



common
ground
COMMUNITY STORIES

new bedford
whaling museum

SOUTHCOAST Artists Index

This story was collected through our partnership with the SouthCoast Artist Index, led by Ron Fortier.

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Interviewer Name: Ron Fortier Storyteller Name: Mark Carvalho aka Boston Maki

Ron Fortier

Hey, this is Ron Fortier with another episode of the In Focus Podcast brought to you by the Artist Index and sponsored in part by our friends at Heavenly Spirits Imports. And I know and it sounds like an old like I'm beating the same drum all the time. Every guest is special. Yes, but this one is specially special because they're a category Buster and they're helping. Us to achieve something that we've been wanting to do for a long time. And I don't really know how. To go about. It because we when we started this thing, we wanted to do. Contemporary artist, now contemporary, is just a weird kind of a term that people use. They think ohh. It means modern. No contemporary means now, so you could have been contemporary 100 years, 200 years ago, because that's when you existed. It's so it's not modern, it's now. And the reason why we use that term is because. We had another site to this concept and that's. Historic artists. Because oddly enough, if we were to just say it as we mean it, we'd be talking about living artists. Of which our guest is 1 and has been a guest on our show and dead artist. And that's what we're kind of excited about because our guest is going to introduce his dead artist. OK. So with that in mind, I'll let the guests introduce themselves, as I always do. You know, the routine spell your name. Sit up straight shut.

Mark Carvalho

I'm a marquee. Machi Mark Carvalho, also known as Boston Machi MAKIMARKCARVALHO.

Ron Fortier

Excellent and thanks for bringing us this gift. I mean we talked about. This I think. Gee, it was like on that auspicious weekend where my whole artistic life changed from being an abstract artist to selling that one whaling painting and then going in the direction I'm going. And that's when I first. Met you, you you had a booth? A couple of booths over from from us. And then you told me about your great uncle. Grand uncle.

Mark Carvalho

Great, great uncle.



Ron Fortier

Great, great uncle, OK. So I'm gonna let you. Just take it away because this. Is for history. This is really resurrecting. Him and we are working in collaboration with the whaling, the New Bedford Whaling Museum's Common Ground project. Which means that your podcast and all the podcasts that we're going to do in now and forever are all going to be. Archives in the Whaling Museum's database forever and ever. Or as Michael Lapides who's who's heading up the common ground project along with Naomi Slip, namely slip. I was awful. I just slipped on that. One I just. Naomi slept. She's the new. She's taken over for a key of the various golems. Stopped it, AKA the bearer scums. And as Michael likes to say, it's going to be in perpetuity. So, like Father, Guido Sarducci used to say forever and ever, and he would say. But I think forever kind of. Covers it, yeah. So tell us about your great, great uncle and you know, relationships and. All that other stuff.

Mark Carvalho

His name was Nicholas Yeleti, spelled YELLENTI.

Speaker

OK.

Mark Carvalho

He was the beginning. Story is a little unclear. I've heard that he was born in Philadelphia. I heard that he and his mother went to Philadelphia and then moved to New Bedford. And then that's when he started to I think he started. An apprenticeship with name was Clarence E Braley. And I guess he swept his floors and the guy taught him art and then went on to the Swain School of Design and graduated in 1918. Went on to start doing scenic design for theaters in New Bedford and then kind of caught the bug with that, moved off to New York where he painted scenes on Broadway for pretty much all of the 20s. And then around 1920. Mine. He was going to move to the Bahamas cause he fell in love there. But World War Two started to happen and he ended up moving out to Hollywood. And from there he picked up set design, did a lot of set designs for. The most notable one was the jazz singer, which is like a famous movie for it's the the first movie with Sam. Filmed, but spent a long career out there painting and when he crossed my path was around like in his 90s. It was probably around. It was probably like 1984 to like 1986 is where I remember him and he had moved back home to New Bedford to live with one. Of his sisters and. Continued to to paint and I actually have a a cool article about them from the standard times from July 23rd 1984. And so I remember him as I was probably like, you know, 6-7 years old. And my mother, we would have, you know, at to the parties and things. But taking, I think it was at the Melville Towers. And I remember seeing him actually paint. And I remember him handing me a brush and my mother telling him, oh, this is my little artist. So kind of like, that's the crossover there. Kind of a kind of a neat memory, but he was, like, very hunched over. He was. He was in his 90s by then. And but he was still painting, and I had a a sort of little like, almost flashback. One day I was living on Percher St. and I was driving by the Millville Towers and I could picture that view from the windows facing Fair Haven and that. Was one of the I'm. I'm almost positive that was where. The area he was actually painting, I'd love to find out if that was true.

Ron Fortier

Yeah, it's. It's funny how memory gets fuzzy and and believe it or not, it gets fuzzier as you get older. Sometimes. Yeah. And but where does he fit in? In your family? Is he on your mom's side? Your dad's side.

Mark Carvalho

Is it on my? Yeah, it's on my mother.

Ron Fortier

OK, what next?



Mark Carvalho
'S side the. Towel the what? The Cataldos who were.

Ron Fortier
OK.

Mark Carvalho
My my grandfather was the select mayor for Haven for many years and then Healey and then Valentine's.

Ron Fortier
OK, so this is interesting. Cataldo is. Portuguese, right?

Mark Carvalho
It's Italian.

Ron Fortier
It is Italian. OK. OK. It's Italian. You're lenti is Italian as well.

Mark Carvalho
Yep, Yep. So that's the other thing.

