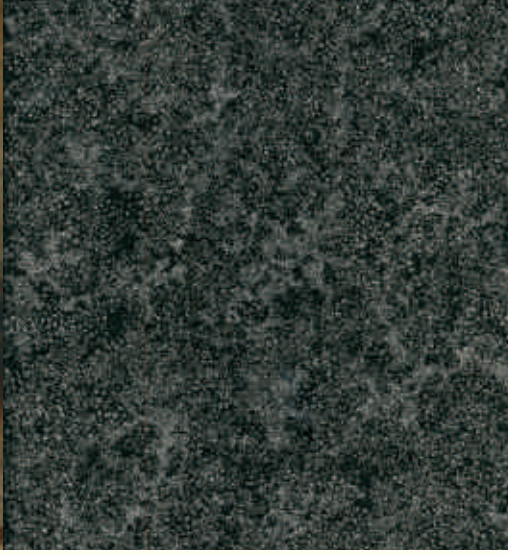
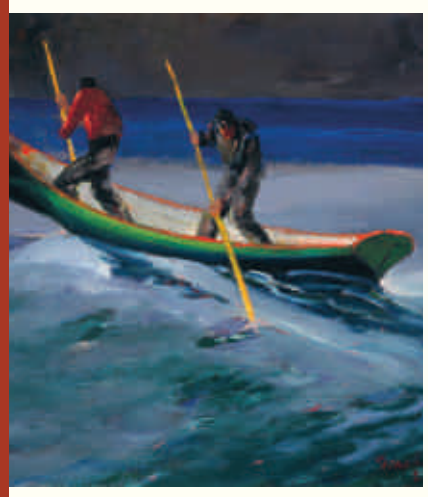
AVERY GALLERIES

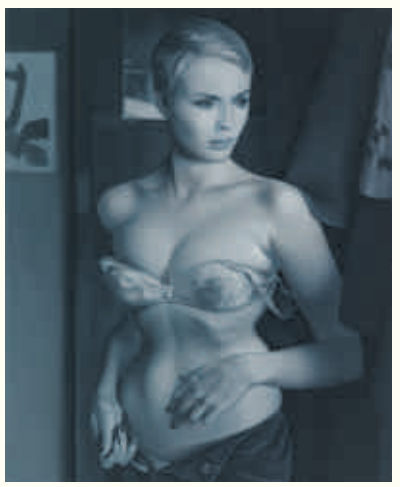


Cradle and Crucible

THE ENDURING LEGACY OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS







Cradle and Crucible

THE ENDURING LEGACY OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

April 15 – May 25, 2011

AVERY GALLERIES

100 Chetwynd Drive, Bryn Mawr, Pennsylvania 19010

www.averygalleries.com

TABLE OF CONTENTS

FOREWORD

I often think of the Pennsylvania Academy of the Fine Arts (PAFA) as the "birthplace" of American art. In nature, giving birth is a tumultuous and painful process. It requires total commitment, passion, and endurance. PAFA's history pays eloquent testimony to the fact that what is true in nature is also true for the birth of ideas. Over the centuries, the Academy has withstood adversities from within and without. It has been the site of pitched philosophical battles and controversy as new schools of thought overran the established norms. By embracing the necessity of this process, PAFA has given us generation after generation of talented artists. These artists, in turn, have reflected and/or challenged America's sense of itself. Their works have filled us alternately with pride, with fury, with wonder, and sometimes with puzzlement. The great march forward of these artistic generations has spawned hundreds if not thousands of individual stories of success, failure, frustration, and triumph. But this story is about PAFA itself as much as it is about the artists whose work is illustrated in these pages. PAFA's greatest gift to us is that it has endured! Its ultimate mission and its commitment to train and empower artists are unchanged. Now in its third century, PAFA is as vibrant, energetic, and vital as it has been in any of its previous years. By accepting the risks inherent in change, while preserving the fundamental belief that the creation of great art demands discipline, PAFA thrives.

We are humbled and grateful for PAFA's support of our efforts to mount this exhibition. Without their guidance we could not possibly have succeeded. While it is within our area of expertise to exhibit works by artists of the nineteenth and early twentieth centuries, we were clearly out of our depth when we ventured into the contemporary art arena. The contemporary artists, their supportive galleries and the staff at PAFA all stepped in to help us bridge the knowledge gap that so clearly would have hobbled us. An exhibition of PAFA's progeny would be pale and incomplete without the inclusion of its youngest alumni and we are thrilled to display their vivacious works next to those of their illustrious forebears.

Richard Rossello
Managing Partner, Avery Galleries

PRESIDENT'S FOREWORD

Since 1805, the Pennsylvania Academy of the Fine Arts has provided leadership in fine arts education in the United States. As this exhibition demonstrates, the annals of American art history are filled with alumni from the nation's first school and museum of fine arts. The education of an artist at PAFA is remarkable to observe. PAFA's undergraduate training begins with an intensive foundation year that emphasizes the fundamental skill of drawing — first from casts and then from the human figure. Mastering drawing becomes the basis for facility with other materials, whether a student-artist aspires to be a painter, sculptor, printmaker, or an artist in mixed or new media. In addition to drawing, our students receive thorough training in traditional and contemporary techniques, including taking classes in color, perspective, anatomy, life painting, figure modeling, printmaking, and art history. PAFA's master's program prepares students to live their lives as fine artists in diverse approaches by devoting their working time to the development of their artwork, themselves, and their research abilities.

PAFA employs sixty-five faculty members for a student body of 350 students, who are selected through a highly competitive process. This ratio allows for a high level of faculty attention that makes for a uniquely intimate and nurturing educational experience as well as exposure to a range of aesthetic vocabularies and techniques, enabling each student to find his or her own voice as an artist. Our faculty is comprised of practicing artists who lead by example through their own significant accomplishments; a number of them are PAFA alumni and thereby maintain a continuity of tradition.

PAFA assigns a personal studio space to every graduate student and every advanced undergraduate. The growing independence that comes with this time spent under the close mentorship of PAFA's talented and dedicated faculty is essential to developing the professional discipline that is inherent to a visual artist's work.

PAFA's museum inspires students to learn from close observation of the masters of American art, to meet dozens of living artists in the course of their studies — from Frank Stella to Kiki Smith, Faith Ringgold, Julie Heffernan, and Claes Oldenburg in recent years — and to see how many great artists preceded them as students at the Academy.

We are grateful to the Avery Galleries for recognizing the distinguished and enduring legacy of the Pennsylvania Academy of the Fine Arts. We especially appreciate that they have selected a number of contemporary alumni for inclusion in this exhibition. Together these artists demonstrate PAFA's continuing vitality as a school of fine arts, yet they are just a few examples of the extraordinary recent graduates who continue to distinguish themselves through their work, their exhibitions, their own commitment to teaching, and the awards they earn. We hope this exhibition entices collectors and scholars to seek out more of our recent alumni who live and practice art around the world.

David Brigham, Ph.D.
President, The Pennsylvania Academy of the Fine Arts


PAFA
ONE WAY
BROAD ST

"The Best Instruction That Can Be Had": The Pennsylvania Academy of the Fine Arts and Its Students

Nicole Amoroso

fig. 1. The Pennsylvania Academy of the Fine Arts, c. 1910. Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Archives

THE HISTORY OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS is as rich and varied as the student body that makes up its studio classes and the artwork that comprises its permanent collection. Marked by soaring achievements and difficult challenges, that history is best characterized by great resilience, a willingness to adapt to change, and an abiding belief in the importance of American art. Indeed, the Academy has evolved significantly over the course of two centuries, but its commitment to its student body and to artistic excellence has endured.

One of the oldest art institutions in the United States, PAFA was founded in 1805 by Charles Willson Peale (1741–1827), his son Rembrandt (1778–1860), William Rush (1756–1833), and sixty-eight prominent Philadelphians during Thomas Jefferson's second term as president. The elder Peale's indefatigable commitment to the Academy was inextricably linked to his strong belief that a great nation needed venerable artistic traditions and a distinguished cultural identity. The new American Republic had to define itself, and Peale and the other seventy founding Philadelphians saw the establishment of the Academy as an important way to trumpet the nationalism that was key to their new country's presence on the world stage. This is reflected in the founders' statement of purpose: "The object of this association is to promote the cultivation of the Fine Arts, in the United States of America."[1] The founders set out to accomplish this lofty goal by educating the country's future artists, building an important permanent collection, and hosting exhibitions as the principle means by which their fellow citizens would be exposed to contemporary art. This very goal remains central to PAFA's mission today.

The Academy opened its doors on Chestnut Street (between Tenth and Eleventh Streets) in a building designed by John Dorsey in 1806. (It did not move into the historic building designed by Frank Furness and George W. Hewitt on Broad and Cherry Streets until 1876 [fig. 1].) At the time Philadelphia was a rich cultural center and the most sophisticated city in the United States; thus, it was an ideal environment for the establishment of the nation's first art museum and art school. A little more than a year later, in 1807, PAFA mounted its first exhibition, which combined plaster casts and loans of artworks from the collection of Robert Fulton, and featured paintings by Benjamin West (1738–1820), the Peales, and contemporary British art. Four years later, in 1811, the Academy inaugurated its Annual Exhibition, which would become a major event in the art world for over one hundred years, with artists vying each year to have their works accepted. The prizes and prestige the Annual conferred on the participating artists greatly encouraged the development of American painting and sculpture.[2] In intention and effect, the Annual offered a fledgling American art scene a proper stage to promote itself. Other American

art institutions followed the Academy's leadership example throughout the later nineteenth and twentieth centuries by establishing their own annual exhibitions as a means of building their collections and reputations.

By the mid-nineteenth century PAFA stood at the center of cultural life in Philadelphia and was a driving force in the American art world. Along with the National Academy of Design in New York and the Boston Atheneum, the Academy was recognized as a leader in its support of American art.[3] Its exhibitions were in the vanguard of contemporary painting, and the school's curriculum was one of the most innovative in the country. As early as 1812 13, following the lead of prominent European academies, PAFA was one of the first American art institutions to offer life drawing classes to its students.[4] By the late 1870s life drawing and the study of anatomy were part of the curriculum at most American art schools, but they received the greatest attention at PAFA, particularly under the direction of Thomas Eakins (1844 1916), who joined the faculty in 1876 and became the school's director in 1882.[5] Eakins was highly instrumental in changing the Academy's curriculum. The importance he placed on drawing from the nude and on anatomical study and dissection, scientific perspective, and using photographs as tools revolutionized PAFA's classrooms.[6] He attracted a great number of new students to the Academy and essentially changed the way art was taught. Yet he simultaneously built on the Academy's long tradition of realism and figuration.[7] Even after his forced resignation in 1886, the spirit of Eakins's methodology lived on and profoundly affected many of the students who studied in the Academy's halls.

Eakins was not the only instructor who made a strong impact on the students who passed through his classes. Thomas Anshutz (1851 1912), Cecilia Beaux (1855 1942), Hugh Breckenridge (1870 1937), Arthur B. Carles (1882 1952), William Merritt Chase (1849 1916), Daniel Garber (1880 1958), and Henry McCarter (1864 1942), to name only a handful of teachers, all challenged their students to think about art differently (fig. 2). They taught by example, demonstrating time and again the importance of close observation, careful drawing, and virtuosic brushwork; the practice and skill required to make a successful composition; the power of color; and the resolve and commitment it took to be a serious artist (fig. 3).

The board at the Academy understood that its students were only as good as their teachers, and their commitment to excellence helped to shape PAFA's enduring reputation. When there was difficulty in responding to a call for change, faculty members or the student body often developed groups to push the institution toward new policies and practices. For example, when

"The object of this association is to promote the cultivation of the Fine Arts, in the United States of America."

fig. 2. Daniel Garber teaching at Chester Springs, the Academy's summer art school, c. 1935. Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Archives.

fig. 3. Cast Drawing studio, 1890s. The "Antique Room," looking much as it does today, housed casts of the Parthenon sculptures and other statuary. This view shows the cast of Pierre Puget's Milo of Croton in the center and student drawings of it on the easels. Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Archives.

By the mid-nineteenth century PAFA stood at the center of cultural life in Philadelphia, and was a driving force in the American art world.

women were still excluded from life drawing classes in 1860, a group of female students set up the Ladies Life Class, where they could draw live, albeit clothed, models.[8] In 1893, when John Sloan (1871–1951) and a group of other students were dissatisfied with what they were *not* learning at PAFA (particularly vexing was the restriction on drawing from the nude), they organized their own cooperative art class, called the Charcoal Club, where student members could benefit from unrestricted use of a nude model. Perhaps most important, in the early twentieth century Breckenridge, McCarter, and Carles introduced a modernist curriculum at the Academy, which provided an important alternative to the traditional nineteenth-century pedagogy that defined its reputation to that point.

PAFA was perhaps slower to adapt its collecting strategies as it built up its permanent collection. The Academy's commitment to exhibiting art went beyond simply hosting the Annual each year. The importance it placed on building an exceptional permanent collection was a key factor in the founders' original goal to train future artists and cultivate art appreciation among their fellow Americans.[9] The Annual Exhibition did in fact become a source of acquisitions by which the Academy grew its collection (fig. 4), particularly as it gained in prestige and importance, but throughout the nineteenth century the permanent holding was augmented primarily through private donations of mostly European art.[10] It was not until the 1890s, under the direction of Academy president Edward H. Coates and managing director Harrison S. Morris, that the permanent collection became more cohesive through the deaccessioning of European works and Morris's spirited determination to add bold, contemporary American paintings. Morris's efforts were aided greatly by the establishment in 1880 of the Temple Fund, a significant portion of which was to be used for new aquisitions, as its originator, Joseph E. Temple, had requested. The Temple gift allowed the Academy to start collecting works for its permanent collection with greater confidence. Indeed, its paintings by Cecilia Beaux, William Merritt Chase, Childe Hassam (1859–1935), and Winslow Homer (1836–1910), to name only a few, were all purchased at Annual Exhibitions with assistance from Temple funding. This donation worked in concert with other important gift collections, such as those of Joseph H. Harrison, Jr. (1878), Henry C. Carey (1879), and Henry C. Gibson (1892). Other important and generous gifts would follow over the course of the twentieth and twenty-first centuries.[11]

When Morris resigned in 1905 after numerous acrimonious exchanges with an increasingly conservative board, a deeper divide developed among the Academy's more traditional and more progressive factions, which meant that acquisitions were mixed. To the Academy's detriment,

it was the addition of modern art that was most affected. It was not until 1975, when Frank H. Goodyear, Jr., the Academy's first full-time professional curator, completed a detailed analysis of PAFA's holdings, that an acquisitions plan was developed. Goodyear hailed the Academy's collection of late eighteenth- and early nineteenth-century painting, particularly works by members of the Peale family, as the finest in the nation. He also identified that the gaps in the collection were, not surprisingly, modern and contemporary art and examples from the Hudson River School. With this information firmly in mind, the Academy courageously set out to improve its collection and has worked tirelessly over the past thirty-five years to achieve this goal. By acquiring exceptional works by such important American artists as Marsden Hartley (1877 1943), Maurice Prendergast (1858 1924), Mary Cassatt (1844 1926), and James Abbott McNeill Whistler (1834 1903), and by keeping the founders' promise to collect contemporary living artists, the Academy has significantly enriched its holdings and by extension the experience of its students and visitors alike.

