sculpting several medals awarded in recognition of outstanding achievements for many global organizations including the Gairdner Foundation, Institute of Health Metrics and Evaluation, Royal Canadian Mint, Royal Canadian Geographical Society, and the World Maritime University. Susan holds an Honours Bachelor of Arts from McMaster University and a Mint Engraver certificate from the Royal Canadian Mint.

By way of a less formal introduction, a little bit about myself at a younger age: From early childhood I have always had an interest in creating, drawing and colouring. At age 11, I distinctly remember assembling a montage of found objects from the garden on a piece of paper at the kitchen table. It was a turning point for me because creating something 3 dimensional with relief and texture was a novel experience. It was unlike anything I had ever done before. This initiation into the world of relief sculpture has remained with me to this day.

Sculpting relief became my main focus while studying Art and Art History at McMaster University. Continuing on to work as a Mint Engraver enabled me to hone my skills sculpting in ultra low relief and learn new techniques as the work transitioned from sculpting in plasticine to sculpting in 3Dimensional software.

Environmental Theme - HOPE/OUR CARBON FOOTPRINT



HOPE

Gold plated cast bronze with brown wax, 2021
(Obverse)



OUR CARBON FOOTPRINT

Gold plated cast bronze with brown wax, 2021
(Reverse)

The theme of this medal HOPE/OUR CARBON FOOTPRINT is about repurposing or recycling design elements and ideas to make a statement about the environmental crisis. For my part, I thought it would be worthwhile to examine my own carbon footprint as an artist. The question I have to ask myself: Is it possible to reduce my impact on the environment and produce medals at the same time? My latest project, HOPE / OUR CARBON FOOTPRINT tries to come to terms with this question. My goal with this project was to minimize the materials required to produce this medal thereby reducing my carbon footprint as much as possible.

Over the next few minutes we will be exploring the concept of repurposing ideas and design elements. The examples are from some of my previous medals recycled for the environmental theme of this medal.

Both the obverse and reverse designs were sculpted digitally. Toolpath strategies were created from the digital files and molds were cut on a CNC milling machine. Wax impressions were cast from the molds from there cast into bronze by the lost wax foundry process. Once cast, the medal was sand blasted, gold plated and finished with brown wax paste by Sculpt Nouveau.

There was no need for clay, plaster, synthetics or plastics beyond what was required to cast and finish this medal.

The obverse titled HOPE features Mother Earth adorned with cedar foliage and the Latin word SPES, meaning “hope”, woven into the branches. The cedar represents our forests working to absorb CO₂ emissions, the bird in flight air we breathe, the caribou the land we walk upon and the flowing water the very basis of life. HOPE that we have the courage to make the right decisions to reduce our carbon footprint and preserve the natural environment for ourselves and for others.

The reverse is titled OUR CARBON FOOTPRINT and is the mirrored image of HOPE, stripped bare of any natural elements, overwhelmed by a shroud of chemical formulas destroying her environment. The dragon represents the classic tale of St. George and the Dragon. However, in this instance, St. George was placed outside the viewing plane because we should not rely on someone else to take action.



The idea to create a medal with an environmental theme was actually several years in the making. But how to do this? After several attempts and design iterations I seized on the concept of recycling and repurposing sculpted design elements and ideas as an environmental theme.

This inspiration came from my design for “Peace”, sculpted for the “Peace/Liberty” medal, a collaborative project with John Mercanti, former Chief of Engraving, United States Mint. This design was first struck as a medal by the Royal Canadian Mint in 2019. Since then the “Peace” design has been issued annually as a numismatic product in various denominations in silver and gold.

PEACE design from the “PEACE and LIBERTY” medal

A joint project with John Mercanti. Struck by the Royal Canadian Mint, 2019



The medal “Soaring upon the wings of friendship, harmony, creativity” was created for the FIDEM Tokyo 2020 congress.

The shape of this medal was inspired from my journey to Japan for the FIDEM Interim meeting. My time in Japan was quite magical and this medal was created in honour of that visit. The material is cast silver. The colour is pebeo transparent stained glass paint

applied in thin layers with a brush. The bird is a blue heron in flight photographed from a viewpoint overlooking water in northern Ontario, Canada. I was struck by the similarity of The Great Blue Heron to the Japanese Crane. The Great Blue Heron symbolizes the unifying connection of friendship, creativity and harmony with our friends in Japan.