Ron Fortier
OK and.

Mark Carvalho
I'm not sure if. He came from Italy. Or not? If he was born in Italy and then came over with his mother. Or if he was born in Philadelphia.

Ron Fortier
Right, right. And then Healey? Rings a bell because one of the people I want to get on this show, God rest his soul, is an old friend of mine. I used to see him every Saturday when I go food shopping. Milt Healey, Milton Healy, he was an artist. He was a.

Speaker
I don't know that.

Ron Fortier
Yeah, he passed away a couple of years ago.

Mark Carvalho
Don't do it.

Ron Fortier
Yeah. And I worked with a Deborah Healy who was a painter who. Which is about, let's say I worked for Tony, Susan for the office. Of historic preservation, she was on our team. And I think it was somewhere within a couple of years of working for City Hall that her career just took off as a painter. I. Mean she just skyrocketed. And I haven't. Seen her in years and I always was curious if she was related to Milton. If you have any information on Milton, come on back. Alright Cataldo, I do remember and Cataldo is all one. Of those words to it could be. Portuguese it could be Italian. In fact. This this. Betting courts. There's still. Silva, Sylvia. There's a whole bunch of. Portuguese names in a certain part of. Italy, which is. Kind of interesting. But then again, you know the



Portuguese were everywhere, you know? So, OK, so he's on your mom's side and. It's got to be really cool. Obviously, that connection to to see someone in the family must have been jaw drop for you as a you're already an aspiring artist at what 7?

Mark Carvalho

Yeah, yeah.

Speaker

Right.

Ron Fortier

And then and didn't see this man. And I mean Al Jolson and the jazz singer. Come on. I mean, that is a classic that is on so many levels because it's Al Jolson. And because it was the first talkie. That's phenomenal. Uh, little still remember about him, because I've. I've. Do you have any photographs of him? Because I tried looking for them but I. Couldn't find anything.

Mark Carvalho

I I mean I have some I have some. Articles that I will this be on the podcast do you? Have video or not?

Ron Fortier

Sure. Yeah, if you if you can scan that and and. And send it over to me. That would be fantastic. Yeah, yeah.

Mark Carvalho

And this is right behind me right here.

Ron Fortier

Oh, the gentleman with the pallet. Yep, that's him. OK, that's him. Too I was wondering.

Mark Carvalho

Yeah, that's probably him.

Ron Fortier

Wow, that is.

Mark Carvalho

And then, like his, his like 60s.

Speaker

OK.

Ron Fortier

Now, how long was he in the city for?

Mark Carvalho

Boy, I don't know. So he grew he I think he grew up in the city from a young age to at least like 1819 and then right around then it was right around the 20s or so. And, you know, he worked in New Bedford and then decided to move up to New York.

Ron Fortier

Well, that's where. That's where everything was. I mean, Carl Simmons who? I will eventually drag his **** all to



finish show kicking and screaming. We've been we've been talking about kidnapping him, but he would be drilling and he's going to drill when he hears this this particular podcast because there's so much here that is going to trigger him off. You said he did set designs for the local theater, so would be assuming it would be the empire, the Olympia, the Orpheum.

Mark Carvalho

It was the hold on here it was. Lester Lawn again. And the the theatrical impresario at the Old Hathaway theater.

Ron Fortier

The Old Hathaway theater.

Mark Carvalho

Yeah, yeah, that's what this article says, yeah.

Ron Fortier

It's really drawing a blank on that one, but Carl would be the guy who would know. Yeah. Yeah. And so when did he do, you know, of any of did he hit Broadway? Or did he? Do straight theater or in New York or.

Mark Carvalho

Yeah, he was on. Broadway. He did. I I have some of his set designs here of, like, this was for Earl Tall. And I know you did.

Ron Fortier

Real quick that looks like the Wizard of Oz. You know a passing glance.

Mark Carvalho

These are crazy. That's what I find. That's that's because you know my family. I let them know. I want to preserve this artwork. It's not about money or anything like that. I would never sell any of them. I want them to to be preserved. And it's kind of neat. Like, I'm starting to get more and more things, but it's all like periods of his life. You know like. I have set designs and like the early drawings for some of those things, some are labeled, some are. Paintings from you know the 50s when he was out in California, I had things that were later on in his life too. So it's it's and even his the beginning when he was like probably 1819. I have a few local paintings that he did. I think it was of one of the rocks at horse. Deck and then one of a house on the Cushner River. So for me, like that's that's kind of neat. Just piercing together is artistic life, you know.

Ron Fortier

Is he in the Mary Jane Blasdell's directory of New Bedford artists?

Mark Carvalho

I'm not, I'm not sure.

Speaker

In that book.

Ron Fortier

There would be. There would be interesting #1 #2. The wailing is if they don't know about him, wow, they would freak. This is an incredible discovery. Because, I mean, he went from theater, you know, which would be straight theater. Broadway. He went to movies. Now, how late did he work on films? You know, set designs in film in the. In the 50s. 60s, seventies maybe?



Mark Carvalho

Yeah, I think he. Was probably out there for a better part of. Maybe 20-30 years.

Ron Fortier

Do you know? Do you remember any of the productions that he worked on? I mean, I guess if you know if. You go to IMDb. You might be able to find something on him.

Mark Carvalho

Yeah. See through a couple articles one. Of them? Well, there's the jazz singer and the other one. That was noted was. Called white cargo.

Ron Fortier

White cargo.