It is perhaps this willingness to adapt that has enabled PAFA to have a history that spans more than two hundred years. Although change often did not come quickly, particularly as the Academy responded to the advent of modernism and to competing art schools, it did come and continues to shape the school and museum to this day. Instead of resting on its laurels as the twenty-first century approached, the Academy expanded its curriculum to account for ever-changing technologies, established an important Master of Fine Arts program, renovated the Samuel V. Hamilton Building in 2005 into a state-of-the-art facility, and continues to host compelling exhibitions that highlight its great strengths, such as its *Annual Student Exhibition,* or expand where the collection needs depth, such as *American Sublime: Landscape Painting in the United States, 1820–1880* and *Public Treasures/Private Visions: Hudson River School Masterworks.* In 2011 the Academy will break ground on Lenfest Plaza. Designed by the prestigious landscape architecture firm Olin, the plaza will conjoin the historic building with the Samuel V. Hamilton Building and act as a cultural gateway to the City of Philadelphia and its expanded Convention Center. These exciting changes, in concert with the Academy's rich history, longstanding academic traditions, and dedicated faculty, uphold the founders' original mission of "assisting the Studies and exciting the efforts of the artists … to unfold, enlighten, and invigorate the talents of our Countrymen."[12]

The board at the Academy understood that its students were only as good as their teachers, and their commitment to excellence reflected PAFA's enduring reputation.

fig. 4. *63rd Annual Exhibition,* 1893, the Pennsylvania Academy of the Fine Arts, Philadelphia, showing Winslow Homer's *Fox Hunt.* Albumen print, 6 x 8 ½ inches. Courtesy of the Pennsylvania Academy of the Fine Arts, Philadelphia. Archives.

Notes

The quotation in the title of this essay was taken from a statement PAFA's board of directors published in 1871 when it announced the plans for the new building on Broad and Cherry Streets in Philadelphia. A more complete version of the quotation reads: "to provide the student, gratuitously, with the best instruction that can be had, and set before him proper examples for imitation and study." Quoted in Ronald J. Onorato, "'Exciting the Efforts of the Artists:' Art Instruction at the Pennsylvania Academy of the Fine Arts," in *200 Years of Excellence,* p. 57.

1. The Pennsylvania Academy's 1805 *Articles of Association* is quoted repeatedly in *200 Years of Excellence: The Pennsylvania Academy of the Fine Arts, 1805–2005* (2005). This brief history of PAFA is based on the more expansive essays published in *200 Years of Excellence.* For a more complete history of the Academy, see that publication and *In This Academy: The Pennsylvania Academy of the Fine Arts, 1805–1976,* exh. cat. (1976).
2. Stephen May, "An Enduring Legacy: The Pennsylvania Academy of the Fine Arts, 1805 2005," in *200 Years of Excellence,* p. 14.
3. Frank H. Goodyear, Jr., "A History of the Pennsylvania Academy of the Fine Arts, 1805 1976," in *In This Academy,* p. 27.
4. Doreen Bolger, "The Education of the American Artist," in *In This Academy,* p. 56.
5. Ibid., p. 59.
6. May, "An Enduring Legacy," in *200 Years of Excellence,* p. 19.
7. Onorato, "'Exciting the Efforts of the Artists,'" in *200 Years of Excellence,* p. 58.
8. In his essay Ronald Onorato gives the Ladies Life Class as an example of students pushing the Academy toward new policies. Ibid., p. 57.
9. Mark Hain, "Coming into Focus: Two Hundred Years of Building a Collection," in *200 Years of Excellence,* p. 29.
10. Ibid., pp. 32 34.
11. The Potamkin Collection Gift (2003), The Sorgenti Collection (2004) and The Linda Lee Alter Gift (2010) are all extremely important and generous donations to the Academy.
12. *Articles of Association, Dec. 26, 1805, of the Pennsylvania Academy of the Fine Arts.*

CATALOGUE

WILLIAM M. HARNETT (1848–1892)

The Social Club, 1879

Oil on canvas
13½ x 20¼ inches (34.3 x 51.4 cm)
Signed and dated lower left: *Harnett 1879*

Private collection

Although William Harnett was not considered an academic painter during his career, he was a strong proponent of study at America's art schools. In fact, in an interview from around 1889–90 he said the one thing that was "wholly necessary" for the aspiring artist, above money and connections, was the art academy.[1] Harnett enrolled at PAFA in an antique class (where students drew from antique sculpture) in 1866. He took the course at night, because he had to work during the day as a silver engraver to support his mother and siblings. In the antique class he first would have drawn from parts of plaster casts (noses, hands, heads) and then graduated to an entire figure. When he presented an accomplished drawing of a complete statuary model that the presiding professional artists deemed acceptable, he would have been able to advance to the life drawing class.

At this time in the Academy's history, both the antique and life drawing classes were overseen by the Committee on Instruction, a group of board members interested in art education. Professional artists like John Sartain who were affiliated with the Academy sometimes offered criticism and advice to students; however, the level of instruction in these courses was inconsistent. In 1868 Harnett, along with forty-one other students, sent a plea to the Committee for a "suitable instructor," and the board agreed with their request. Christian Schussele (1824–1879), a genre and history painter who had trained at the École des Beaux-Arts in Paris, was hired. It is possible that Harnett studied with Schussele briefly before leaving for New York in 1869 to continue his work as a silver engraver and take courses at the Cooper Union for the Advancement of Science and Art and the National Academy of Design.

Harnett returned to Philadelphia and the Academy in 1876. He was admitted to the life drawing class taught by Schussele, assisted by Thomas Eakins. His strong interest in inanimate objects was piqued while he was at the National Academy, and it is possible that he also enrolled in Schussele's drapery class, where students studied from "grouped objects of art [and] various objects of still life."[2] This second term at PAFA solidified all the academic training he had to that point and brought him to what John Wilmerding calls "the threshold of his first significant original works."[3] Indeed, the years Harnett spent at PAFA, the Cooper Union, and the National Academy helped him to make the critical transition from artisan silver engraver to artist by exposing him to the art of the past and present and familiarizing him with other artists and their working methods.[4]

Harnett painted *The Social Club* in 1879, a time of great change both culturally and artistically. The still lifes he executed between 1877 and 1880, when he left for Europe, are decisive shifts away from the flowers, dessert tables, and fruit that had defined the genre to that point. Indeed, these paintings act as fascinating comments on the dominant themes of American culture—money, business, personal effects, and material objects—through Harnett's remarkable observations, attention to detail, and meditative assemblage of objects. Eakins's concern for simple form, mass and volume also clearly influenced the clarity of Harnett's compositions.[5]

The detailed history of *The Social Club* is too lengthy to recount here;[6] however, as an important painting from this early period of Harnett's career, it embodies the rich themes and demonstrates the artistic methods that Harnett would draw upon and refine in his later work.

Provenance

Robinson Galleries, Miami; Hirschl & Adler Galleries, New York; Mr. and Mrs. J. William Middendorf, II; Sotheby Parke Bernet, New York, October 25, 1973, no. 46; Private collection, New York; Private collection, Michigan; Private collection

Selected Exhibitions

New York, National Academy of Design, *54th Annual Exhibition,* 1879, no. 44.

Baltimore Museum of Art; New York, Metropolitan Museum of Art, *American Paintings and Historical Prints from the Middendorf Collection,* 1967, no. 42.

Washington, D.C., National Gallery of Art; New York, Whitney Museum of American Art; Berkeley, CA, University Art Museum; Detroit Institute of Arts, *The Reality of Appearance,* 1970, no. 29.

Washington, D.C., National Gallery of Art; Fine Arts Museums of San Francisco; New York, Metropolitan Museum of Art; Detroit Institute of Arts, *American Paintings from the Manoogian Collection,* 1989–90.

New York, Metropolitan Museum of Art; Fort Worth, Texas, Amon Carter Museum; Fine Arts Museums of San Francisco; Washington, D.C., National Gallery of Art, *William M. Harnett,* 1992–93, pl. 16.

Vero Beach, Florida, Vero Beach Museum of Art, *The Reality of Things; Trompe L'Oeil in America,* 2007.

Selected Literature

Alfred Frankenstein, *After the Hunt* (1953), p. 167, no. 54, pl. 29.

William Gerdts and Russell Burke, *American Still Life Painting* (1971), p. 139, no. 10-6.

Doreen Bolger, Marc Simpson, and John Wilmerding, eds., *William M. Harnett,* exh. cat. (1992), pp. 14, 18, 23, 91–92, 166, 258–59.

2 THOMAS ANSHUTZ (1851–1912)

The Farmer and His Son at Harvesting, 1879

Oil on canvas
24 x 17 inches (61 x 43.2 cm)
Signed and dated lower right: *Thos. Anshutz / 1879*

Courtesy of Jonathan Boos, New York

Thomas Anshutz's accomplishments as an artist are often overshadowed by his legacy as one of America's great art instructors. Indeed he was an exceptional teacher—particularly adept at identifying his student's strengths and encouraging their individuality—but he was also a courageous artist who used his extensive technical skill to great advantage and pushed himself to broaden his style and philosophy without regard for what was fashionable.

Anshutz enrolled in PAFA in 1876, the year it reopened after a five-year hiatus. He had left the National Academy of Design in New York, where he had studied for two years, because of his dissatisfaction with the programmatic instruction. PAFA offered a larger course selection and, most significantly, emphasized life drawing classes and courses in anatomy. Thomas Eakins was largely responsible for this curriculum, and his influence at the Academy was profound during his tenure there. Eakins's intense focus on anatomical study, dissection, and life drawing made PAFA unique among American art schools. By the late 1870s and early 1880s his pedagogy was nothing short of revolutionary. Eakins's belief that good painting and sculpture were based on a sound understanding of anatomy, scientific accuracy, and careful observation became the cornerstone of his philosophy. This approach initially dovetailed nicely with PAFA's longstanding tradition of realism. Anshutz was deeply affected by his teacher's ideas and style; he subsequently became Eakins's protégé, assisting him in anatomy dissections and then becoming chief demonstrator himself in 1880, when Eakins was named Professor of Drawing and Sculpture. In the fall of 1881 Anshutz was promoted to a full-time faculty member.

Like his teacher, Anshutz rejected what he saw as falseness and idealization in art. Randall Griffin in his book on Anshutz writes: "According to [Eakins and Anshutz], honesty and truth to one's perceptions of nature constituted the only legitimate approach to art."[1] Both artists sought to capture mass and structure over meticulous detail. And while Anshutz never focused intensively on the nude as Eakins did, the human figure was central to his art from the 1870s onward.[2] There is no question that Anshutz was indebted to Eakins's influence; however, he never slavishly copied his work or recited his ideas by rote.

The Farmer and His Son at Harvesting of 1879 is unquestionably one of Anshutz's greatest paintings. A view of the mountains of West Virginia, it bespeaks the artist's deep affection for the countryside and desire to take everyday life as his subject. The Arcadian quality of the work is not at all sweet or sentimental due to Anshutz's naturalistic treatment of the scene and carefully observed details. His masterful handling of the natural light clearly reflects the influence of Winslow Homer, whose work he would have seen at the Centennial Exhibition in Philadelphia and National Academy of Design.[3] The realistic clarity of the painting demonstrates Anshutz's remarkable technical skill and shows him at the height of his creative powers. His stylistic debt to Eakins is undeniable but also reaching its peak.

By the mid-1880s Anshutz had grown dissatisfied with some of Eakins's theories and sought to broaden his artistic philosophy to include "art for art's sake" Aestheticism, Impressionism, and eventually Symbolism. It was this openness to new ideas, coupled with a willingness to question accepted conventions, that made him an exceptional teacher during a time of great change. Griffin astutely identified Anshutz as an important bridge between Thomas Eakins and the group of restless PAFA students who would eventually help make up The Eight.[4] Even though Anshutz's own art never really ventured beyond the academic tradition he helped to uphold, his philosophy and teaching methods acted as catalysts for the beginnings of early American modernism.

Provenance

Mrs. Julia Bryant (the artist's cousin), Brooklyn; By descent to her daughter, Miss Camilla Bryant; Myron Kunin, Minneapolis; The Regis Collection, Minneapolis; Christie's, New York, mid-1980s; Berry-Hill Galleries, New York; Masco Collection, Taylor, Michigan, 1994; Private collection, Michigan, 2002; Graham Arader Gallery, New York, 2006; Private collection, Michigan, 2009

Exhibitions

Philadelphia, The Pennsylvania Academy of the Fine Arts, *At Home in Europe*, 1881 (titled *A Mountain Farm*).

New York, Berry-Hill Galleries, *A Sense of the Everyday: American Genre Painting*, May 20–June 28, 1991, no. 7.

Huntington, New York, Heckscher Museum, *The Art of Thomas Anshutz*, September 3–November 20, 1994.

Literature

Joseph Czestochowski, *The American Landscape Tradition: A Study and Gallery of Paintings* (1982), pp. 118–19, no. 129.

Thomas H. Pauley, "American Art and Labor: The Case of Anshutz's *The Ironworkers' Noontime*," *American Quarterly* (September 1988), pp. 333–34, 356ff.