“Soaring upon the wings of friendship, harmony creativity”

Cast Silver Medal with Glass Paint 2019



The bird in flight was recycled from a design created to celebrate Canada’s 150th Anniversary, showcasing a Canada Goose soaring over a woven pattern of provincial and territorial flags representing the fabric of the land that unites Canadians together.

The 13 sides represent the 10 provinces and 3 territories of Canada.

This design was milled in Lucite with a CNC milling machine and finished with a walnut frame.

CANADA 150th Anniversary Engraved Lucite with wood frame 2017

RECYCLING MEDALS – Repurposing Design Elements

1.



Latin text “SPES” on the Hope medal and Latin text “PAX” on the Peace design.

Note the Latin word “PAX” in the “Peace” medal design shown on the right. This idea of using Latin text was recycled by incorporating the Latin word “SPES” for “HOPE” into the cedar foliage headdress. In addition the cedar headdress echoes the wreath of maple leaves and olive branches in the PEACE design.



2.



Flowing water in the “Hope” medal and rushing water from the Blue Heron medal.

The flowing water design element from the FIDEM Congress medal was transferred into the “Hope” digital file as a relief and modified to suit. Both medals featured on this screen were sculpted in the 3D digital sculpting program “Carveco”.

HOPE

Gold plated cast bronze with brown wax, 2021
(Obverse)

3.



Bird in flight from the “HOPE” medal and the bird in flight from the “CANADA 150th Anniversary” design

4.



Caribou in the “HOPE” medal and the caribou from the “3M ENVIRONMENTAL INNOVATION AWARD”.

RECYCLING MEDALS – Repurposing Design Elements

4



The 3M Environmental Award was commissioned by the Royal Canadian Geographical Society. The obverse side shown on the right features a caribou standing on land against a backdrop of forests, the aurora borealis and the Compass Rose. The flowing ribbon unifies the design elements and symbolizes renewable energy.

Just as the water and Canada goose design elements, the caribou was exported as a relief and imported into the digital file for the Hope design.

The bird and caribou design elements were deliberately scaled down in relation to the portrait of Mother Earth.

3M ENVIRONMENTAL INNOVATION AWARD

Cast Bronze with patina, 2009



The basis for the portrait of Mother Earth is derived from a medal sculpted for the "Tang Foundation for Psychological Well-Being". Gazing directly at the viewer with flowing hair, the portrait of Dr. Fay Tang was the perfect starting point. The features were modified to echo the portrait of "Peace" in keeping with my inspiration to recycle some of my previous medals

The likeness of Dr. Fay Tang was sculpted completely in Carveco, a digital 3D sculpting program. I mention this because it could be argued that working in a digital format is environmentally friendly. From personal experience, over a career spanning 35 years as an Engraver at the Royal Canadian Mint, I witnessed the removal of 30 odd hazardous chemicals by transitioning to a digital format. It was a win/win..

OUR CARBON FOOTPRINT

Gold plated cast bronze with brown wax. 2021
(Reverse)



TANG FOUNDATION
Gold Plated Bronze Medal
2016



PEACE
99.99% Pure Gold Coin
Royal Canadian Mint, 2021
Photo Credit: Royal Canadian Mint

RECYCLING MEDALS – Repurposing Design Elements



VANQUISHED
Epoxy cast with
a metallic surface, 2011

Notice that the reverse side “Our Carbon Footprint” takes on a different approach where Mother Earth is isolated and threatened by a dragon coveting chemical formulas.

The dragon is a theme repurposed from an earlier medal “Vanquished”, sculpted in Chavant clay in 2011. A silicone mold was made from the sculpted relief and epoxy resin medals were cast from the silicone molds .

This is a process that I try not to use anymore. If I really want to sculpt in clay, for the tactile experience and the spontaneity that comes with it, I arrange to have the relief digitally scanned and then 3D printed as wax impression ready to be cast. If multiple medals are required, a mold is either cut on a CNC or laser engraved.



Dragon from “OUR CARBON FOOTPRINT” medal and the dragon from the “VANQUISHED”.