Mark Carvalho

I haven't looked that up yet.

Ron Fortier

All right. That that's interesting. That might be one of. The most really.

Mark Carvalho

That says in this article that he worked on some 125 Broadway productions. Working with a bunch of different directors, directors. Well, that's quite a bit.

Ron Fortier

Certainly is that that's that's certainly impressive. I I mean, I wish my old senior English teacher who got me into theater as a set designer was around so that we could ask him because his dad, Tom Higgins dad, I don't know what his father. 'S name was, but he was a rigger. You know, he's got to run all the rigging in the and and and and on the stage and pretty much, you know the story. Like, you know, he was born in the trunk of in the backstage of the Strand and some, you know, those those classic theater stories and such when. What would you like? What would you like? I mean, other than the family preserving his legacy, which you know is going to entail some legal things, you know, you have to create a trust and all that other stuff, but other. Than the. Family how about for? The public, I mean, what do you foresee? What would you? What's your your wish for? His legacy.

Mark Carvalho

I mean I I. Think it would be great to you know if. Maybe see if anybody else has some of his work to be able to see those things, and then maybe eventually. As these things come together, excuse me. Maybe have a nice little show somewhere of his work, or maybe side-by-side of even his work and my work, because that might be interesting, like landscapes and things like that. Some kind of of like my off things that I I don't normally do and be. Able to show those and. Or I. Would just be happy just to. Be able to show his work somewhere again, you know. Because I always think about like the idea of. His legacy, my legacy, those things. But like, what will happen with my artwork in the end? You know, I hope that a family member takes enough interest like I am. That would want to collect those things, you know? So it could be interesting where some of those those thoughts could actually go.

Ron Fortier

Yeah, I've, I've. I've mentioned it several times on several podcasts about. Artists, estates. And you know, Doctor Richard Conner handles. Two major estates and a couple of I don't want to say minor, but 3-3 other estates. Well, when I say minor, the smaller estates he doesn't have. The volume that he does of the other two larger ones, the mid century and you know as this generation of artists, well, not this one, that generation of artists who were



active in the in the 50s, they've already passed on God knows what to ended up in the in the dumpster or bonfire.

Mark Carvalho

Well, it's still saying something.

Ron Fortier

How how much? Yeah, they're still floating around. I mean, I just did some quick research on your great, great uncle. And there's a lot of his work still in auction houses and and such. So there's a lot of documentation which is better than nothing. So that really is is something that, you know, at some point we're gonna really have to investigate on the show is. You know even. A podcast that it's more instructional or whatever. Because there's something called a catalog raisinet. And then. More popular to use that term, popular more well known, more more utilized than Europe. When you your work hits the secondary market. If you're not in that catalog raising a, they have no provenance. They have no idea who the heck you are, so they don't want to handle your work because they don't know who you are, what it's worth. So on and so forth. So I I think, you know, especially now it's I'm signing the catalog.

Speaker

Right.

Ron Fortier

They don't work just for giggles. Also, it's not just pedantic OCD Virgo stuff, but it's also helping me, you know, seeing my. Own journey as. I've gone along over the years. You know, you brought up an interesting point about your great, great uncle. When did you? Wonderful. If somebody's listening to this podcast. I contacted you and said, hey, guess what I've got. You know, and now you see another of his pieces. That's gotta be very cool. We've had that happen. I never realized that Jack Wolfe. I went to. Bridgewater State University to sniff around looking for for adjunct work for teaching, and I walked into the gallery and there was this massive painting 10 by 20 feet or probably bigger massive painting. And I and and it was of African American people, it was they were hanging around on the stoop and Roxbury. And I thought the artist was black. I had no idea it was a white guy, but I just. It was just so taken by it. It was more expressionist, but yet. There was a character to each one. You know each person was a character. They just weren't thrown up there. This figure. So they were lovingly, you know, created. Long story short. Comes to find out. He was a guy who made it really, really big. He was part of the Boston Expressionists and he just soured in the whole art business and said they're nothing but a bunch of blood suckers and he just left New York. And came back to his studio in Stoughton and painted there till the last days of his life. I went to go visit his widow. And I was like, wow, you know, this guy was hot during his his lifetime. And then he became a recluse. And she's got these massive paintings in the studio. Long story short. Between her efforts and that of her daughter and son-in-law, and, oddly enough, a woman in California who's a curator at a gallery. Heard the podcast. That I did. And she contacted them. And that his he's having a retrospective in California. Oh, wow. So he's back on. The books again, you know. So I I guess. It's like living twice, you know.

Mark Carvalho

For sure, yeah.

Ron Fortier

Because, I mean, we don't think about immortality when we're working. We're just thinking about, well, you know. It's it's an, it's a. It's a our problem, you know, you're trying to find a solution. You're trying to challenge yourself or you're saying, OK, hope this thing sells. I gotta pay the mortgage.

Mark Carvalho

Right, but and then? When you do sell something, it's in somebody else's hands and you, they take care of your work, you know, cause I've heard nightmare stories of, like, people seeing their work in dumpsters and things like



that. And like I, I guess that's just the nature of the beast, right? What will survive?

Ron Fortier

Yeah, Doctor Carter contacted me. I think I was living in Portugal at the time and he said. Is this your work? I'm. Like Gee, it looks a lot. Like my work, he said. I think it's your work, I. Said, well, where did you find that? He says because he checks the auctions almost every day. He says this has been. An auction it's. It's it came out of an estate. In Miami, so I did a little bit and I said that's my work. Yeah, yeah, yeah.