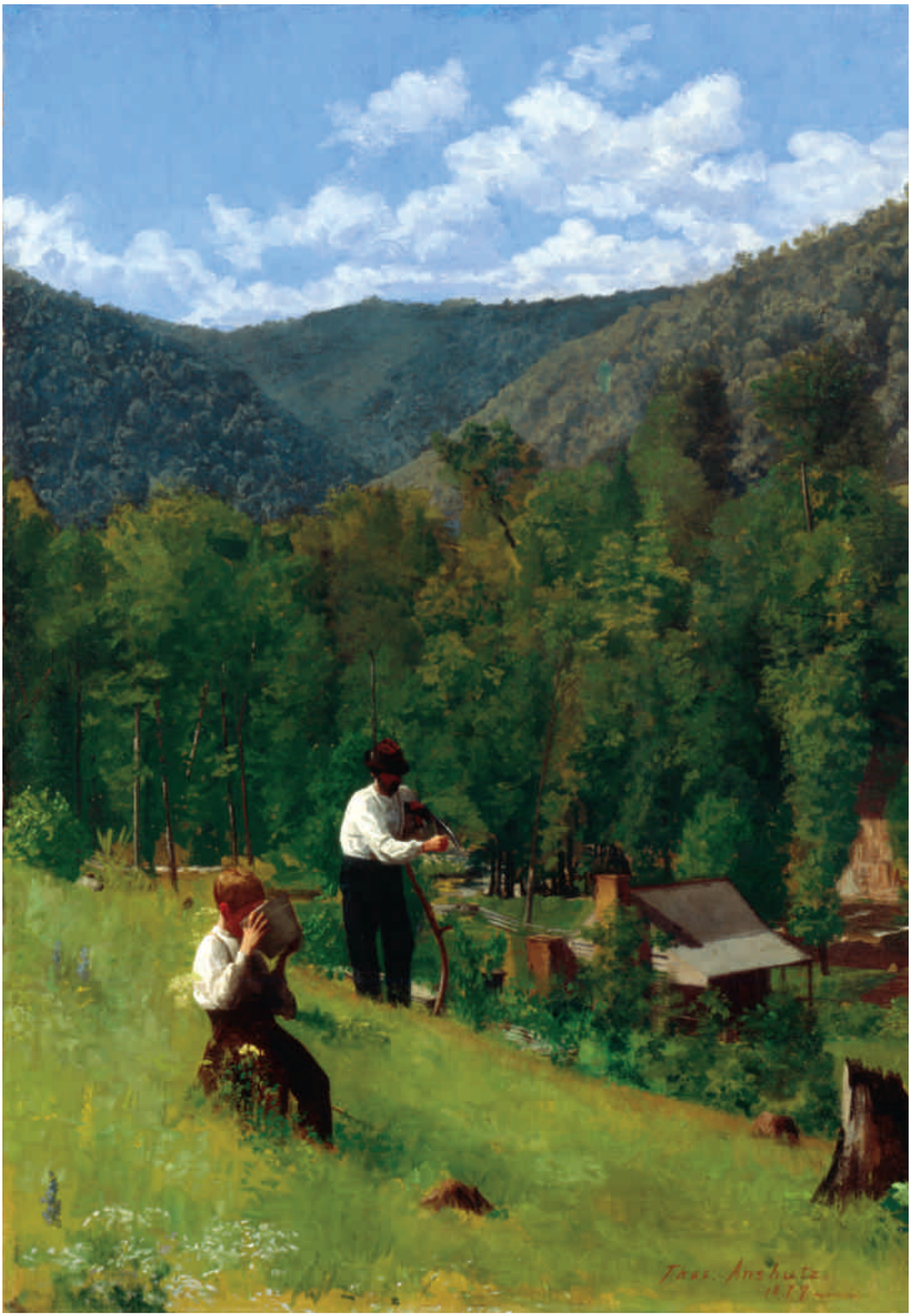
New York, Berry-Hill Galleries, *American Paintings V* (1988), pp. 70–71.

Stuart Greenspan, "Corporate Collecting: A Mid-Life Crisis," *Art & Auction* (October 1988), p. 179.

Marcia J. Wade, "Genre Paintings: A Good Buy?" *Antique Monthly* (June 1991), p. 1.

John Daxland, "A Splice of Life from U.S. Art," *The New York Daily News*, June 15, 1991, p. 11.

Randall C. Griffin, *Thomas Anshutz: Artist and Teacher*, exh. cat. (1994), pp. 4, 34–35.


Thos. Anshutz
1877

3 JESSIE WILLCOX SMITH (1863–1935)

"Curdie Went On After Her, Flashing His Torch About," 1920

From *The Princess and the Goblin* by George MacDonald

Mixed media on board
21 x 15½ inches (53.3 x 39.4 cm)
Signed lower left: *Jessie Willcox Smith*

Private collection

Jessie Willcox Smith was one of the many women who decided to attend art school in the late nineteenth and early twentieth centuries. Pursuing a career in the arts became a popular choice for the women fortunate enough to extend their educations beyond secondary school. In fact, by 1910 forty-eight percent of all enrolled art students were female.

The Philadelphia School of Design for Women (now Moore College of Art and Design) was originally founded with the goal of training women in the fine arts or illustration as a means by which they could attain economic independence. Smith enrolled in the school in 1884, having had very little artistic training to that point. She soon realized that she needed more rigorous coursework in the technical aspects of drawing and painting, and thus enrolled at PAFA in 1885. Thomas Eakins was still teaching at the Academy at the time, and while Smith said she did not like him as a person, she benefited from his insistence on detailed, scientific accuracy and use of photography.[1] She understood the value of studying movement anatomically, and her drawings began to reflect a precision of balance and proportion not commonly associated with illustrators. However, it was not until she began studying with Howard Pyle (1853–1911) at the Drexel Institute of Arts that her personal style and flair for illustration really began to develop. She said: "When I came under the guidance of Howard Pyle, I began to think of illustration in a light different from that of a pot boiler ... He seemed to wipe away all the cobwebs and confusion that beset the path of the art student ... There was your story, and you knew your characters, and you imagined what they were doing, and in consequence you were bound to get the right composition because you lived these things."[2]

By 1898, after she had left the Drexel Institute, Smith was one of the most sought after young illustrators in Philadelphia. She forged strong relationships with two other up-and-coming artists, Violet Oakley (1874–1961) and Elizabeth Shippen Green (1871–1954). The three women represented some of the best artistic talent in Philadelphia at the turn of the century.

Smith's illustration *Curdie Went On After Her, Flashing His Torch About* was part of the suite of illustrations she completed for George MacDonald's *The Princess and the Goblin.* The drawing was executed in 1920, perhaps the busiest time in Smith's career and the most imaginative. Her work with MacDonald was some of her finest, as the fantastical theme required a mastery of her art that she had not achieved before. Unlike some of the other popular illustrators of her day, Smith's fantasied drawings maintained a close relation to natural objects and shapes, making them all the more believable and real. In this work Smith captures a dynamic sense of movement and action as the two children move through a dark cave. The strong chiaroscuro adds dramatic effect and mystery to the moment; yet color and shape are blended with such mastery that the scene remains entirely plausible to the reader immersed in this wonderful fantasy world.

Provenance

Henrietta Cozens; Private collection, Pennsylvania

Exhibitions

Philadelphia, The Pennsylvania Academy of the Fine Arts, *Memorial Exhibition of the Work of Jessie Willcox Smith,* March 14–April 12, 1936.

Philadelphia, Woodmere Art Museum, 2001.

Literature

George MacDonald, *The Princess and the Goblin* (1920), p. 138 (facing).

4 ROBERT HENRI (1865–1929)
The Green Ribbon, c. 1924

Oil on canvas
24¼ x 20¼ inches (61.6 x 51.4 cm)
Signed lower right: *Robert Henri*

Private collection

Robert Henri's strong connection to PAFA began when he enrolled as a student there in 1886. He entered the Academy eight months after Thomas Eakins resigned under pressure after a scandal that broke out over his removal of a loincloth from a nude model. Despite Eakins's absence, his strong influence on the curriculum at PAFA remained and affected Henri profoundly. Eakins had instituted new educational policies at the Academy that were some of the most progressive in the country. Under his direction, students learned to value realism and its application to distinctly American subjects. It was in this mode of instruction that Henri cultivated his own artistic style and philosophy.

Thomas Anshutz played an important role in Henri's development as an artist. He upheld many of Eakins's ideas and continued to build upon his teaching method; however, Anshutz was also open to change and cultivated individual artistic expression. A devoted teacher, he did not impose artistic formulas. Instead, he encouraged his students' idiosyncracies; he advocated close observation and a firm grasp of anatomy as the basis for good art; and he prompted his students to paint the world around them. Henri valued Anshutz's criticism greatly and, determined to succeed as an artist, worked tirelessly as his student.

After studying for three years in Paris, from 1888 to 1891, Henri returned to Philadelphia and the halls of the Academy. With richer experience and increased confidence, he began to develop and promote the artistic philosophy that would come to define the remainder of his career. Steeped in Anshutz's call for realism and plain painting without bravura, Henri challenged himself and the other artists he influenced to "paint what you feel ... paint what is real to you."[1] And so began his lifelong pursuit of painting "life in the raw," without what he deemed "academic artifice." He promoted this credo to his many students and perhaps popularized it best in his sensational 1908 exhibition at Macbeth Galleries, where he and a group of artists, eventually called The Eight, mounted a show that was a direct affront to the National Academy of Design's rejection of their work and the modernist spirit that shaped them as artists. Henri met four of the artists who made up The Eight—William Glackens, John Sloan, Everett Shinn, and George Luks—in Philadelphia, where they all took classes at PAFA.

Painted around 1924, long after Henri had left the Academy, *The Green Ribbon* is an exceptional mature work. Henri's great admiration of the seventeenth-century Dutch artist Frans Hals (c. 1582/1583–1666) and the French giant Édouard Manet (1832–1883) is evident in his treatment of the composition, in which the background fades to deep blue and the figure comes to life in the immediate foreground. Executed with his signature bold and rapid brushwork, the painting captures the vitality of the child's spirit. Henri's exceptional powers of observation are expressed with broad, energetic strokes, heightening the solidity of the child's form and the power of her countenance. Like his other portraits of Irish children, this one demonstrates his great optimism for humanity and belief that "if one has a love of children as human beings, and realizes the greatness that is in them, no better subjects for painting can be found."[2] *The Green Ribbon* and all of Henri's best paintings demonstrate his great love of making art and abiding desire to capture the essence of his subject and the life force within.

Provenance

William MacBeth Galleries, New York, 1925; Glen Ford McKinney, New York (purchased from above), 1925; Descended in the family until 2006; A.J. Kollar Fine Paintings, Seattle; Private collection, Houston, 2006; Avery Galleries, Bryn Mawr, Pennsylvania; Private collection

Literature

A. J. Kollar Fine Paintings, Seattle, *American Painting Catalogue, 2006–2007*, cover and p. 19.

5 EDWARD W. REDFIELD (1869 1965)

Cherry Blossoms, 1925

Oil on canvas
26 x 32 inches (66 x 81.3 cm)
Signed and dated lower left: *E.W. Redfield*

Edward Redfield's experience at PAFA was similar to Robert Henri's, as both men were enrolled in classes at roughly the same time. Redfield began his studies at the Academy in 1887 and continued until 1889, after which he set sail for Europe. While he did not study directly with Thomas Eakins, he too was greatly affected by Eakins's lasting influence at the school.

Interestingly, Redfield developed one of the defining characteristics of his artistic method as he prepared to apply to PAFA. Required of all incoming students were finished studies in charcoal and oil. For his application to the Academy Redfield enlisted the guidance of Henry Rolfe, a commercial artist. Rolfe taught Redfield the "one go" method, in which a work of art was executed in one sitting and taken directly from the subject without the customary preparatory sketches. Redfield's mature working methods of completing a painting in a four- to six-hour sitting and painting directly onto the canvas seem to have stemmed from what he learned from Rolfe, at least in part, although the influence of Eakins and Thomas Anshutz cannot be underestimated.

Redfield was first introduced to the practice of closely studying nature while he was a student at PAFA. This was a cornerstone of Eakins's philosophy, as was the importance he placed on modeling forms from life. Redfield possessed an innate interest in the natural world, and the powers of observation he learned while at the Academy informed the way he chose to paint throughout his career. Once he arrived at the landscape as his principle subject, he set out to capture its mutability and the unique experiences he had in it. Redfield was in no way interested in passively copying what he observed in nature. Instead, he allowed his own individual reaction to the natural world to color how he interpreted and painted it. He wrote: "There is a vast difference between people who copy and people who feel what they see."[1]

Despite the fact that Redfield never aligned himself with the academic painting that American art schools favored in the late nineteenth and early twentieth centuries, his artistic method benefited from the training he received at PAFA. Constance Kimmerle, in *Just Values and Fine Seeing,* suggests that Redfield's ability to capture "the essential character of a thing in its simplest form" stemmed from Eakin's and Anshutz's shared concept of "art as a sensible appearance."[2] In other words, Redfield had an exceptional ability to distill what he saw to its essence of form and feeling. He built on this quality throughout his artistic career.

In *Cherry Blossoms* of 1925 Redfield returned to a scene he had painted a number of times before. He often painted the same locale but shifted the perspective of the view in order to address different visual challenges. As with all of his mature Pennsylvania landscapes, he took the area around his home in Centre Bridge as his subject. The colorful palette and spontaneous handling of the brushwork are hallmarks of his best paintings, as is his ability to relate his personal experience in the landscape without falling victim to sweetness or sentimentality. Indeed, Redfield's landscapes are bold and energetic in the way he captures the effects of nature. Like his good friend Henri, Redfield believed it was the American artist's duty to find his subject matter in the everyday world that surrounded him. Redfield lived by this credo until his death in 1965.

Provenance

Private collection; McClees Galleries, Haverford, Pennsylvania; Private collection

6 HUGH HENRY BRECKENRIDGE (1870 1937)
Phlox and Hollyhocks

Oil on canvas
25 x 30 inches (63.5 x 76.2 cm)
Signed lower right: *Hugh Breckenridge*

Hugh Breckenridge's reputation as an exceptional instructor at PAFA often overshadows the time he spent there as a student. A great number of artists count him and his theories about color as strong and lasting influences on their work. Breckenridge's own artistic training at the Academy began in 1887. The academic precision and attention to detail that mark his portraits and still lifes reflect the Academy's emphasis on drawing, close observation, and accuracy. Like his peers Robert Henri, Edward Redfield, and Walter Schofield, Breckenridge was affected by the legacy of Thomas Eakins and the artistic philosophy he espoused. However, the year he spent in Europe in 1892, which was made possible by PAFA's Cresson Travel Scholarship, deeply influenced the direction his art would ultimately take. His interest in Impressionist technique and great love of color first took shape during this initial visit abroad. A later trip in 1909 with Schofield would further spark his attraction to European avant-garde and modernist painting. Later, as an instructor at PAFA, he worked with fellow faculty members Henry McCarter and a young Arthur Carles to establish a modernist curriculum at the Academy.

Over the course of his career, Breckenridge developed two styles: realist portraits and still lifes, which helped him earn a living, and his personal work, which started as Impressionist but eventually evolved into expressive abstractions, when his engagement with modernism reached its peak. In both bodies of work, Breckenridge's command of technique is apparent. Even his most abstract late paintings demonstrate a sophisticated understanding of the discrete elements that comprise a great composition. He clearly valued and benefited from his academic training at the Academy. A 1907 review of his work in the *New York Times* stated that his paintings "reveal a consummate mastery of his material."

Phlox and Hollyhocks is considered one of Breckenridge's Impressionist paintings. His handling of the brushwork is almost pointillist in effect (he would go on to develop this technique even further in later work), demonstrating his knowledge of European avant-garde techniques. The composition is built around a meandering path that essentially leads the viewer into the scene. Breckenridge's observations of the light and sure handling of the forms ground the painting in reality, while the combination of high-keyed colors speaks to his interest in the expressive nature of coloristic effects. In this early painting one can see how Breckenridge is already using an allover technique and strong swaths of color punctuated by lowlights and highlights. He would eventually take such views of nature and turn them into dazzling abstractions of color, air, and light.

Provenance

Private collection

7 WILLIAM GLACKENS (1870 1938)
Illustration for "The Hermit of Rue Madame," 1899

Pen, ink, and gouache on paper
17 x 11 inches (43.2 x 27.9 cm)
Signed lower right: *W. Glackens*

Provenance

Collection of Bernard Goldberg, New York

Literature

Nancy E. Allyn and Elizabeth H. Hawkes, *William Glackens; A Catalogue of His Book and Magazine Illustrations* (1987), p. 47, no. 9.