Thanks to Mark Benvenuto, Fellow – American Chemical Society, Professor of Chemistry at the University Detroit Mercy, also a fellow member of FIDEM, AMSA and MASC, a primer of chemical formulas helped me to understand just what is meant by our carbon footprint.

Seeing the chemical formulas written in black and white and explained in simple words drove home the enormity of our situation. To best illustrate this, a repeating pattern of chemical formulas on a shroud were incorporated into the base of the design threatening to overwhelm Mother Nature. The chemical formulas were not repurposed or recycled from other projects. This was intended to drive home the burden of proof that we as human beings are adding to the dramatic rise in pollution, into the air, into the soil and into water. The irony is that these carbons exist in nature but it is they way that we as human beings have repurposed them that is causing the climate crisis.

Thank you for this opportunity to share my thoughts about recycling, repurposing and reusing ideas, concepts, and design elements. For myself this was an interesting journey of self discovery, how as an artist I should be mindful of my carbon footprint and a chance to talk about some of my earlier work. And most of all to talk about the importance of the art medal as a medium of expression, intent, as a statement about current events in the world around us.

Susan Taylor

Lynden Beesley

Three Koi Fish in a Golden Pond
bronze, cast, 25 x 125 x 125mm, 2020



Lynden Beesley

Spirits of Canada
bronze, cast, 16 x 100 x 100mm, 2019



Angel Calderer

Quest for gold
Sterling silver, ebony, pine wood, gold accents and turquoise stone,
44 x 92 x 11mm, 2019



Lynden Beesley

Two Lucky Cats - Maneki-Neko
bronze, cast, 13 x 110 x 112mm, 2019



Matthew Bowen

Before the Fall
Resin, 130 X 150 mm, 2019



Angel Calderer

Mother and Child
bronze, cast, 100 x 100 x 10mm, 2019



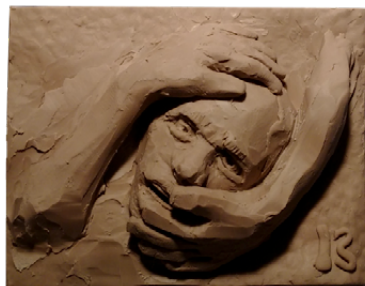
Lynden Beesley

Thirty Three Jewels of FIDEM
bronze, cast, 8 x 108 x 145mm, 2019



Matthew Bowen

Conflict
Resin, 90 X 65mm



Art Ellis

Art Ellis Engraver

resin, 120 x 120 x 12mm
2019



Kenna Graff

Illumination

bronze, cast, 97 x 68 x 20mm
2019



Kenna Graff

Awareness

bronze, cast, 100 88 x 5mm
2019



Marina Guglielmi

Tethered Thrice

Unique lost wax cast silicon bronze,
iron nails, silver nitrate patina, lacquer
72mm x 43 x 21 mm, 2020



Marina Guglielmi

Tethered Twice

Unique lost wax cast silicon
bronze, steel chasing tools, s
ilver nitrate patina, lacquer
105 x 47 x 21 mm, 2020

Marina Guglielmi

Tethered Once

Unique lost wax cast silicon bronze,
iron nail, silver nitrate patina, lacquer,
100 x 52 x 30mm, 2020

Elaine Jaques

Sounding Board

bronze, cast 20 x 70 x 140mm,
2019



Kenna Graff

Intelligence

bronze, cast, 93 x 93 x 10mm
2019



Magdalena Lesniak

Totem

clay, 98 x 95 x 4mm
2020



Janine Lindgren
Plant Trees, Tree Planters
wood, 30 x 110 x 110mm,
2020



Geert Maas
Landscape 1
bronze, 120 x 102 x 12mm
2019



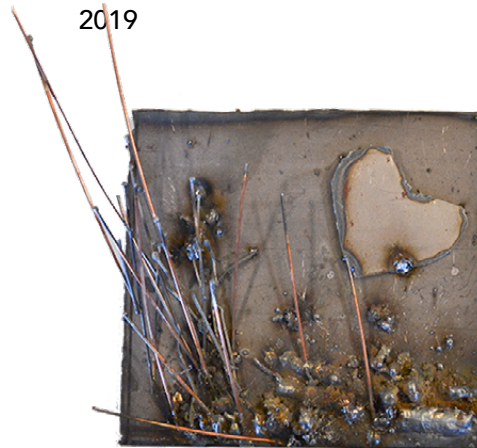
Geert Maas
Landscape 11
bronze, cast, 115 x 98 x 17mm
2019