Speaker

So you just really want. That it was.

Ron Fortier

Late with under your. I it said, artist unknown. But I. Forgot how do. We figured out that it was indeed my work. I had given something to the their their PBS station because we all got hit up as graduate students and it went. Somebody bought it and went to, you know, in their home and been there for like. 40 something years they passed away and they were. Look they in the estate and. There it was. So you just never really know where stuff. Is gonna pop up, you know.

Mark Carvalho

Yeah, properly label your stuff.

Ron Fortier

Yes, and Henry Harper, if you're listening to this, yes, I know you've told. Me that a.

Speaker

Million times.

Mark Carvalho

OK.

Ron Fortier

Because he's a he's an antiquarian, and he runs a gallery in Detroit, and he's. Always telling the young artist. Sign, he says. I hate it when I get. A gorgeous piece of work. I'm looking at. It and it's like.

Speaker

I have no.

Ron Fortier

Idea what I did this? I don't know if I'm holding a masterpiece, you know, because the name does make a difference or. You know, So what? Are the memories that you have of him?

Mark Carvalho

Ohh boy I. I mean, he was very old when I met him. He was in his 90s to I I'd probably 9192, but I I I do remember him. Just like always, you know, very friendly person, but I'll I'll never forget that him handing me that brush in the studio and kind of. My mother, just being, you know, this is my little artist. You know, I'll never. Forget that it's so impressive too. To think about like he was.

Speaker

You could just.



Mark Carvalho

Tell his body was just beat. You know, he was completely hunched over, you know, barely could walk. I remember like the little shuffle and but the guy still had an. Easel in front. Of him and still had paint. And was still pushing that brush. Around, you know. That's amazing to me.

Ron Fortier

Yeah, it's. It's almost like that. It's almost like the Sistine Chapel where, you know, the spark of life, where God is that that, you know, touching the finger of Adam.

Mark Carvalho

Yeah, right.

Ron Fortier

Him handing that paintbrush to you was like that, you. Know there. There, there you. Go. That's that's so cool. That's so that's in the family. Think about him. And you know. Your mom's memories and. Little little.

Mark Carvalho

Everybody loved him, he ended. Up living with my my Aunt Anne for a while. But. That's the nice thing too. Is like you. Know it. It opens up some communication of some other things like you know. Just talking to them about ohh. Yeah, Uncle Nick gave. Me this around this, but he and he. Was very generous. Around the whole family of, you know, everybody had one of his paintings or multiple of his paintings hanging in the house. You know, I think that that's that's great because that's kind of how I approach it too. I love doing, you know. Making a painting for somebody in the family and kind. Of like and dropping that that so who knows, like how things might repeat in my life, you know, eventually. But yeah, they, they, they all love his paintings. But I also think that they realize sometimes. OK, maybe it's time to kind of preserve these a. Little more and maybe. I can preserve those a little more. I I guess too, but one of my aunts just told me that ** *** found some of his old backdrops for some of the theaters. So I haven't seen those yet. I'll be getting those pretty soon and checking those out. But you know, I think people just everybody just loves the artwork and some of the stuff is over 100 years old and it's it's still hanging on our walls. You know.

Ron Fortier

Yeah. At some point, you, you, you know, you got to get into the nuts and bolts the practicalities of it and and get it appraised. Especially for insurance purposes, because you know it's just a little bit more than sentimental value and that's another thing too. Is this all the stuff that they, they don't teach us in school, you know, we start getting into the into into this other area of art that we have no idea about, you know, auctions. Appraisals, estates and I'm kind of fascinated by it because. There are. There are people. Who? Yes, have become more. Well known after their death. A lot of good it does you. Really. But they they become more. Known after their death. And there are other people. I mean, I know all of my instructors who were selling work they were. Successful, they're not just faculty members. You know, making a salary, but they they were in galleries and so on and so. Forth and they're. Gone and pooped. I've looked up some of my. I can't find a damn thing on them. And that was one of the one of the ideas for for getting this this show on on the role. There's another thing about you you're talking about, you know your your great great uncle. Have you thought of? Creating a website or or or or or something to you know to get his work out. There, I mean just. As many images as you can. You're willing to give us to put onto this podcast post? And of course, all this information is going to go into the museum, into the Whale Museum. And I will. Also, speak to Naomi and and and Michael at at the running museum about him. Because who knows they. May know nothing about that he even existed.

Mark Carvalho

Yeah, yeah.



Ron Fortier
And he may be well without.

Mark Carvalho
One of the other things would be outcomes is I'm sure I would love to donate some of the. Pieces there for you. Know for a collection or something cause you know. I think that that's another Ave. That some of this stuff. Should be kept in a museum because just for the longevity of it as well, you know and.

Ron Fortier
The conservation of it, yeah.

Mark Carvalho
Right, right.

Ron Fortier
Yeah. And it's something like a perpetual loan. Where it's still yours, but it's not yours kind of thing. It's just nether thing. But it's the responsibility of the museum and you know, and they take it on as part of their collection. I know that's that was the thought that I had before that slipped. Out. Do you ever. Feel his presence around you when you're painting. I can't, I can't say.

Mark Carvalho
That I I have, but have I thought about it like retroactively? Yes, like thinking about some of the places that he's been and things, you know what I mean like. I think about that stuff. A lot like even just because you know. Living in New Bedford almost my whole life. Being in some of those same areas in my studio was my great grandfather. He worked there, you know, 100 years before me. And I found that out and then going.