8 EVERETT SHINN (1876 1953)
Fifth Avenue, c. 1900

Mixed media on paper
20 x 16 inches (50.8 x 40.6 cm)
Signed lower left: *E. Shinn*

Courtesy of Hirschl & Adler Galleries, New York

Provenance

J. Bartfield, New York, until 1965; Hirschl & Adler Galleries, New York, 1965; R. F. Woolworth, New York, 1965; Coe Kerr Gallery, New York; Ms. Amanda K. Berls and Ms. Ruth A. Yerion, New York, until about 1985; Private collection, until 2009

Exhibitions

(Possibly) New York, Boussod, Valadon & Co., *Pastels by Everett Shinn,* 1900.

Chadds Ford, Pennsylvania, Brandywine River Museum, *The Collection of Amanda K. Berls and Ruth A. Yerion,* 1980.

New York, Berry-Hill Galleries, *Everett Shinn: The Spectacle of Life*, 2000 2001, pp. 117, 199, illus. in color.

William Glackens and Everett Shinn began their careers as newspaper illustrators in Philadelphia. Glackens started at the *Philadelphia Record* in 1891, but by 1892 had left for the *Philadelphia Press,* where Shinn joined him in 1893. They enrolled in classes at PAFA in 1892 (Glackens) and 1893 (Shinn), but neither had great aspirations to be fine artists, at least initially. In fact, Shinn recalled that Glackens rarely went to class, and that they both rebelled against the "orthodoxy" of drawing from plaster casts or "frozen models." He said that they "spent more time learning from indirection than by formal instruction."[1] It is well known that both men's professional artistry developed through practical work experience and not in the studios of art school.[2] However, to claim that they gained nothing from the time they spent at the Academy is to wholeheartedly believe Shinn's bluster.

The spirit of Thomas Eakins was still very much alive at PAFA when Glackens and Shinn were students. Glackens studied briefly with Thomas Anshutz, but Shinn did not. Both young artists probably learned the most about Eakins and fine art in general through Robert Henri. Although slightly older and already teaching a class at the Philadelphia School of Design for Women, Henri was still enrolled in classes at PAFA. By the early 1890s, he had begun organizing small groups of students for additional sketching classes at the Academy as well as hosting informal meetings at his studio, where young artists gathered to discuss artistic philosophy and practice. It was during these stimulating discussions that Henri espoused his belief that artists

should be freed from academic restrictions, and that true American art could only develop from an honest yet vivid recording of everyday life and experience. John Sloan, a fellow newspaper illustrator, and the student who introduced Glackens to Henri, wrote: "In Philadelphia in the nineties, there was a group of newspaper artists, plain and rather normal young men making their living as craftsmen and we became painters because Robert Henri had that magic ability as a teacher which inspires and provokes his followers into action. He was a catalyst: he was an emancipator, liberating American art from its youthful academic conformity, and liberating the individual artist from repressions that held back his natural creative ability."[3] It could be argued that neither Glackens nor Shinn or John Sloan or George Luks would have become fine artists had they not encountered Henri at a critical point in their early careers.

Henri's call to immerse oneself in and paint every experience dovetailed nicely with the artistic practice that both Glackens and Shinn developed as illustrators. Both had great natural talent as draftsmen, and the nature of illustration in the 1890s meant that one had to exercise exceptional observation and demonstrate an extraordinary attention to detail. William Homer, in *Henri and His Circle,* makes the excellent point that Glackens and Shinn (and Sloan and Luks) "learned to observe before they learned to paint."[4] Their training at the Academy, despite their protestations, augmented their skill as illustrators. They already had ample experience making rapid sketches and remarkable visual recall; the lessons they would have learned in drawing, the importance of making solid form, and the call for close observation all aided them in their pursuit of capturing the essence or fleeting action of a story.

As illustrators, Glacken and Shinn were required to take the city and the street as their principle subjects. As artists, they continued with this subject matter because it interested and spoke to them most directly. Again, Henri's influence is critical in this regard. Shinn's *Fifth Avenue,* from around 1900, wonderfully demonstrates the artist's masterful ability to capture the energy and vitality of the street. During this period he had achieved recognition as a master of pastel, and here he employed short, staccato lines to render both action and mass. While a feeling of chaos pervades the scene, with the carts and people moving in multiple directions, the single-point perspective and fluid vertical lines order the composition perfectly. As a highly finished work *Fifth Avenue* shows off Shinn's facile draftsmanship, remarkable memory, and great feeling for New York City.

Glackens's influence on Shinn is well known, as is Shinn's admiration for Glackens. Shinn said Glackens was "the greatest draughtsman this country has produced."[5] The surety of the latter's technique, his masterful handling of the medium, and his ability to relate the essence of his subject made him one of the most sought after illustrators from 1899 to 1906. In fact, he gained renown as an illustrator before he did as a painter. In this illustration for "The Hermit of Rue Madame," a story by William Le Queux that was printed in *Ainslee's Magazine* in April of 1899, one sees just how deft Glackens's illustration were. As was typical of his work for magazines, which would have been reproduced as halftones, he used wash, tempera, charcoal, and carbon pencil to achieve a broad range of tonalities. His incisive, linear mode of working meant he employed long, straight lines in combination with short, staccato dashes to give the composition pictorial clarity and great energy. Also apparent is his strong modeling of form. His figures are very much grounded in his astute observations of daily life, so much so that critics complained that his frank and unidealized renderings of the world were too "real."

The emphasis on realism and honesty of rendition that are apparent in both of these works are by and large the defining characteristics of each. And while both artists handled their subjects and techniques differently, it can be argued that they are disciples, however removed, distant, and even defiant, of Eakins's PAFA as interpreted and celebrated by Henri. Both would join their friend and mentor as members of The Eight and eventually turn to fine art full time, yet their roots as illustrators informed and enriched their artistic practice for the remainder of their careers.


L'OPERA
CLEOP
PAR


NESTLÉ
MILK

9 WALTER ELMER SCHOFIELD (1867 1944)

Frosty Morning, 1913

Oil on canvas
30 x 26 inches (76.2 x 66 cm)
Signed lower left: *Schofield*

Provenance

Private collection

Exhibition

Philadelphia, The Pennsylvania Academy of the Fine Arts, *108th Annual Exhibition,* 1913.

Even though little is know about Walter Schofield's time at PAFA from 1889 to 1892, it is reasonable to assume that he took at least one class with Thomas Anshutz. He certainly would have been affected by the pedagogical concentration on realism at the Academy during that time. In *Walter Elmer Schofield: Bold Impressionist,* Tom Folk states that the mixture of Impressionism and realism apparent in Schofield's landscape paintings stems from the "emphasis on realism exerted by the Pennsylvania Academy in the teaching of Thomas Anshutz."[1] Thus, like such fellow students and friends as Robert Henri, Edward Redfield, and John Sloan, Schofield applied the lessons he learned about realism to the development of his own personal artistic idiom.

Schofield seems to have been instinctually attracted to the landscape. He was deeply affected by the Impressionist paintings he saw in Paris while studying at the Académie Julian. When he returned from Europe in 1895 he began attending Henri's weekly studio visits, where his excitement for Impressionist technique was encouraged and where he took part in lively discussions about the future of American art. It is unclear how influenced he was by these meetings and by his friendships with the other attendees. Even Schofield once stated that "the influence of one's friends, fellow painters, and artists is really a very important and difficult thing to assess."[2] Yet the importance of his relationship with Redfield, however unclear it was, remains an important factor in the development of his artistic style.

Like Redfield, Schofield painted *en plein air* without making preliminary sketches. He too drew upon his keen powers of observation in his quest to honestly capture the look and feel of the landscape. He also sought to complete his paintings in one sitting, but he was not as strict as Redfield about adhering to this "rule." This is not to say that Schofield's paintings were merely derivative of Redfield's. On the contrary, Schofield's mature style is quite different, as were the locations he chose to paint. He developed a great love for painting Pennsylvania snow scenes in the area around Philadelphia. However, he also painted the villages and landscapes of Cornwall, England, where he lived for half of the calendar year with his wife and family. He spent the other half, principally the winter months, in Pennsylvania or traveling elsewhere.

Perhaps one of Schofield's best paintings, *Frosty Morning* of 1913 not only demonstrates the artist's consummate skill but also provides a window onto his extraordinary working method. Painted outdoors on a cold winter day, the work's limited palette of whites, grays, and browns effectively captures the distinctive look of the season. Schofield chose not to beautify the scene. In fact, the work-a-day quality of the landscape speaks to his interest in realism, while the deft brushwork and exceptional light highlight his mastery of Impressionist technique. The sense of immersion that accompanies the landscape is best understood in the words of the artist himself: "The landscape painter is of necessity an outdoors man ... For vitality and convincing quality only come to the man who serves, not in the studio, but out in the open where even the things he fights against strengthen him, because you see, nature is always vital, even in her implicit moods and never denies a vision to the real love."[3]

10 GEORGE BENJAMIN LUKS (1867 1933)
Nova Scotia Guides, Lake Rossignol, 1919

Oil on canvas
25 x 30 inches (63.5 x 76.2 cm)
Signed lower right: *George Luks*

Provenance

Private collection; Michael Altman Fine Art and Advisory Services, New York

Exhibition

Bryn Mawr, Pennsylvania, Avery Galleries, *Wanderlust: American Artists Quest for Adventure and Love of Travel,* 2009, cat. 27.

11 JOHN SLOAN (1871 1951)
Passing Schooner, 1917

Oil on canvas
20 x 26 inches (50.8 x 66 cm)
Signed lower right: *John Sloan*

Provenance

Arcature, Palm Beach, Florida; Private collection

Like William Glackens and Everett Shinn, John Sloan and George Luks came to painting by way of illustration. They too got their start in the newsroom of the *Philadelphia Press,* where they partnered with reporters to cover the various stories of the bustling Philadelphia streets. And they too had great natural skill as draftsmen that they developed and refined through close observation, rapid sketching, and remarkable memory.

Luks studied briefly at the Academy in 1884; he was said to have dropped out after one month. Sloan enrolled in Thomas Anshutz's night drawing class in 1893. His dissatisfaction with the emphasis on academic rigor left him underwhelmed. The 1890s were somewhat of a lackluster period for the Academy, as instruction had come to rely on strict academicism. The spirit of Thomas Eakins had diminished, as had his practice and espousal of drawing from the nude. The once dynamic and exciting life drawing classes had been replaced with the tedium of sketching plaster casts in session after routinized session. Gone also was Eakins's passion for a direct experience of anatomy. This learning environment was particularly disappointing to Sloan, who had hoped enrollment at the Academy would bring him challenges and innovation.[1]

Sloan met Robert Henri at Charles Grafly's Christmas Party in 1892 and was almost instantly attracted to Henri's demeanor and philosophy. The two became friendly in a matter of weeks, and by February of 1893 Sloan discussed with Henri his dissatisfaction with PAFA's curriculum and proposed the organization of a cooperative art class to improve on what the Academy had to offer. Thus the Charcoal Club was born. Members met three nights a week to sketch and paint an uninhibited nude model, and on Monday evenings Henri offered criticism. The club itself was short-lived due to monetary trouble, but its great popularity sent a strong message to PAFA about its dissatisfied and subsequently dwindling student body.

Henri's weekly gatherings at his studio also proved to be immensely influential for Sloan, though less so for Luks, whose own gregarious and large personality often competed with Henri's. In these informal discussions Henri encouraged all his attendees, particularly the illustrators, to paint in their spare time. He stirred them to believe that the art of the new century had be less effete and more energetic and inclusive of a range of modern experiences. To Henri what

mattered was the "subordination of so-called finish to broad effects, simplicity of planes, purity and strength of color, and particularly the preservation of that impression which first delighted the sense of beauty and caused the subject to be chosen."[2] This artistic philosophy was in direct opposition to the academic drive to get all of the details right and present a complete work of art. And this way of painting and teaching earned Henri a loyal and enthusiastic following.

Luks departed for New York City in 1896 and Sloan in 1904. In the streets of New York and the wide variety of people who inhabited them both artists found their subject matter and embarked on the paintings that captured their imaginations, marked their mature style, and in part defined their generation. Luks and Sloan, like Henri, Glackens, and Shinn, were interested most in what was "real" about modern, urban American life. Not surprisingly, their work was often not favorably received. The critical moment came in 1907 when many of Henri's pupils and friends were rejected outright from the National Academy of Design's Annual Exhibition. Henri saw this as a direct affront to him and his students as punishment to him for speaking out against the rigid academicism the National Academy promoted. Taking it one step further, he went to the press and spoke to every journalist he knew about what he considered the NAD's overt prejudice. A month later, Henri had organized with Sloan, Luks, Glackens, Arthur Davies (1862 1928), Ernest Lawson (1873 1939), and eventually Shinn and Maurice Prendergast (1858 1924) to exhibit their work, which was in conscious opposition to academic standards, at Macbeth Galleries in February of 1908.

The sensation that came from The Eight's exhibition at Macbeth indicated that their resistance to the status quo began to take hold. And while the group did not realize immediately the paradigm shift that was about to take place, it was clear that change was in the air.

John Sloan's *Passing Schooner* and George Luk's *Nova Scotia Guides, Lake Rossignol* are both mature paintings for these artists. They demonstrate most notably the shift away from dazzling surface effect and a move toward capturing the essence of the action in bold, painterly brushwork. Both paintings can be seen as the culmination of the artists' desire to paint modern American life in real and personal terms. Sloan's *Passing Schooner* represents a departure from the gritty New York street scenes that comprised his early paintings. Rather, the figures in this scene appear to be to members of the upper class enjoying a leisurely stroll on a gorgeous, sunny day. Yet the way Sloan paints the figures loosely, not relying on detail, and effectively conveys the essence of the people demonstrates his signature artistic style. The emphasis on broad strokes of color and expertly modeled form creates a feeling of movement and flux, very much grounding the scene in the real and tangible world.

A wonderful sense of motion is equally apparent in Luks's *Nova Scotia Guides* of 1919. Though different from his portrayals of the denizens of New York's Bowery and Lower East Side, the painting nonetheless portrays the working-class figures Luks identified with most. The freshness and immediacy of his painting style is brought to life by a sure composition and expert handling of color and paint. Luks recorded his observations broadly, capturing the essence of the men's action and the spirit of the place itself. As in so many of his paintings, the figures take on a monumental, almost iconic dimension, which in turn elicits a response in the viewer that takes the lives and actions of the figures very much into account.