Joan MacCallum
Summer Island
bronze, cast, 12 x 69 x 120mm
2019



Deborah Maurer
Rich Soil
steel fabricated, 140 X 32 X 130mm
2019



Richard McNeill
Triptych Of The Guardians
(Streamshield – Infinty)
patinated bronze, 130 x 95 x 20mm
2019



Richard McNeill
Triptych Of The Guardians
(nurture guardian)
patinated bronze, 135 x 105 x 20 mm
2019



Richard McNeill
Triptych Of The Guardians
(Streamshield – Infinty)
patinated bronze, 130 x 95 x 20 mm
2019



Susan Taylor

Soaring Above Waves
Of Creativity
Friendship Harmony

Fine Silver,
38 x 68 x 3mm, 2019



Lorraine Wright

...like Peas in a Pod
Bronze cast, 100 x 30 x 20mm
2019



Susan Taylor

Peace and Liberty Medal /
Médaille paix et liberté

Fine Silver,
38 x 68 x 3mm, 2019



Lorraine Wright

Changing Seasons

Bronze cast, 65 x 105 x 20mm
2019



Julia Trop

Lack of control

Mixed media,
20 x 95 x 95 mm, 2020



Julia Trop

The Escape

Mixed media,
20 x 95 x 95 mm, 2020



Lorraine Wright

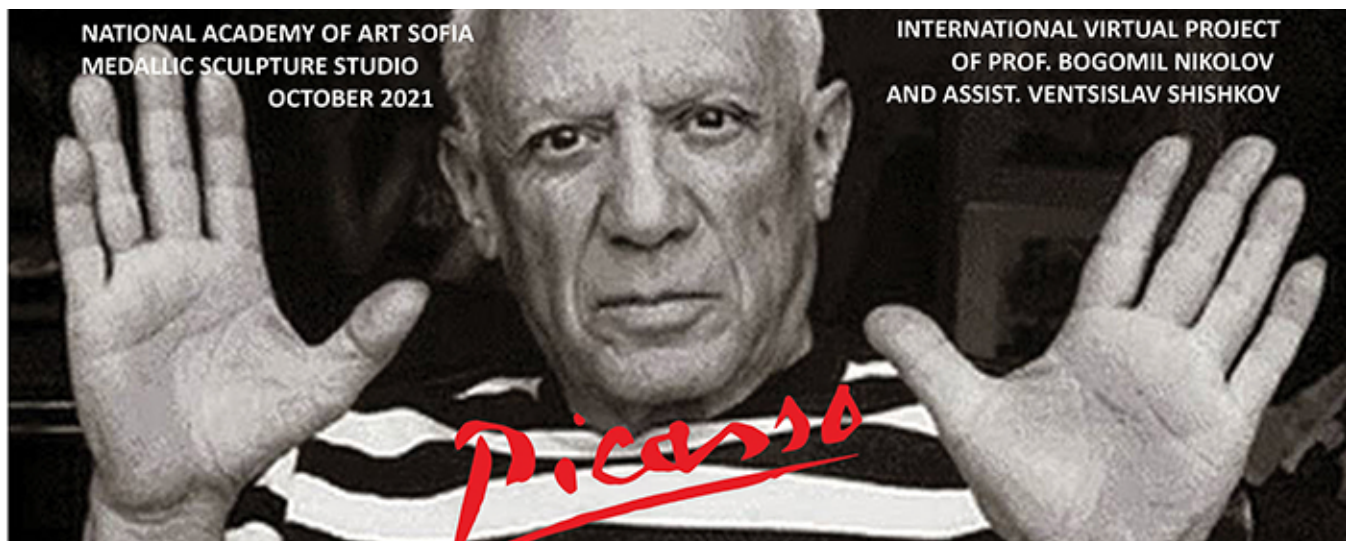
Bringing Good Fortune

Pewter cast, 78 x 78mm
2019



NATIONAL ACADEMY OF ART SOFIA
MEDALLIC SCULPTURE STUDIO
OCTOBER 2021

INTERNATIONAL VIRTUAL PROJECT
OF PROF. BOGOMIL NIKOLOV
AND ASSIST. VENTSISLAV SHISHKOV



Alberna Zaharieva, Bulgaria



Anita Arsova, Bulgaria



Amanullah Halderzad, USA



Bogomil Nikolov, Bulgaria



Atanas Borisov, Bulgaria



Darin Kostov, Bulgaria



Beti Bendcheva, Bulgaria



Edita Szalewska, Poland



Elena Kafedjyska, Bulgaria



Emil Bachyjski, Bulgaria



Eva Harmadyová, Slovakia



Yonina Borissova, Bulgaria



Georgij Postnikov, Russia



Gyula Pinterfi, Hungary



Ivallo Ivanov, Bulgaria



Ivanka Mincheva, USA



James MaloneBeach, USA



João Duarte, Portugal



Krassimira Drenska, Bulgaria



Lynden Beesley, Canada



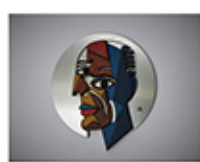
Linjie Li, China



Mashiko, USA/Japan



Lorraine Wright, Canada



Sebastian Mikolajczak, Poland



Melek Tokuyan, Turkey



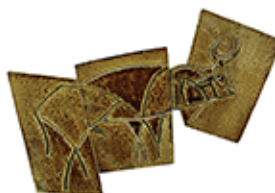
Miglena Alexandrova, Bulgaria



Tanya Papazova, Bulgaria



Teodosi Antonov, Bulgaria



Vassilena Stancheva, Bulgaria



Tsvetan Panayotov, Bulgaria



Valentina Kirilova, Russia



Vania Dimitrova, Bulgaria



Vitor Santos, Portugal



Victor, Bulgaria /5 years old/

An Exhibit During the COVID – A COLLABORATION BETWEEN ART AND SCIENCE

By Mark Benvenuto