Ron Fortier
What? What did he do?

Mark Carvalho
I think he I. Don't know if he worked on the looms. I'm not sure. Yeah, but he worked in the. Kilburn, mill. And then I I found that out and like going back there, you know, it's like. You wonder, did your footsteps land in the same place that their footsteps landed? You know? Is this an area that he had a conversation or something?

Speaker
Right.

Ron Fortier
No, I I it's it's it's it's you know I've never met my father-in-law. Doctor. Bachelor, Doctor Bachelor was a sculptor. He started off in college as an art student and was asked to go into the School of Medicine. And and I've got a pastel that's looking down on me that he did when. It was. 14 years old. It is incredibly apt, you know, well handled and you know, without even thinking about it, I'd. I'd be working down in the studio, especially when I started that new work that I they started, which somebody's got a label for me, I call it social expressionism because it deals with some pretty tough. Subject Matter or race and so on and so forth. And sometimes I just feel like he's, like, right in the studio and and I decided, OK, I I took a shot of this pastel, shrunk it down. And I hang it next to my ears like that. If you going to. Be here. You're going to be here. You know, and I I don't. Know I mean when. You're working. What kind of things run through your mind? I mean, you know, you've got your great, great. He's looking down on you with this palette, and it's interesting what he's doing with his hand. What is he? What's he doing with his? His his left hand.



Mark Carvalho
He has a. Block in his hands it is a.

Speaker
That brush.

Mark Carvalho
That is a flush. Yeah, right. Yeah.

Ron Fortier
OK. It's very hard to see. OK. Yeah, yeah.

Mark Carvalho
An awkward position for the hand, so that could. Who knows? Maybe that's some like, you know, Dan Brown symbolism.

Ron Fortier
But you you just never know and you. Know what he looks a little bit. Like Bill Kendall.

Mark Carvalho
He doesn't like.

Ron Fortier
You gonna take a shot at that shoulder to to Bill Kendall? I'll be like something so familiar about that guy. Now it's starting to come out. The the, the, the. Let let let's if we quit just for a bit. Get off of and this. Is a little. Choppy because again, it's like brand new territory. I'm. I'm like, you know, half my brain screaming. I can't believe. I'm actually doing this and the other half. Is going what the? Hell are you? Doing so now. Milk. Healy. How do you know? Milk. Because I don't wanna let that that pass by. How do you?

Mark Carvalho
Note worked at note worked at Horseneck Beach, correct.

Ron Fortier
No, no, that's not Brightman.

Mark Carvalho
Ohh Brightman, you're right, you're right that.

Ron Fortier
Now, yeah. OK. All right. Milk. Healy, as far as I remember and I this this is this another investigation I've gotta do, I believe it was Mars bargain land. They had an art department there because. They did all those newspaper ads. And there was a a bunch of people there. I believe Steve Cook was. One of them. Before he went over to SCA Southeastern advertising. In downtown New Bedford, with another milk milk George. And working with Ralph Hickok, who was also on this on this podcast, and there was a a gentleman of color, I believe his name is Tom McCoy. Who was the manager? If I remember correctly, which is kind of interesting. For a couple of. Reasons he's the manager, number one. OK. And then milk said his working there was. His work day like they come. In with a box of shoes. Put it next to his. Desk is drawing table and what do you have to do is with pen and ink draw every one of those shoes. Because photography was expensive. For you know to do Ben, Ben, Day or halftone, you know, for for the newspaper. It was very, very expensive. So they would do all hardline. So they these guys were artists in their own rights.



Mark Carvalho
Right.

Ron Fortier
But what they did is they did production graphics to to put food on the table.

Mark Carvalho
Yeah, that's wild.

Speaker
No when you.

Ron Fortier
Said milk heely, because milk Healey. Also, I don't know if you ever remember going to whites of Westport when they had the murals before. They did a lot of the redecorating, but they have these massive wall murals of the Priscilla. You know the the Steamboat lines, the fall rivers.

Speaker
I think I.

Mark Carvalho
Do remember that.

Ron Fortier
Milk did all of those, and he did. Mules like all over the place. So part of this journey is to uncover these people, to resurrect them. Give you know the breath of life again.

Mark Carvalho
Yeah, and. And you know, I think what you. Said too, about. That finding different ways through the document. Their life and their work is. Important because you never know how. Long a painting is going to survive, or a watercolor that he has is going to survive, you know so. Like thinking about. That you know, it's almost like dip your toe in every water, right. Like you should have. I I should have an Instagram for him where I'm doing scans of his work and putting that stuff up because that might be the only thing that ends up surviving, right? Or you know, but you think about all the different things and how vulnerable each one is. You know, you can put it on your. Flash drive if you. Want and hang on to that. But there's no guarantee. That flash driving, so you know you. Always got to be kind of progressing and putting it in different spots and then hopefully. As everything goes, you know more and more things survive or what? Whatever.

Ron Fortier
Ohh, it also attracts you know the what is it that the the the. The theory of magnetism or. Whatever the heck it is, well, look at Jack. Wolfe, I mean, you know. It's so great cause I I really didn't think about him until a couple of weeks ago as being the first step, the first pick. Of the of the. Clock, so to speak, that moved me over from abstract to what I'm doing now, because I was so taken by his work. I mean really kind of. Moved by what he did, you know? And then you know, if you do put your great, great uncles work up there. You know Nicholas. Violente's work out there. You never know what it's going to trigger off, because that's what I mean there. You know, there's a lot of bad about social media, but there's also a. Lot of good. As well, and you never know people like hey. You know I've had. This in my garage blah blah blah, would you? Like it or. You know or. Stories there may be other relatives or people that were worked with him, or you know, that were younger, obviously and and can relate stories to him.