12 JOHN MARIN (1870 1953)

New York Series: From Weehawkin Heights, 1950

Oil on canvas
22 x 28 inches (55.9 x 71.1 cm)
Signed and dated lower right: *Marin 50*

It seems plausible that John Marin would have been a great American modernist artist whether or not he had formal art training, as his passion for and commitment to his work was unflagging even as his health failed at the end of his life. His interest in drawing began when he was young, and he initially honed his skill in mechanical drawing at the Stevens Institute of Technology. He then worked as an architectural draftsman and even set up his own firm. Marin had abandoned this pursuit by 1897, and by 1899 he had enrolled at PAFA, where he would study until 1901. He probably did not spend a lot of time in class; in fact, he might have taken night courses, which would have allowed him to roam around Philadelphia for countless hours during the day making sketches of the city a practice that would be lifelong. In 1900 he was awarded a prize at the Academy for an outdoor sketch of wild fowl and riverboats, an honor that does not seem to have overly impressed him. Marin's view of his education in general is revealed in a 1935 letter to E. M. Benson, his first biographer:

> As for what I got
> in tutelage not a damned thing
> that I can remember
> for often when the instructor
> came around I mostly
> played sort of *Hookey*
> but if you say what did
> you get in tutelage from
> the great instructor nature
> well I got anything I got
> quite a lot yes quite a lot[1]

Marin's maverick nature probably made him uncomfortable with formal art education. Whether or not he believed he benefited from his time in the classroom at the Academy, Marin also would have been exposed to the art in the permanent collection and the temporary exhibitions, which if nothing else would have increased the depth of his artistic knowledge.[2]

Throughout Marin's long and prolific career there were a few constants. First, he maintained a profound commitment to drawing. Second, he worked repeatedly with a subject, often redoing it several times in order to "fix" previous problems or to expound further on a particular motif. In *New York Series: From Weekhawkin Heights,* Marin returns to Weehawkin at the end of his career and utilizes the calligraphic line that defines his late work. He organizes the spatial structure with what Ruth Fine, in *John Marin,* calls a "distinctively dancing line."[3] The expressive power of the line creates a sense of energy, movement, and ebullience. In this work Marin no longer attempts to identify a specific place. Instead he captures the expressive nature of the form and his experience with it. He wrote in his 1952 sketchbook: "I demand [of my paintings] that they are related to experiences I demand of them that they have the story embracing these with the all over demand that they have the music of themselves so that they do stand of themselves as beautiful forms lines and paint on beautiful paper or canvas ."[4]

13 DANIEL GARBER (1880 1958)
Landing at Bloomsbury, 1941

Oil on canvas
30 x 28 inches (76.2 x 71.1 cm)
Signed lower right: *Daniel Garber*

Daniel Garber's long association with PAFA began in 1900 when he enrolled as a student after moving to Philadelphia from Ohio, where he had studied for two years at the Art Academy of Cincinnati. He attended PAFA through 1905 and counted Thomas Anshutz as his most influential instructor. Given that Anshutz was also important to such members of the Ashcan School as Robert Henri and William Glackens, his influence seems at odds with the lyrical and decorative quality of Garber's mature artistic style. However, according to Lance Humphries in *Daniel Garber: Romantic Realist* the categorical distinctions between Impressionism and realism were quite different in Garber's time than in our own, in that they were less defined and rigid. He argues that Garber's contemporaries perceived his art as having emerged from the same strand of realism that marked the Ashcan School. He writes: "Realism was art that looked to life for inspiration, be it man-made or natural."[1] The raw candor associated with realism had not yet become its primary defining characteristic, and thus Garber's artistic style was not wholly in opposition to it.

Throughout his career Garber often reaffirmed his loyalty to the type of realism Anshutz taught at PAFA, in which he encouraged his students to look to life and nature for inspiration while simultaneously cultivating their individual expression. Garber found his in the rural landscape of Bucks County, Pennsylvania, and at the critical pinnacle of his career between 1910 and 1925, he and the other Pennsylvanian Impressionists were hailed for creating "our first truly national expression" in art, as Guy Pene du Bois wrote in 1914.[2] Yet even at this time Garber's sense of realism was tempered by the delicate and decorative quality of his work. He studied the landscape intently, making close observations in the numerous preparatory drawings he executed for one painting. He would work on a canvas for months at a time and even return to a composition years after he completed it in order to make further changes. His artistic method was about the process of studying his subject. In this regard he responded favorably to the academic pedagogy of PAFA, in which a strong foundation in the fundamentals of drawing, color, and composition was critical. He would go on to teach these very principles to his own students over the course of his long tenure as an instructor at the Academy.

Garber demonstrates his unique ability to blend realism with lyricism in *Landing at Bloomsbury.* His careful observations of light and the very look of the Bucks County landscape reveal his ability to capture a particular moment in time. His attention to detail was less about copying what he saw and more about communicating how he saw it. The tight, stitchlike brushwork and glowing palette add decorative elements to the painting, but they are not about art for art's sake alone. Instead they highlight Garber's interest in exploring pattern, texture, and color in nature. Humphries argues that Garber's contemporaries understood that his paintings were "highly controlled compositions based on nature, not 'views' of an actual scene." Humphries builds on Yarnall Abbott's 1918 observation in which he mused that Garber saw the world with "poetical realism," and for this very characteristic the artist's work was in great demand at the height of his career.[3]

Provenance

The artist; Sold to T. M. Mussellman, Newtown, Pennsylvania, after 1942; Bessie Mussellman, Florida; By descent to her estate; Private collection; Private collection, Pennsylvania, 1994

Exhibitions

Philadelphia, The Pennsylvania Academy of the Fine Arts, *137th Annual Exhibition*, January 25 March 1, 1942, no. 1, as *Landing at Bloomsburg* [sic].

Philadelphia, Woodmere Art Museum, *Exhibition of Paintings, Drawings and Prints by Daniel Garber, N.A.*, November 1 22, 1942, cat. 51 or 70.

Literature

Artist's Record Book I, p. 64, lines 19 22. The record book notes that this view was "Painted from the Roadside at Bloomsbury, NJ."

Lance Humphries, *Daniel Garber: Catalogue Raisonne*, vol. 2 (2006), no. P-774, p. 270.

14 ARTHUR B. CARLES (1882–1952)
Portrait of Katharine Rhoades, c. 1912

Oil on canvas
25⅛ x 24 inches (63.8 x 61 cm)
Signed lower right: *A. Carles*

Perhaps more than any other American modernist painter, Arthur Carles was strongly rooted in Philadelphia and the Pennsylvania Academy of the Fine Arts. He studied at PAFA from 1900 to 1907; taught there from 1917 to 1925; and exhibited at the Annual Exhibitions throughout his career. To quote Richard Boyle, a former Director of PAFA, Carles was "the leading 'Pennsylvania Academy Modern.'"[1]

Like his contemporaries, Carles entered the Academy at one of the most exciting times in American art history. The art world was about to change dramatically as the advent of European modernism captured the imaginations of so many young art students. And while his principle instructors at PAFA, namely William Merritt Chase, Thomas Anshutz, and Cecilia Beaux, would have discouraged his eventual move toward total abstraction, they were the first people to encourage Carles to look at modern French art while emphasizing the importance of technique and the development of personal style. In their classes Carles gained a strong art foundation, which he built up over the course of his entire career. Hugh Breckenridge, a younger instructor at PAFA, was also extremely influential for Carles. Breckenridge's bold experiments with color greatly inspired the young artist and initiated his own lifelong fascination with color. Carles said he learned from Breckenridge "that color resonance is what you paint pictures with."[2]

Carles won the Cresson Traveling Scholarship at the Academy, and when he graduated in 1907 he left for France. At that time Paris was filled with young artists, who were captivated by Paul Cézanne (1839–1906), Henri Matisse, and Pablo Picasso, and Carles was no exception. He met Matisse probably through Gertrude and Leo Stein and was greatly affected by the French artist's imaginative and highly unorthodox use of color. Indeed, the understanding of color as it related to form that Carles gained on this trip to France would inform the rest of his career.[3]

Portrait of Katharine Rhoades is an arresting painting of one of Carles's good friends. He and his wife, Mercedes, traveled in France with Rhoades and her mother during the summer of 1912, and this portrait was probably executed at that time. Typical of his work during this early period, the painting demonstrates Carles's gradual transition to modernist modes of painting. The tonal quality of the portrait, with its soft lines and muted forms, is given great effect through Carles's inventive dash of color. Rhoades assumes an almost ethereal presence as she emerges from the muted background and gazes at her viewer with a striking air of self-possession. Carles calls upon the strong principles of composition, particularly the use of negative space, and the importance of surface dimension in this work, further underlining how his artistic education shaped his artistic style as it evolved throughout his career.

Provenance

By descent to the artist's daughter, Mercedes Matter; Simon Parkes, New York

Exhibitions

New York, National Arts Club, *Exhibition of Contemporary Art*, February 5–March 7, 1914, no. 9.

New York, Washburn Gallery, *Arthur B. Carles*, September 13–October 27, 1984, no. 2.

New York, Richard York Gallery, *Arthur Beecher Carles, 1882–1952*, October 2–November 14, 1997, no. 6.

New York, Hollis Taggart Galleries, February 10–March 18, 2000; Philadelphia, Woodmere Art Museum, April 16–June 25, 2000, *The Orchestration of Color: The Paintings of Arthur B. Carles,* no. 17.

Literature

New York, Hollis Taggart Galleries, *The Orchestration of Color: The Paintings of Arthur B. Carles,* exh. cat. (2000), p. 41, no. 17.

15 ELIZABETH SPARHAWK-JONES (1885–1968)
In Rittenhouse Square, c. 1905

Oil on canvas
32½ x 32⅜ inches (82.6 x 82.2 cm)

Private collection

In 1902, when Elizabeth Sparhawk-Jones enrolled at PAFA at the young age of seventeen, the Academy was at the forefront of American art schools. Hailed for its rigorous training and top-notch faculty, PAFA provided Sparhawk-Jones with strong foundations in cast drawing, portrait and life classes, and sketching. Despite the fact that women did not share classes with men, Sparhawk-Jones and her fellow female students enjoyed relative freedom in the halls of the Academy. She took her education very seriously and considered painting a spiritual calling.[1] Her great skill ensured that success came quickly for her. The list of prizes Sparhawk-Jones won and her accolades in the press would have been impressive for any art student, but the fact that she was a young woman made them all the more extraordinary.

Sparhawk-Jones's most influential teachers at PAFA were Thomas Anshutz and William Merritt Chase. She took Anshutz's popular sketch class on Saturday mornings. Of him, she said: "Everything he did, he made exciting."[2] He gave his students complete freedom and instilled in them a deep appreciation for close scientific observation and realism. Chase was perhaps her most influential instructor. The great force of his personality and talent left an indelible mark on Sparhawk-Jones, and the brio of her brushwork and marvelous renderings of modern life are owed to him. Morton Schamberg (1881–1918) and Charles Sheeler (1883–1965), both fellow students at PAFA, also seem to have affected the way Sparhawk-Jones thought about modernism at a time when it was beginning to flourish. The three students had long, involved conversations about the way painting was changing. And while Sparhawk-Jones came to modernism, and more specifically, abstraction much later than Schamberg and Sheeler, this initial interaction with them seems to have shaped her thoughts and style.

In Rittenhouse Square is one of Sparkhawk-Jones's best-known and most successful paintings. In it we see the culmination of her training and the development of a signature artistic style. The manual dexterity of her brushwork is striking, as are the strong composition and keen observation of detail. Kevin Sharp, in *Masters of Light,* points out that her choice of subject matter, working nannies, probably stems from the influence of Robert Henri, John Sloan, and William Glackens—all older alumni of PAFA who saw "realism [as] less of a method of accurate drawing than a means for capturing the authenticity of urban life."[3] *In Rittenhouse Square* clearly lacks the grit of these artists' mature works, but it may indicate the direction Sparhawk-Jones would have taken had she continued painting. Sadly, she stopped working regularly for thirty years while suffering from severe depression.

When Sparhawk-Jones re-emerged in the late 1930s her work was transformed by modernism but just as vibrant as her early paintings. She also enjoyed critical success, earning the support of her good friend Marsden Hartley (1877–1943), and of Juliana Force, the director of the Whitney Museum of American Art, and Ernest W. Watson and Arthur L. Guptill, who in their 1944 article in *American Artist* called Sparhawk-Jones a "phenomenon in the world of paint."[4]

Provenance

Private collection, Michigan; Private collection, Pennsylvania

Exhibitions

Pittsburgh, Carnegie International, *Annual Exhibition,* 1909 (awarded Honorable Mention).

Art Institute of Chicago, *Annual Exhibition,* 1909.

Philadelphia, The Pennsylvania Academy of the Fine Arts, *105th Annual Exhibition,* 1910.

Vero Beach Museum of Art, Vero Beach, Florida, *Masters of Light: Selections of American Impression from the Manoogian Collection,* 2006.

Literature

Harper's Weekly, 1909.

The Studio, 1909.

The Craftsman, 1909.

Pittsburgh Bulletin, 1909.

Vero Beach Museum of Art, *Masters of Light: Selections of American Impressionism from the Manoogian Collection* (2006), cat. 20, pp. 80–81.

16 NANCY MAYBIN FERGUSON

Ice Wagon, c. 1915

Oil on canvas
23¾ x 21¼ inches (60.3 x 54 cm)

Like many of the women who enrolled in PAFA in the late nineteenth and early twentieth centuries, Nancy Maybin Ferguson began her artistic training at the Philadelphia School of Design for Women, where she studied with Robert Henri; although she credited Elliot Daingerfield (1859–1932) as a primary influence in her painting instruction. She decided to take classes at the Academy after a trip to Europe around 1899, where she became interested in portraiture, as she knew she would benefit from PAFA's rigorous emphasis on drawing and figure study. Ferguson attended the Academy from 1902–3 and 1907–12. Among her teachers were William Merritt Chase, Hugh Breckenridge, and Henry McCarter. Interestingly, she chose the landscape as her preferred subject, not portraiture, and certainly would have been influenced by her instructors' emphasis on Impressionist technique. Her highly personal artistic idiom was probably cultivated at least in part by Chase, who argued that individuality should be the lifeblood of artistic expression. Ferguson also studied with Charles Hawthorne (1872–1930) at his summer school in Provincetown, Massachusetts, a place she came to love greatly. Her mature landscapes depict the area around Philadelphia and Provincetown and demonstrate her interest in capturing an era that was slowly passing. Indeed, the apparent joie de vivre of her Provincetown paintings in particular became a hallmark of her finest work.

The heavy impasto and fractured lines of *Ice Wagon* make it an example of Ferguson's mature style, in which she moved away from Impressionist brushwork and effects and toward more modernist compositional devices. The precision and controlled geometry of the street view, telephone poles and wires, and limbs of the trees stand in contrast to the allover quality of the sky and foliage. One wonders if she was aware of Precisionism as it related to Charles Sheeler's and Charles Demuth's work. It stands to reason that she might have been, since she studied with McCarter at PAFA and so did they. Whether or not the two men influenced Ferguson matters less than her willingness to respond to the advent of modernism while maintaining the nostalgic flair that marked her personal style.[1]

Ferguson exhibited regularly with the Philadelphia Ten, a group of women artists who exhibited their work annually from 1917 onward for roughly thirty years. Critics and collectors alike frequently hailed their exhibitions for the consistent high quality of the work displayed. In 1935 Ferguson's submission was singled out in a review in the *Philadelphia Inquirer* as having "the most recognizable style among the group, a sort of geometric precision of design." The distinctive quality and appeal of her painting earned her widespread respect, including that of Dr. Albert Barnes, who purchased one of her paintings to compare to Maurice Prendergast's work for one of his famous art-appreciation classes.

Provenance

Private collection, Pennsylvania

Exhibition

Philadelphia, Makler Gallery (n.d.).