The COVID pandemic that has afflicted us all over the past two years has also affected us all, without a doubt. Some of us are more concerned about catching the virus than others. Some of us are more worried about the restrictions put forth by our government than others. One thing that has been true for all of the artists, collectors, and other members of MASC though is that there simply have not been any exhibits in the past couple of years. At the University of Detroit Mercy (UDM), just over the river from Windsor, in the fall of 2021 the Chemistry Department's Student Member Section of the American Chemical Society – the "Chem Club," to keep it short – decided to host one, and to do so in conjunction with AMSA, an organization that has several MASC members within its ranks.

At first glance a person might ask the obvious question: what does chemistry have to do with the creation and production of art medals? Well, medals are often made of metal, are sometimes finished with a variety of techniques for different final looks, and can also be made of plastics, plaster, or other materials. From the point of view of a chemist (that's my daytime job), that's actually a lot of chemistry.

I presented the idea of hosting an exhibit to the UDM Chem Club in August of 2021, and told them that while this might seem odd to them, I could certainly act as an advisor. The thought was that this could be a win on several fronts. MASC and AMSA members would have a place to exhibit their works. The university would have a novel exhibit to display to the university community. And the Chem Club would have a unique activity to put in their annual report to the American Chemical Society for next year. I mentioned to the student group leaders

several times as the exhibit planning got underway that the only way I could see this being in some way "wrong" was if I did it all, and they helped. The students needed to be the drivers for this event. They rose to the occasion without a blink.

The idea behind this exhibit was that an actual exhibit would take place, with the medals being displayed at the UDM Library. Overall, that was new to the students, but is the established and traditional practice for the artists. Importantly though, a web site would be created that showed all the medals in the exhibit. Thus, people who were not able to attend could still see all the artists' works. This virtual exhibit would be something new to everyone. That web site is: <https://sites.udmercy.edu/amsa-medalxib-it-2021/>, and remains active. Professor Mara Livezey, one of the Chem Club advisors, took charge of this, along with a group of Chem Club students.