Speaker

You just you just really.

Ron Fortier

Really never know.

Mark Carvalho

It's funny, a lot of that stuff too. It makes me think of, you know, the Vivian Meyer. Story the photographer.

Ron Fortier

Vivian Myers, Vivian Ryan.

Mark Carvalho

You haven't seen that documentary run. You gotta you gotta watch that documentary.

Ron Fortier

OK, I gotta write this down. Yeah. Wait a minute. Video Mark, is that the the artwork in the trunk? She's her. Her great, great aunt is the one who actually invented white line block printing. That was that.

Mark Carvalho

No, no, no, Vivian. Meyer was. So her stuff was discovered in a storage locker like. Enormous amount of incredible photographs from I believe the 50s, forties to the 50s, and this guy just bought this box of her stuff. And discover these. I mean, they're amazing photographs. And but like, yeah. Could things just catch fire one day and then all of a sudden you find out that all of this work is all over the place? I mean, that would be amazing, you know.

Ron Fortier

Well, yeah, and it's funny. Because what I do is like scour Netflix and and Amazon, you know, a Prime Video to try to find anything about artists. I mean, I've watched so many shows. It's like, you know, a lot of it's a blur. Yeah. But yeah, you're absolutely correct. There are. There are. Discoveries that just trigger things off. There was one that they they made a discovery in the New Bedford Public Library. I think I may have been working for Tony Souser at the time. Imagine finding negatives that required a bomb squad to get them out of the building. They were nitrate. It was nitrate film, and that stuff could go up. Like you know. It could catch in at any moment, and now that you reminded me, I'm I'm. Wondering whose work was that? And where is it now you know? But yeah, I'm thinking of. Ohh Francisco Raposa who was my art teacher at Dartmouth High. He was an instructor at the Swain at one time. And I think he was also a production artist working for those for those with Milton Healey and and Tom McCoy and and and others. And I and I really think. It's really, really, really important. Because if we don't treat them with reverence, how do we expect anyone to treat us with any reverence?

Mark Carvalho

For sure. Yeah, it's kind of paying one forward, you know.

Ron Fortier

Yeah, you have a daughter, correct?

Mark Carvalho

I I would love. No, I don't. No, no kids.

Ron Fortier

You don't. OK. No kids. Who was that? That was you and Cintra. That photo.



Mark Carvalho

Ohh that's that's my girlfriend.

Ron Fortier

There's your girlfriend. OK, well. I thought she was a daughter for. Some reason I don't know why. So OK, so say you end up getting married or whatever, OK. Or long term relationship and you passed before she does. She's going to be left with joy, sorrow and grief. And then she's gonna have that moment like. What do I? Do with all this stuff.

Mark Carvalho

Yeah, I know, I know. Well, she she's. An artist? Well, she's not working as an artist right now, but she went to UMass Dartmouth to be an artist so she knows how much it. It's important to me, you know. Yeah, I would hope. She would take the proper steps. But it it's a very. Interesting thing to think about like. Yeah, what would happen? Would I should I entrust it to to a? One person and. Like you almost have, like you know part. Of a will or? I'm not sure.

Ron Fortier

Here's a trailer load of stuff. Seeing it seeing the afterlife? Yeah.

Mark Carvalho

Yeah. No. So it's so. We just leave it up for grabs. I guess I don't know.

Ron Fortier

Yeah, yeah, it it. It is kind of intriguing.

Mark Carvalho

What are you going to?

Ron Fortier

And it's kind of.

Mark Carvalho

Do with all yours.

Ron Fortier

I I've got. I was thinking the other day. I've got. Well, I haven't been able to go back to Portugal because the pandemic my mom just turned 95 on Monday. She's still healthy and I'm like, Ohh please. Yeah. Let let me have inherited her genes, which I I think I may have because you know, the DNA says I'm 99.8%, Iberian.

Mark Carvalho

Oh yeah.

Ron Fortier

You know, and I look like her. So there's. Got to be there's got to be. Something there, but there's no the. Only tease right? But really I've got. I've got. Maybe 100 pieces of work left in Portugal. That I'd love to sell, obviously, because you know shipping them here. I I had 20 pieces of work that that I shipped from Portugal to Germany for a show and then from Germany over to here and that cost a bundle.

Mark Carvalho

Oh, I'm sure.



Ron Fortier

But and you know, as you go along in life, you put something away and trust it to somebody, and then you totally forget about it. And then, years later, something. Like ah, check this out. I mean, you know.

Mark Carvalho

100 works. That's that's that's.

Ron Fortier

Yeah, well, you know, working in abstract it. It's a different kind of a pace. You know, it wasn't banging. It out without. With, you know, like, oh, look at me, I can smudge this canvas and oh, that's done. And I clever. No, it was just it. I at that point in my life, I just had the opportunity to do nothing but paint all day. Which was which? Was fantastic. Going back to your great, great Uncle Eddie, living relatives, anybody who provided you with any anecdotes about him, you know, as any legendary kind of things that you know, you haven't been able to prove or disprove.

Mark Carvalho

No, not really. Be honest with me.