17 QUITA BRODHEAD (1901–2002)
Self-Portrait, 1955

Oil on canvas
24 x 22 inches (61 x 55.9 cm)

When Quita Brodhead enrolled at PAFA in 1919 two distinct camps had begun to develop among the students and faculty: those who were interested in modernism and those who were committed to maintaining a more conservative and academic approach to art making. Brodhead gravitated to the modernists, lead by Arthur Carles, Hugh Breckenridge, and Henry McCarter. Her experience in Daniel Garber's antique class, where she had to draw from copies of antique sculpture, was nothing short of difficult for her, as the older instructor and leader of the conservative group, found her drawing style to be "smudgy."[1] Brodhead was "relieved" to progress on to Breckenridge's portrait class, where she was exposed to modern French art for the first time. In her class with McCarter she probably saw lantern slides of the paintings of Paul Cézanne, Edgar Degas (1834–1917), and Henri de Toulouse-Lautrec (1864–1901). However, it was Arthur Carles who exerted the greatest influence on her. She began attending his popular Saturday morning costume sketch class in 1922 and greatly benefited from his personal one-on-one teaching method, in which he warmly encouraged his students to express their own individuality. Carles's excitement for modern art was palpable, as was his enthusiasm for and belief in the importance of color. Brodhead learned from him that "color was not just a filler, it became the forms that lived and breathed in space ... a spiritual experience – the strident harmonies formed by dissonances accenting the seductive calms of mauves, pinks, blues, and ochres."[2] She would work with Carles for longer than any of his other students, remaining loyal to him long after he was dismissed from the Academy, and would call on his lessons and ideas for the rest of her long career. She said that his teaching "was there in the wings ... to be drawn upon and absorbed gradually over the years ... a source that is constantly emerging and expanding and never running dry."[3]

In *Self-Portrait* of 1955 Brodhead demonstrates Carles's lasting influence and also her understanding of such artists as Pablo Picasso (1881–1973), Amedeo Mogdigliani (1884–1920), and Henri Matisse. She was first introduced to the work of these artists when Albert Barnes's daring collection of modern paintings was put on view at the Academy in 1923 at the urging of Carles and McCarter. Brodhead found Barnes's collection to be exhilarating, particularly the paintings by Matisse, whose influence can be seen here in the sinewy shapes that comprise the artist's head and body. The abstraction of the forms into layered planes of color is Cubist in feel, as is the distillation of the face into its essential shapes. Brodhead's arresting gaze adds a level of mystery and introspection to this dynamic and expressive composition.

Provenance

The artist; by descent to the artist's son, Charles Brodhead

18 ROBERT GWATHMEY (1903 1988)
The Gathering

Oil on canvas
36 x 48 inches (91.4 x 121.9 cm)
Signed lower left

Courtesy of Jonathan Boos, New York

In his application to PAFA in 1926, Robert Gwathmey wrote: "I am studying art because it has always interested me to the fullest degree. Even as a child I remember discarding all books that were not illustrated and enjoying the pictures, rather than the text, of those that were. From this interest in pictures I developed a desire to draw such pictures myself and today that same desire is stronger than ever."[1] Gwathmey entered the Academy at the age of twenty-three, after studying for one year at the Maryland Institute of Design. He had intended on concentrating his study in illustration, as he needed to be able to make a living upon graduation. However, as his training matured, so did his interest in fine art. Gwathmey's primary instructors at PAFA were George Harding, Daniel Garber, Hugh Breckenridge and Franklin Watkins. Breckenridge's excitement for color deeply affected Gwathmey. And one of Watkins's favorite maxims was particularly suited to the young artist as he searched for his style and means of expression: "What students know ... they already know, but don't know they know. It is a question of bringing what they know up to the level of their awareness."[2]

Gwathmey's life experiences and his self-awareness as a young art student was limited by his upbringing in the small Southern town of Tidewater, Virginia. His time at the Academy exposed him to "the North," or another world, particularly after he won two Cresson Travel Scholarships in 1929 and 1930, which enabled him to travel to Europe during the summers of those years. Michael Kammen, in *Robert Gwathmey,* writes of this experience: "The provincial young man may or may not have become more cosmopolitan, but his mental comprehension of Western art expanded enormously."[3] Gwathmey would later recall his enthusiasm for medieval sculpture and stained glass, which would inform his handling of figures, and the impact of seeing the work of Francisco Goya (1746 1828), Honoré Daumier (1808 1879), Jean-François Millet (1814 1875), and Pablo Picasso (1881 1973) for the first time. Given Gwathmey's deep interest in the human condition, it is no surprise that the work of these socially conscious artists greatly affected him in his search for his own personal expression.[4]

Gwathmey arrived at his signature artistic style in the late 1930s. As his former teacher Watkins intimated, it was a matter of bringing awareness to what he already knew intimately. Gwathmey's southern upbringing profoundly affected the subject matter of his work, which chronicled race relations and the bitter realities of life in the rural South. As a Social Realist, Gwathmey used his paintings to communicate and protest the great injustices of poverty and racism without succumbing to the pitfalls of judgmental moralization. In *The Gathering,* a masterwork, we see the full expression of the artist's intention. In his distinctive artistic style, where bold color and dark outlining are matched by strong compositional coherence in two dimensions, Gwathmey captures his astute and empathic observations of African American life with clarity and brio. Yet his reticence about the meaning of his work, particularly the numerous symbols he often used, frustrates any attempts to decipher literal meaning. Instead *The Gathering,* and all of Gwathmey's great paintings for that matter, call on the viewer to discern a need for change while upholding the dignity and humanity of his subjects.

Provenance

The artist; Harry Belafonte, New York; Private collection, Michigan

Literature

Michael Kammen, *Robert Gwathmey: The Life and Art of a Passionate Observer* (1999) p. 162.


666
666

CONTEMPORARY ARTISTS

This history of the Pennsylvania Academy of the Fine Arts
would not be complete without including
some of the contemporary artists
who have graduated over the past forty years.
We are honored to include the work of these fine artists,
who are the successors of their important historic forebears.
Rather than providing biography,
we have asked the artists to write brief statements
about their experience at PAFA
and how it affected their artistic practice.

19 JAMIE ADAMS (born 1961)

jeanniepant, 2010

Oil on linen
36 x 30 inches (91.4 x 76.2 cm)
Signed on verso

Courtesy of Zolla/Lieberman Gallery, Chicago

Affiliation with PAFA

2000 Master of Fine Arts

Selected Recent Exhibitions

2011 St. Louis, Philip Slein Gallery, *paris dream'n.*

2010 Pittsburgh, Steve Mendelson Gallery, *I dream of jeannie: paris works.*

2009 St. Louis, Philip Slein Gallery, *Jamie Adams/Fred Stonehouse.*

2008 West Palm Beach, Florida, Armory Art Center Gallery, *Jamie Adams: Recent Works.*

2007 St. Louis, Philip Slein Gallery, *jeannie and other dreamies.*

Cape Girardeau, Southeast Missouri University, River Campus Gallery, *jeannie and the misfits.*

2006 Brooklyn, Jack the Pelican Presents, *jeannie.*

2005 Salisbury, Maryland, Salisbury University, *Mr. Jones and the Pipsqueaks.*

My artistic inclinations have always led me to the solitary processes of drawing and painting, and the strategy of figuration. Media forms such as these, embodying the trace of touch and sensual materiality, seem suitable conveyers of desire and loss.

In the late 1990s the Academy's MFA program offered a unique curriculum that promoted contemporary artistic practice while adhering to its own distinguished legacy. This in part influenced my decision to attend PAFA. My graduate years were marked by working with faculty engaged with a range of ideas and diverse approaches to the practice of painting Vincent Desiderio's exploration of the epic and sequential narrative, Osvaldo Romberg's appropriative play with image and text, and Irving Petlin's queries into memory are a few.

While at PAFA my figurative work turned toward personal memoir. Some might say the work, based on personal histories, navigated between public confession and a private form of entertainment. Today it continues to function as a visual formulation of my inner response to life and the world, spiraling through recurring social themes of identity, love, and desire.
The characters in my work are rather like portrait projections fashioned out of borrowed imagery, which is reminiscent of cinematic culture from the 1950s and 1960s, other paintings, photographs, or vintage books. I construct them to consciously mirror cinematic effects its projective nature, image flow, use of montage, and celebrity personae as a way to insinuate a complication or disturbance. Increasingly their intrusion or mediation affect a redressing of the figural form. Feigning coherency, these characters exhibit conditions of flux, transience, or transformation.

20 ASTRID BOWLBY (born 1961)

5.19.08 (Variegated Spirals), 2008

Ink on paper
11 x 8½ inches (27.9 x 21.6cm)
Signed and dated on verso

Courtesy of Gallery Joe, Philadelphia

Affiliation with PAFA

1996 Master of Fine Arts

Selected Recent Exhibitions

2010 Philadelphia, Gallery Joe, *Light.*

Doylestown, Pennsylvania, James A. Michener Art Museum, *Snag.*

2008 Brunswick, Maine, Coleman Burke Gallery, *Down Back.*

Brunswick, Maine, ICON Contemporary Art, *Drawings.*

Boston, OSP Gallery, *Conversations with 23.*

2007 Philadelphia, Gallery Joe, *A Certain Density.*

2006 Philadelphia Center of Arts and Heritage, *Midden.*

Philadelphia International Airport, Terminal B/C, *Way Station.*

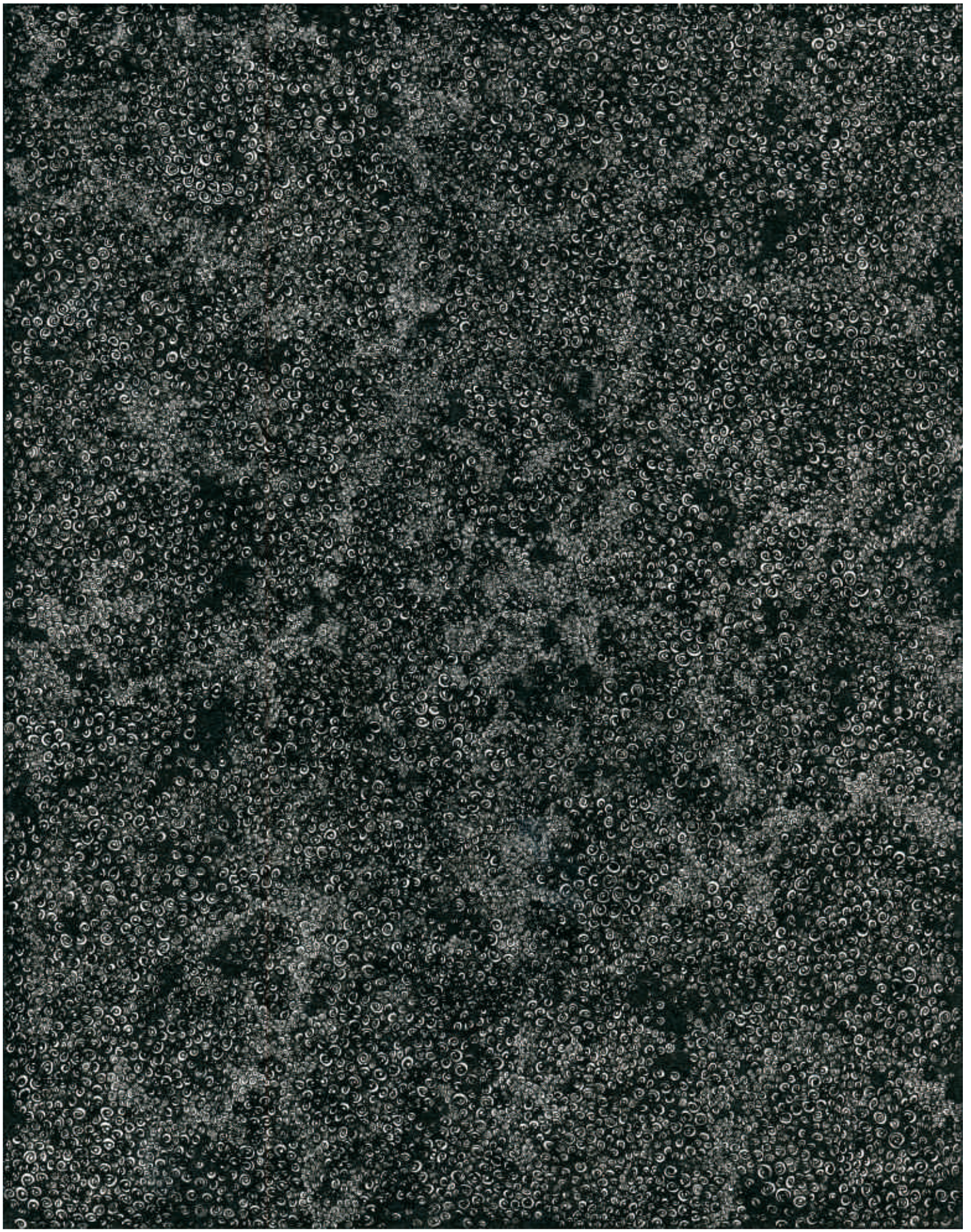
2005 Emeryville, California, Gallery of Urban Art, *Our Full Heart: Prints, Drawings and Installation.*

My artistic training includes extensive figure-drawing practice, both at Parsons School of Design, where I was a BFA candidate in 1979 and was required to take three different drawing classes each semester, and in the 1980s at the Art Students League, where I drew from the figure several hours a day, six days a week, for eighteen months.

However, my love affair with drawing began much earlier, and my first figure drawing class was with Michael Moore at the University of Southern Maine. I was a senior in high school trying to acquire some figure-drawing skills for my portfolio, and he graciously allowed me to monitor his beginner class. There was one moment I still clearly remember in which he was discussing the space around the model. There was something about the way he described this space and how it could be articulated in a drawing that really got to me. It was the *possibility* of drawing that got to me. Subsequently, he went to teach in the graduate program at PAFA and that was how I first learned of the school.

I was attracted to the philosophy of the Academy, in which studio practice is the primary focus of one's artistic education. I also wanted to study with Yvonne Jacquette, an artist I greatly admire who was a critic in the graduate program during that time. She became a significant mentor to me as well as a dear friend.

One of the reasons I chose the Academy was because of the way, in the oldest art school in the United States, contemporary art bumps up against a tradition, which I respect as part of my heritage, was trained in, and even feel connected to philosophically, but do not attempt to adopt as my visual language. I feel like this duality and the resulting tension allow for a gap where I can make my work and be of my time while drawing inspiration from the artists who have come before me.



21 BRUCE SAMUELSON (born 1946)

Untitled #11–1, 2001

Oil on board
15 x 18 inches (38.1 x 45.7 cm)
Signed and dated on verso

Courtesy of J. Cacciola Gallery, New York

Affiliation with PAFA

Student: 1968, Certificate in Painting

Faculty: 1973 present

Selected Recent Exhibitions

2009 New York, J. Cacciola Gallery.

2007 New York, J. Cacciola Gallery, *Bruce Samuelson & Marianne Kolb.*

2006 New York, J. Cacciola Gallery.

2005 West Hollywood, California, Galerie Yoramgil.

2004 Philadelphia, Rosenfeld Gallery.

New York, J. Cacciola Gallery.