A third component of this exhibit is a virtual catalogue. Those of us who have been involved in MASC, or AMSA, or FIDEM, to name just a few societies, are familiar with the traditional catalogues that are part of such exhibits and events. They are usually very well made, handsome books, done on high quality paper. But the idea of a virtual catalogue is one that is environmentally more friendly than the traditional offering – and environmental friendliness is a theme the American Chemical Society headquarters emphasizes among its student member chapters. The reason for this is that these young people will be the chemists and chemical engineers of the future. Bringing what is called green chemistry to them early in their careers will, we hope, produce a generation of professionals who will be aware of the environment around them, and how their work

affects it. Chem Club Vice President Olivia Perruzi was eager to produce a pdf catalogue, and to make sure the ACS HQ knew about the club's efforts – and to emphasize the “green” posture of such a catalogue. The results of her hard work are available for anyone to download, at the exhibit web site.

The UDM Library is an excellent venue for the display of items of virtually any subject matter. They have several display cases right by the circulation desk, where students, faculty, and staff can see any items on display. The accompanying photos show the cases when the exhibit had been set up. In a wonderful development, the UDM librarians were very receptive to hosting a UDM-AMSA exhibit, since they too had felt some of the pinch of the COVID lockdowns.

We planned the actual exhibit to run from 28 September to 17 November. The first date was just prior to the UDM Homecoming Weekend, an event that brings hundreds of university alumni back to the campus. The library hosted a reception that afternoon that became a mixture of the polite request for donations so many universities have, a show of all the new and updated areas of the library that alumni had probably not seen, and yes, the medals exhibit.

To put it in only a few words, the reception was great! Alumni from many different years attended, and there were plenty of comments about the medals exhibit, all of them positive. At least four of the artists are also MASC members, and their medals were universally well received.

The final date of the exhibit was chosen because it overlapped with the last day of the university president's Board of Visitors meeting. It was felt that this might be an excellent way to show the Board members both what the artists had created, and what the Chem Club students had been able to put together. The Dean of the UDM College of Engineering & Science was especially pleased to see that the Board members would have the opportunity to view what the MASC and AMSA artists had entered in the exhibit.

If there is ever a down side to orchestrating an exhibit of such beautiful medals, it is taking it all down and shipping the medals back to the artists. The process is a bit sad, or perhaps the better term is bittersweet. Something that was a great deal of fun, and that educated a large number of people, had come to an end. But the entire ride, as it were, was a great deal of fun.

While the actual exhibit is now over, the just-mentioned web site is still up. Again, it is:

<https://sites.udmercy.edu/amsa-medalxibit-2021/>

To download a free pdf catalogue, simply go to the website, look at the five live link buttons at the bottom of the page, and click where it says “Exhibit pdf.” It's free, and it's yours. We hope you enjoy it.



Reminder - MASC Membership 2022

Membership dues will be due January 1st 2022, for the 2022 calendar year.

Business and Institutions	\$60.00
Individual	\$40.00
Student	\$20.00 (enrolled in full time program)

Please pay in Canadian funds for Canadian addresses; US funds for all other locations.

MASC Renewal or New Membership Application

Please fill in the above form if new information for MASC is required

Name:

Address:

Telephone:

Email:

Do an Interac e-Transfer

to the MASC Treasurer at treasurer@medallicart.ca using PC banking

PAYPAL is available at medallicart.ca Click on “Renew or Join MASC”

OR

MAIL cheque to: The Medallc Art Society Of Canada
412 Roncesvalles Ave. Suite 115
Toronto, ON M6R 2N2

MASC Council

Lorraine Wright - President

Janine Lindgren - Vice President

Paul Petch - Webmaster & Treasurer

Directors -

Lynden Beesley

Geert Maas

Richard McNeill

Andrea Yermy

Past Presidents -

Sarah Tohill (2011 - 2014)

Doug Taylor (2010 - 2011)

Paul Petch (2008 - 2010)

Saulius Jaskus (2006 - 2008)

Susan Taylor (2003 - 2006)

Del Newbigging (2000 - 2003)

MASC MISSION STATEMENT

THE MEDALLIC ART SOCIETY OF CANADA IS DEDICATED TO THE
CREATION, PROMOTION, APPRECIATION, AND EDUCATION OF THE FINE ART OF THE MEDAL