Ron Fortier

Would you ever marry?

Mark Carvalho

I believe he did marry and then he had one daughter at one point. I don't really know what happened with that whole story, though, when he went away to California to live in Hollywood. And then though he was in Santa Cruz, I think for a while. I don't think he had much contact with the family, I mean. They, you know, he really could. Back then that that was very tough. So he was just. Kind of out there.

Ron Fortier

Yeah, it was very expensive. Yeah.

Mark Carvalho

I know he had two sisters and I'm sure he kept in contact with them. But so yeah, I guess there is a little bit of a mystery there that I'm still trying to kind of piece together.

Ron Fortier

Yeah, yeah. If, if and I usually use this, what I call one of the Barbara Walter questions at the very end of, I probably did it to you in your podcast. If you had a magic wand. OK. And you could you could? Use it to get the answer directly or indirectly. What one question would that would you want to know? What was that one thing that you would like to know about him? You know, I'm saying.

Mark Carvalho

I would like to know what inspired him first to paint, you know, because I think about that transition, like you said, like that the passing of the thing over it. It wasn't anything you. Know a big? Moment like that? It was just an artist handing a little kid a paintbrush. But I still think of that stuff now. As an artist, you know, and I would love to. Know what was. First sparked him to maybe go and do that or. If he had a moment. Like that, that he remembers at a young age and that could pass on, you know.

Ron Fortier

Yeah, I mean you. Just just flash. The memory I mean, you know, I've talked for years that you know the first six or seven years of my life, I grew up in New York when my mother left my dad and she moved to New York to live



with her uncle there. And I I just remembered now they had borders, a lot of people still did that. To get by it was a. Hangover from the depression? And there was a German border and I when you said that it's like, whoa, he smoked viceroy cigarettes. Why? I remember that. I don't know. And. He said to me in broken English, if you're going to be an artist now, I have to be 5 or. Six years old. I don't know how. You know how this came about. If you're going to be an artist, you have to. Have the proper tools. And I know he gave me paper, but the one things that I one thing I remember where the turquoise set of pencils that Fabricas sells and every time I see those pencils to this day. OK. I think of him. But the moment, like right now at this particular point, it's like, wow, you know? We were just talking on uh. Just having a conversation with sorry, forgot if it was on the podcast. Or whatever. And it was like, you know, experience and exposure is so, so important, you know. I've I've had. The privilege of speaking to some of the. Artists on this show and. Some of them have had mothers and fathers who are artists, so one of them were both of them were artists and you know, they never like. Shoved it down their throats, so to speak. They just grew up in that atmosphere and it was like, OK, I'm going to be an artist. Why? Because it's like a natural thing. Or AM. Go. You know, having a a family member. Who was very. Very interested in it. Had an incredible art collection. It was just by that exposure alone. It rubs off on you, you know? How did it rub off on you? I know you probably mentioned this in your own podcast, but I just want to try to tie. It together to your great, great uncle.

Speaker

What did he?

Ron Fortier

No, no, you, you you know how how. How do you think it rubbed off on you before you even were conscious of this guy, right? Because your mom says she's. My little artist, what got you to the point of being the little artist.

Mark Carvalho

I God, I you know, I I really don't know because I, you know, except for like exposed to his stuff. I mean it was just pure interest, you know, it was I love cartoons as a very young kid and like that fascinated me. But I do remember, you know, being a super a super young. Beach, you know, trying to draw my Vevo and I actually have a a portrait upstairs. When I was like, like 10 years old trying to draw him. And even before that like. I I don't know what. What has always made me want to try and make something that I saw on TV or something like that? I I can't explain it.

Ron Fortier

Is it just? Is just part of your. Your DNA just part of your your wiring in your head. You think?

Mark Carvalho

I don't know. I guess, yeah. I'm kind of a very visual like. Learner and like. I I I don't know because literally, except for him, I mean, my mother's into crafts and things like that. It just always sparked an interest to me to kind of make something out of nothing, you know.

Ron Fortier

Or is. There anybody else in the family beside him that? You can think of or remember.

Mark Carvalho

No, my, my. My Aunt Roseanne is also like kind of into crafts. I remember her doing scrimshaw as a kid. And I thought that was pretty neat, but besides that, no, nobody, nobody.

Ron Fortier

Hmm, so now here's the question, cause we're going to be we're we're winding down, we still have time, but we're winding down. If he was still alive right now. There's so many questions. My God, I could ask you in in this



vein that I'm. I'm this direction. I'm going in. Well, let me ask you this. First one, if he was still alive. How confident would you be showing him your work?

Mark Carvalho

I think I'd be pretty confident because you know, I I. It's almost like you know the same thing with like talking about your artwork. You know, if you've gone through the journey and experimented and messed things up and got to a point where you're like ohh, I can see my progression and how everything took me to this. Point you know. And and you feel original about yourself. I I think that he would recognize that because, you know, he had his hands in a little bit of this and a little bit of that he was. Very traditional with a. Lot of the stuff, but you know, I think all artists kind of appreciate people with a story and that don't just say, oh, I just, I just paint for money, you know what I mean? Because. Clearly he was somebody that was just in love with creativity and art. And so I think that that stuff transcends all of us artists that are passionate about. It you know.

Ron Fortier

Yeah, yeah. If he were around for. Say 15 minutes. I mean, that's all the time you had. What one question would you ask him?