I studied at PAFA from 1964 to 1968, and I have taught there since 1973. I had many excellent instructors at the Academy, but most notably Hobson Pittman, Walter Stuempfig, Franklin Watkins and Julian Levi. They taught by example, by being inspirational, and by their integrity as artists. I learned from and was equally inspired by many of my classmates. For me, learning at the Academy was not about following predetermined aesthetics or step-by-step procedures. It was simply enough to work and be in the company of these dynamic people.

The faculty encouraged me to study from the life model, from the Academy's great cast collection, which included the heroic Belvedere Torso, and from its vast museum collection that included works by artists ranging from Benjamin West to Arthur B. Carles to Rico Lebrun. Because of the tremendous freedom and diversity of the Academy during that time, I was strongly encouraged to use my imagination, to take chances, and to trust my intuition. I remember Hobson Pittman emphatically telling me "your best teachers will always be nature, history, and experience." These principles are still strongly with me today, and I always hope to instill them in my own students.

22 ALEX KANEVSKY (born 1963)

Exit, 2010

Oil on panel
48 x 48 inches (121.9 x 121.9 cm)
Signed and dated on verso

Courtesy of J. Cacciola Gallery, New York

Affiliation with PAFA

Student: 1993, Certificate in Painting

Faculty: 2002 present

Selected Recent Exhibitions

2010 San Francisco, Dolby Chadwick Gallery, *Heroes and Animals.*

2009 New York, J. Cacciola Gallery, *Proserpine.*

2008 Philadelphia, Rosenfeld Gallery, *Waves & X-Rays.*

2008 San Francisco, Dolby Chadwick Gallery, *Visitations.*

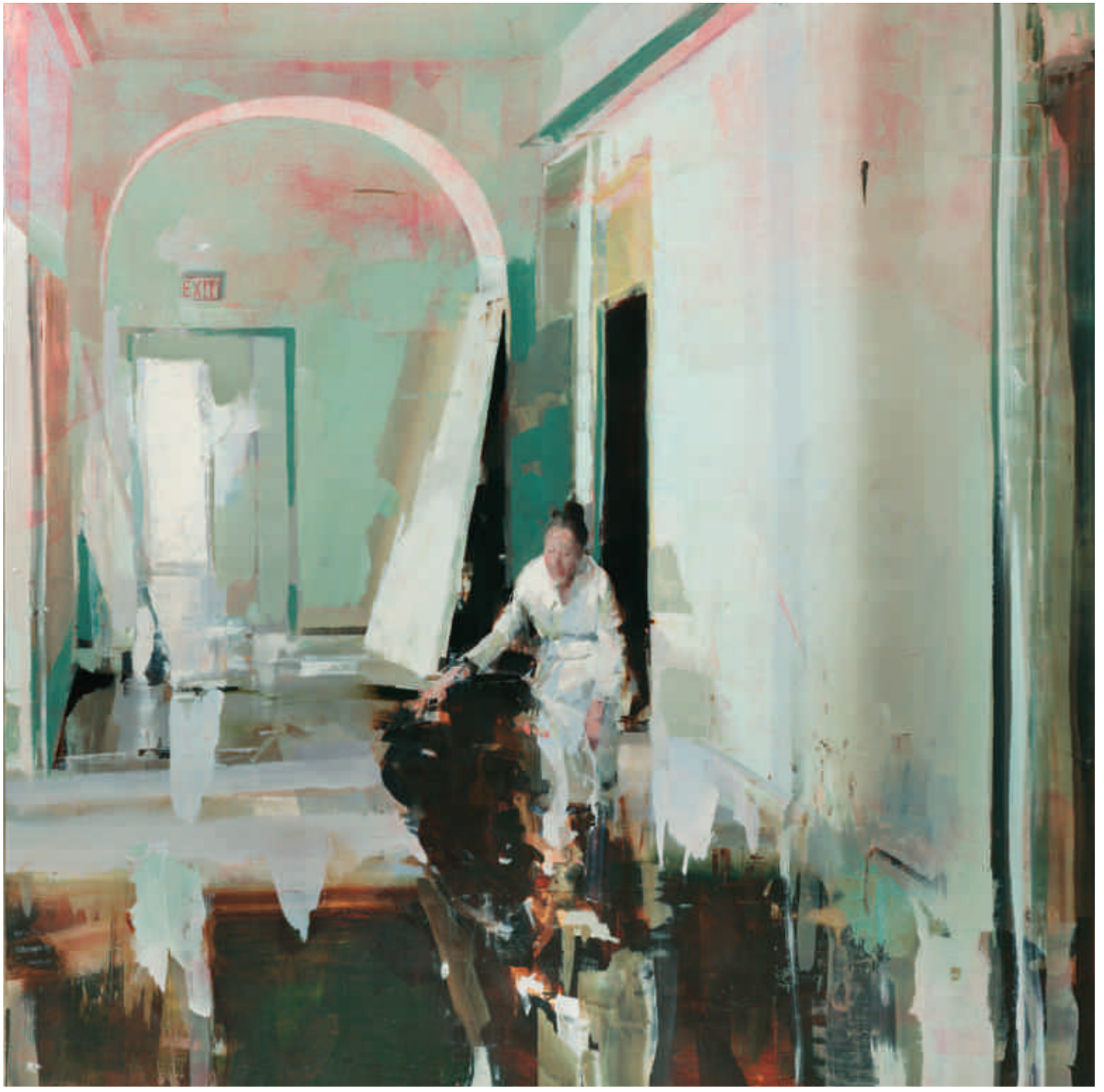
2007 New York, J. Cacciola Gallery, *Parlor Games.*

2006 Montreal, Gallerie de Bellefeuille, *Paintings.*

2005 San Francisco, Dolby Chadwick Gallery, *Instances of Stillness.*

2005 New York, J. Cacciola Gallery, *New Paintings.*

My four years in the certificate program at PAFA were a major turning point for me. I realized several things about life that informed all the subsequent directions and decisions. I got the taste for a daily continuity of painting; that is, leaving the studio in the evening and knowing I'd return in the morning a simple realization, but pregnant with a dramatic shift in what one considers a good day of painting. I realized the joys and limitations of being in a community of artists. I learned to live in peace with the knowledge that all art organizations are rather haphazardly run. And most importantly, I had the good fortune to study with teachers like Sidney Goodman, Bruce Samuelson and Murray Dessner [Bruce and Murray are both PAFA alumni]. They taught me a lot about commitment to one's vision to the exclusion of more mundane considerations. That view was reinforced by some works in the Academy's permanent collection. When I was a student, a large Richard Diebenkorn painting hung in the lecture hall. It was roughly painted and somewhat awkward compositionally. Nevertheless, it stood up so impressively against all the images projected on the screen during the art history lectures I heard there. I had ample opportunities to examine that painting in detail on a weekly basis and came out with a deep conviction that, in paintings, brilliant failures are more exciting than prudent accomplishments. All these realizations are still with me; they inform my daily life as a painter.


EXIT

23 HOLLY TROSTLE BRIGHAM (born 1965)

Tamara de Lempicka on Autopilot, 2009

Oil on canvas
29½ x 29½ inches (74.9 x 74.9 cm)
Signed lower right

Affiliation with PAFA

Student: 1990–91

Selected Recent Exhibitions

2010 Philadelphia, The Pennsylvania Academy of the Fine Arts, *Narcissus in the Studio: Artists' Portraits and Self Portraits.*

Philadelphia, The Pennsylvania Academy of the Fine Arts, Alumni Gallery, Inaugural Exhibition.

2009 Philadelphia, Raven Gallery, *Holly Trostle Brigham: Three Stages.*

Philadelphia, Raven Gallery, *Three Person Show.*

New York, ACA Galleries, *Humanity: 100 Years of Figurative Art.*

2005 Easton, Pennsylvania, Ahlum Gallery, *Reflected Personae.*

I remember being so excited to attend PAFA because I had studied art history as an undergraduate at Smith College and then as a graduate student at the University of Pittsburgh and knew very well that so many leading American artists, such as Mary Cassatt, had studied or taught there. Lou Sloan taught me the fine art of cast drawing, and Liz Osborne taught me painting. I also was fortunate to study woodcut with Dan Miller. I would say that these three great artists were my favorites and that they had the most impact on me. I enjoyed learning how to create relief panels of the figure in clay. And I especially loved drawing or painting in the Cast Hall where I could see the cast of Michelangelo's *David.* I remember enjoying Peter Paone's after-school talks on how to be a professional artist and all the art history lectures. Another highlight of my PAFA memories is the time I got to work at the Annual Student Exhibition in the Furness building. It was so energizing to see all of the well-dressed people almost running to get the best, prize-winning work! It felt like history in the making!

My regret is that I didn't have more time at PAFA. I never got to take the anatomy classes because I went on to get my MFA in painting from George Washington University. PAFA had been the perfect place to study for an artist who loves the figure, history, and tradition! I feel very fortunate and grateful for the rigorous training the Academy gave me.


Tempus

24 P. J. SMALLEY (born 1987)

The Dancer, 2010

Oil and archival pigment on canvas
20 x 16 inches (50.8 x 40.6 cm)
Signed lower left

Affiliation with PAFA

2009 Certificate in Painting

Selected Recent Exhibitions

2010 Philadelphia, Projects Gallery, *Gone Printin'.*

Philadelphia, Stupid Easy Gallery, *New Paintings.*

Philadelphia, Plastic Club, *New Members Show.*

2009 Wallingford, Pennsylvania, Community Arts Center, *In Person.*

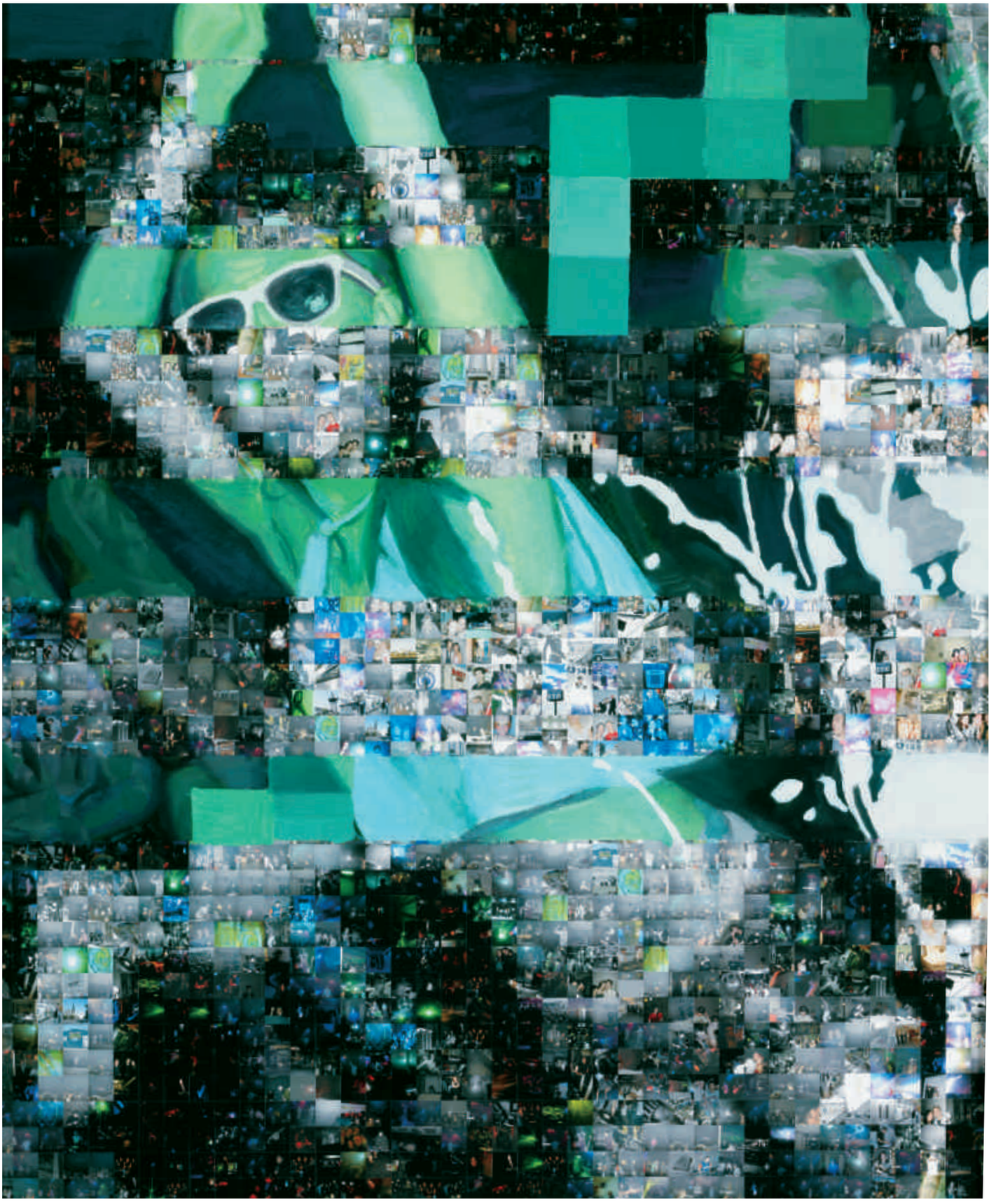
2009 Philadelphia, Little Berlin, *Offerings.*

2008 Washington, D.C., Smithsonian Institution, *Green Light* (show traveled to various college and university galleries through 2010).

When a representative from PAFA left a message on my family's answering machine stating my acceptance into the school, I saved it because I was sure they had made a mistake. If they realized their error, I thought, surely this piece of evidence would secure my enrollment. Bruce Samuelson was the professor who had reviewed my portfolio, and I remember him being pleased and a little surprised that he could name all the models in my stack of figure drawings. Entering the first day of class felt like a mixture of Harry Potter and Charlie and the Chocolate Factory. I was just happy to be there, and I knew there was intense training ahead.

During the first couple of years at the Academy, I drew from plaster casts, painted nude models, and copied paintings from the museum's permanent collection (I took my best stab at an Eakins portrait). An infatuation with American painting led me to such PAFA alumni as Robert Henri and Arthur B. Carles, who took academic painting and altered it in order to make room for change and self-expression. But the smell of turpentine, squeaky wood floors, and pseudo-intellectual conversation over cigarette breaks influenced me as much as any artist's legacy.

Furness buildings have been pivotal places for me, and the Academy's historic landmark building is no exception. I like to think about these buildings, as they reach backward in time and completely alter my vision of the present, when I set out to capture a piece of our new global landscape on canvas.