Mark Carvalho

But I mean, you know, I. Think you always want to know about if. He is somebody that. Did his whole his whole life, it seems, revolved around art. You know from where he lived, everything about what he did. It was about art. And, you know, almost. I I'd love to be able to ask him if that was. Satisfying enough for him. You know if, because you. Know we all go through hard times. When you're living off of your art and things. That, you know, maybe I I'd love. To get an. Insight, if that mattered to him. If he because you know, I don't think he made a lot of money, you know. But I think that he was respected within those communities and. Got through life doing what he wanted to do, you know? And just to get that insight of. And then I tell him to pick up a. Brush and let's go paint.

Ron Fortier

Yeah, that was that, that, that. Would be great. So what I'm going to need from from from you is going to be. As much of A buy as you can, as much ephemera you know as you can, you have the newspaper articles and so on and. So forth, you know, we'll, we'll load that up. It will be a tribute to him. It'll be it'll be. It'll be very, very. Cool to see this happen.

Mark Carvalho

Yeah, for sure. I thought I had fabric castells I I was gonna. I was gonna see if this was about.

Ron Fortier

Ohh wow, I remember those. Yeah, I remember those.

Mark Carvalho

Oh, actually I have these. I have these.

Ron Fortier

Those are tight the ticonderogas. Yeah, a little lower. Yeah. Yeah, yeah, yeah, yeah, yeah. Those from you?

Mark Carvalho

No, no, just from like. Flea market find.

Ron Fortier

Wow brings back memories.



Mark Carvalho

Well, I thought when you were saying that it was like ohh I might have those exact. Those exact ones.

Ron Fortier

Here. Yeah, the turquoise ones with the, with the the brass, you know, they have races on them. There's like caps on them on them.

Mark Carvalho

Right, right.

Ron Fortier

Yeah. And it's it's, it is weird. What? What does? What does spurn us on to, to, to do what we do? There's so many reasons for it, you know. This is fantastic. Anything else that you would like to let people know about before we close out?

Mark Carvalho

If if they do have any other information or happen to, you know, discover that they have some of his artwork, he always signed it with Galente and would put a little red. Dot next to it.

Ron Fortier

What was the red dot for? I don't know.

Mark Carvalho

I don't know, he said. It was on everything that he did, but the stuff that was from like probably about like the 50s on all of his oil paintings all had Valenti and a red dot next to it. And I don't know what that what that meant. Might have just been a staying.

Ron Fortier

Yeah. I mean, it's kind of cool our maybe maybe he was way ahead of the. Curve on the red dots.

Mark Carvalho

Yeah, maybe. I don't know. Maybe or maybe they. I don't, yeah. Or maybe he did that if they were sold. I have no idea.

Ron Fortier

Yeah, because that's another thing too. I mean, you know, as as you're signing your work now, you know my, my, my. Signature is a ***** but. I'm the only one knows what the hell that. Means so I I bought.

Mark Carvalho

Yeah, mine is too.

Ron Fortier

A I bought a rubber stamp. To put you know, because I don't want to be printing my name on everything that's, you know, almost impossible. And now I've. Gotta start figuring out how to. Identifying the work from the front because one of the biggest things is an abstract painter, or even even as not as an. Abstract painter. You know the signature can carry weight in an entire composition. I mean you you put the wrong color the wrong size, the wrong thickness in the bottom right hand corner for example, and all of a sudden you, you know, you didn't compensate for the rest of the composition. Your eyeballs gonna go straight there.



Mark Carvalho

Yeah, yeah, the whole surface, you know, it's true.

Ron Fortier

It's not easy. You know, I I came up with a what I call a chop. Actually, it was my grandson like that, that that came up with that, that concept. But even then, I mean it's fine because if you know that's my chop. Well, what happens if years from now is like, what the hell is this red? Stamp thing mean you know. Just like. What's that red dot mean?

Mark Carvalho

Yeah, right. Exactly. The mystery continues.

Ron Fortier

The mystery continues. That's that's that's true. This has been fun. I mean, this has been a lot of fun. And thanks for being kind of the Guinea pig for the dead artists. I mean, let's face it, that's what it's that's really what it's called. I mean, we call them historical artists, but it's really dead artists and. Just speaking about him, there's an African proverb that says when the last person. That remembers you dies. You die again. Yeah, you know, so the. Idea is obviously to keep that memory going because the Egyptians didn't waste all. How about the the that time and energy moving those big blocks of stone, but nothing they wanted to make sure that you weren't forgotten and the biggest punishment that they could give you is to erase. You from from history.

Mark Carvalho

Hmm. Yeah. Well, that's true. Yeah.

Ron Fortier

You know, so Mark, this has been a great hold on. I'm gonna do the closing out. I just want to hang on for a couple of minutes after after we stop recording, alright?

Speaker

Yeah, sure.

Ron Fortier

Thank you so much. One more time. We would really like to thank Mark Cavallo AKA Boston Mackie. And if you want to know where that comes from, go check out his podcast. It's episode 77, I believe. OK. And he brought us on 1st. And I'm trying to do this respectfully. Our first dead artist, our first historical artist, his great, great uncle. Nicholas Yellen. And we thank him so much. We're brought to you by the Artist Index podcast is brought to you by the artist index, and it's sponsored by the great folks at Heavenly Spirits Imports. And if you want to be a follow the example of Mark. Or Mackey. Please contact us. We want to hear about your relatives, acquaintances, friends who you can resurrect and you know, give them another breath of life. Thanks a lot. See you next time. Bye bye.