25 STEVEN AND BILLY BLAISE DUFALA

(born 1976 and born 1981)

Island, 2010

Watercolor and ink on paper
30 x 24 inches (76.2 x 61 cm)

Special Air Mission 2800, 2009

Rubber, vinyl, shoelaces
6 x 4 x 32 inches (15.2 x 10.2 x 81.3 cm)

Courtesy of Fleisher/Ollman Gallery, Philadelphia

Affiliation with PAFA

Steven Dufala: 2000, Certificate in Printmaking

Billy Blaise Dufala: 2003, Certificate in Sculpture

Selected Recent Exhibitions (artists exhibit jointly)

2010 Haverford, Pennsylvania, Cantor Fitzgerald Gallery, Haverford College, *Problemy: Probably a Problem, a Problem, Probably.*

2009 Buffalo State College, Buffalo, New York, *New Work.*

Philadelphia, Fleisher/Ollman Gallery, *Trophy.*

2008 Philadelphia, Fleisher Art Memorial, Fleisher Challenge.

2006 Philadelphia, Space 1026, *Future Impossible / ¡aviso!*

The following text was taken from a g-chat between Steven and Billy Blaise Dufala on January 6, 2011.

10:20 AM

BILLY: I really didn't have any specific [PAFA] alumni influence my work. I believe it started while spending suspension days from high school visiting you at PAFA, witnessing your studio practice.

STEVEN: Yeah, I guess the main thing is what it [PAFA] did [for our] studio practice.

BILLY: Yeah.

10:22 AM

STEVEN: If that is a historical thing … I believe it is. The history of how the program is set up, the two years in studio with critiques definitely helped set up a practice where I make things and follow a thread and then come back to it, evaluate and re-evaluate.

10:23 AM

BILLY: I don't really remember before you had a studio there too much, but being really excited about the fact that you had a room to do whatever you wanted.

10:26 AM

BILLY: Well, this also opened up a lot of room for conversation about the work being done. You were around a lot and we talked a lot. I talked to other artists, and went so far as to visit people in other schools and talk to them. This aspect of the practice was huge. So I guess it would be more specific to say the PAFA community affected my practice.

10:30 AM

BILLY: I think that's right, it had a lot to do with finding people to talk to, finding resources, feedback … The way I worked while a student is still very close to how I work today. How I work today should be explained more?

STEVEN: Well, yeah this is what I was about to do. Back up a little. I came to PAFA from a film program with a heavy desire to learn more about the basics of making things. Happy to say I found it in the printmaking department lots of room to spread out and experiment. But I wasn't looking to become anything specific.… I just wanted a stronger foundation, which I believe I got.

10:35 AM

BILLY: Well, funny, I'm thinking about how most of my work was done in a communal setting, sculpture shop, metal shop, where I had everyone coming through being able to see what I was working on. I don't think I had any specific model in mind at first but, like you, found a comfort in being able to spread out, [but] for me in a metal shop.

10:39 AM

STEVEN: Let's talk about what we do.

BILLY: Make things for ourselves that people get excited about?

STEVEN: About what?

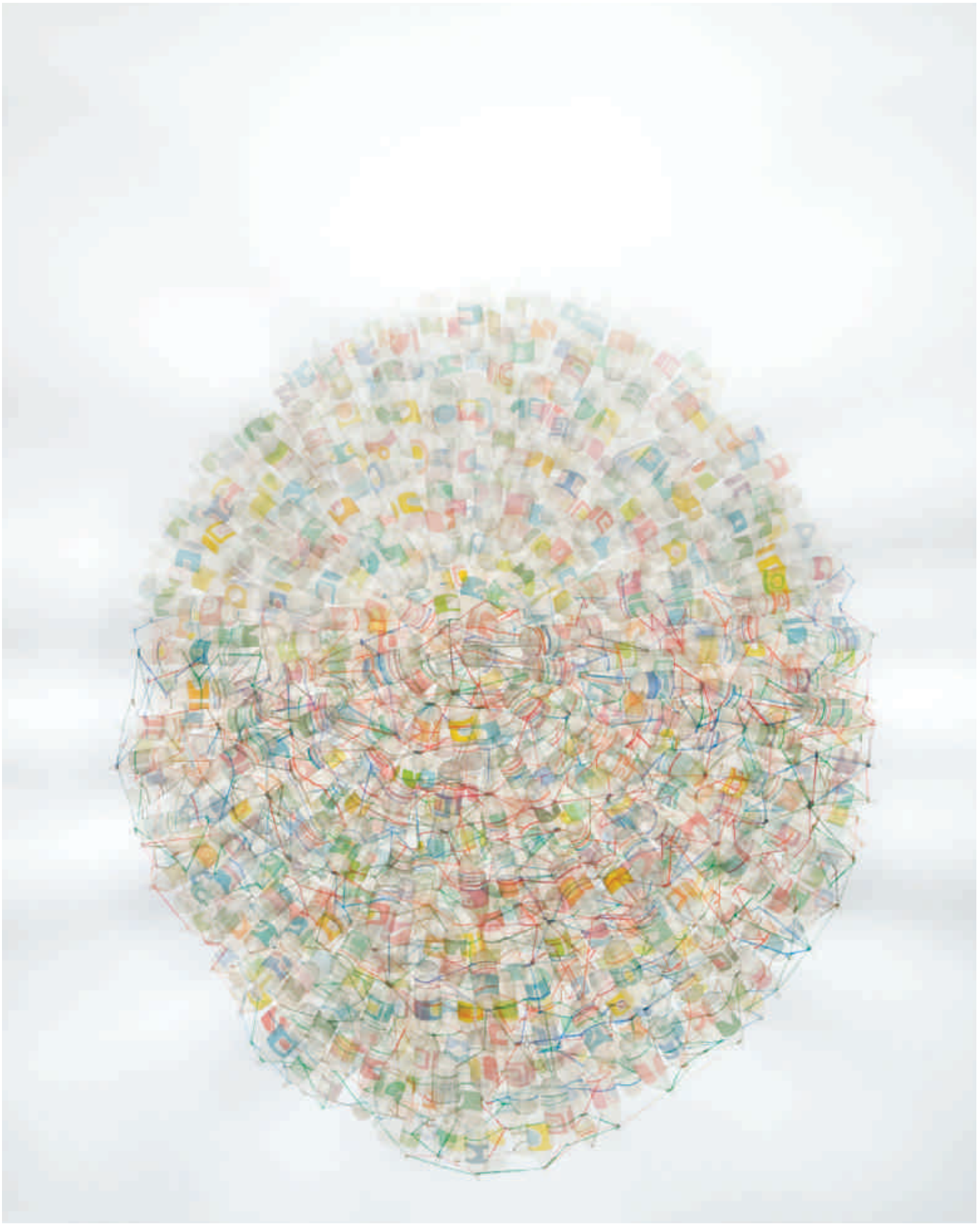
BILLY: Certain things in the world around us that exist a certain way and adding or deleting some information to come up with a take on it that even though it seems ridiculous, isn't too far off from how it can be seen.

10:43 AM

STEVEN: In a way I don't just make things for myself. I also make things that should crack you up. … I make things in response to stuff … [My] work can come from anywhere, but maybe it goes back to the community thing, not existing in a bubble, that informs my work the most. Having two people making things under one banner kind of builds in the idea that the audience is important.

BILLY: Right, hmmm.

STEVEN: PAFA was kind of our first chance to do that.



26 MAURO ZAMORA (born 1974)

New Line, 2009

Acrylic and latex on canvas
16 x 12 inches (40.6 x 30.5 cm)
Signed on verso

Affiliation with PAFA

2004 Master of Fine Arts

1999 Certificate in Painting

Selected Recent Exhibitions

2011 Philadelphia, Rebekah Templeton Contemporary Art, *Anosognosia.*

2009 New York, Wave Hill, Sunroom Project Space, *Complex Directional.*

2007 Jenkintown, Pennsylvania, Abington Art Center, *Solo Series.*

2006 Philadelphia, Seraphin Gallery, *Boarder Crossing.*

Philadelphia, Vox Populi Gallery, *Converge.*

2005 Philadelphia, Fleisher Art Memorial, Fleisher Challenge.

As a student at PAFA I was given the gift of time; that is, the necessary time to develop a body of work that becomes a lifelong pursuit. The faculty at PAFA made it clear to me that the task of making art is a calling one that ebbs and flows within a lifetime. Making art is an activity that often evolves but is also able to return to a previous conception of practice and then mutate again. At the Academy I was able to find a community of people who were interested in more progressive approaches to art practice and willing to push boundaries.

The Academy's atelier style of learning, its promotion of discipline and emphasis on the cultivation of a studio practice prepared me to make a life as an artist. But it was the Academy's MFA program that prepared me to ask big questions about art-making and how my work as an artist would relate to the rest of the world.

NOTES TO THE CATALOGUE

Cat. 1

1. Maria Chamberlin-Hellman, "The Artist and American Art Academies," in Doreen Bolger, Marc Simpson, and John Wilmerding, eds., *William M. Harnett,* exh. cat. (1992), p. 136.
2. Quoted in Ibid., p. 142.
3. John Wilmerding, "Notes of Change: Harnett's Paintings of the Late 1870s," in *William M. Harnett,* p. 149.
4. Chamberlin-Hellman, "American Art Academies," in *William M. Harnett,* p. 136.
5. For a detailed discussion of *The Social Club* and the life and career of William Harnett, see *William M. Harnett,* passim.

Cat. 2

1. Randall C. Griffin, *Thomas Anshutz: Artist and Teacher,* exh. cat. (1994), p. 31.
2. Ibid.
3. Ibid., p. 34.
4. Ibid., p. 24.

Cat. 3

1. Edward D. Nudelman, *Jessie Willcox Smith: American Illustrator* (1990), pp. 18 19.
2. Ibid., pp. 22 23.

Cat. 4

1. Robert Henri, *The Art Spirit: Notes, Fragments of Letters, and Talks to Students, Bearing on the Concept and Technique of Picture Making, the Study of Art Generally, and on Appreciation* (1923).
2. Quoted in William Innes Homer, *Robert Henri and His Circle* (1969), p. 207.

Cat. 5

1. Constance Kimmerle, *Edward W. Redfield: Just Values and Fine Seeing,* exh. cat (2004), 19.
2. Ibid., p. 20.

Cats. 7, 8

1. Everett Shinn, "William Glackens as an Illustrator," in Nancy E. Allyn and Elizabeth H. Hawkes, *William Glackens: A Catalogue of His Book and Magazine Illustrations* (1987), p. 7.
2. William Gerdts, *William Glackens* (1996), p. 13.
3. Quoted in William Innes Homer, *Robert Henri and His Circle* (1969), p. 76.
4. Ibid., p. 81.
5. Shinn, "William Glackens," in *William Glackens,* p. 7.

Cat. 9

1. Tom Folk, *Walter Elmer Schofield: Bold Impressionist,* exh. cat. (1983), p. 14.
2. Quoted in Ibid., p. 17.
3. Quoted in Ibid., p 20.

Cats. 10, 11

1. John Loughery, *John Sloan: Painter and Rebel* (1995), pp. 21 28.
2. Quoted in William Innes Homer, *Robert Henri and His Circle* (1969), p. 26.

Cat. 12

1. Quoted in Ruth E. Fine, *John Marin,* exh. cat. (1990), p. 27.
2. Ibid., p. 28.
3. Ibid., p. 263.
4. Ibid., p. 271.

Cat. 13

1. Lance Humphries, *Daniel Garber: Romantic Realist,* exh. cat. (2007), p. 12.
2. Quoted in Brian H. Peterson, ed., *Pennsylvania Impressionism* (2002), p. 15.
3. Humphries, *Daniel Garber,* p. 16.

Cat. 14

1. Richard J. Boyle, "Arthur B. Carles, Pennsylvania Academy Modern: A Note of Appreciation," in Hollis Taggart Galleries, *The Orchestration of Color: The Paintings of Arthur B. Carles,* exh. cat. (2000), p. 14.
2. Barbara Ann Boese Wolanin, "The Orchestration of Color: The Paintings of Arthur B. Carles," in *The Orchestration of Color,* p. 32.
3. Ibid., p. 35.

Cat. 15

1. Barbara Lehman Smith, *Elizabeth Sparhawk-Jones: The Artist Who Lived Twice* (2010), p. 42.
2. Ruth Gurin, "Interview with Elizabeth Sparhawk-Jones," April 26, 1964. Archives of American Art, Smithsonian Institution.
3. Kevin Sharp, "Elizabeth Sparhawk-Jones: In Rittenhouse Square," in *Masters of Light: Selections of American Impressionism from the Manoogian Collection,* exh. cat. (2006), p. 81.
4. Smith, *Elizabeth Sparhawk-Jones,* pp. 164–65.

Cat. 16

1. Page Talbott and Patricia Tanis Sydney, *The Philadelphia Ten: A Women's Artist Group, 1917–1945,* exh. cat. (1998), pp. 93–96.

Cat. 17

1. Barbara Ann Boese Wolanin, "Quita Brodhead: Painter of the Twentieth Century," in Hollis Taggart Galleries, *Quita Brodhead: Celebrating a Century,* exh. cat. (2001), p. 17.
2. Ibid.
3. Ibid.

Cat. 18

1. Quoted in Michael Kammen, *Robert Gwathmey: The Life and Art of a Passionate Observer* (1999), p. 17.
2. Ibid.
3. Ibid., p. 18.
4. Ibid., pp. 69–73.

SELECTED LITERATURE

Avery Galleries, *Circling Chase: The Art and Influence of William Merritt Chase and the Pursuit of Modernity.* Exhibition catalogue. 2008.

Doreen Bolger, Marc Simpson, and John Wilmerding, eds. *William M. Harnett.* Exhibition catalogue. 1992.

Ruth E. Fine. *John Marin.* Exhibition catalogue. 1990.

Tom Folk. *Walter Elmer Schofield: Bold Impressionist.* Exhibition catalogue. 1983.

William Gerdts. *William Glackens.* 1996.

Randall C. Griffin. *Thomas Anshutz: Artist and Teacher.* Exhibition catalogue. 1994.

William Innes Homer. *Robert Henri and His Circle.* 1969.

Lance Humphries. *Daniel Garber: Romantic Realist.* Exhibition catalogue. 2007.

Michael Kammen. *Robert Gwathmey: The Life and Art of a Passionate Observer.* 1999.

John Loughery. *John Sloan: Painter and Rebel.* 1995.

Elizabeth Milroy. *Painters of a New Century: The Eight.* Exhibition catalogue. 1991.

Edward D. Nudelman. *Jessie Willcox Smith: American Illustrator.* 1990.

The Pennsylvania Academy of the Fine Arts. *200 Years of Excellence: The Pennsylvania Academy of the Fine Arts, 1805–2005.* 2005.

_____. *In This Academy: The Pennsylvania Academy of the Fine Arts, 1805–1976.* Exhibition catalogue. 1976.

Barbara Lehman Smith. *Elizabeth Sparhawk-Jones: The Artist Who Lived Twice.* 2010.

Hollis Taggart Galleries. *The Orchestration of Color: The Paintings of Arthur B. Carles.* Exhibition catalogue. 2000.

_____. *Quita Brodhead: Celebrating a Century.* Exhibition catalogue. 2001.

Page Talbott and Patricia Tanis Sydney. *The Philadelphia Ten: A Women's Artist Group, 1917–1945.* Exhibition catalogue. 1998.

Frontispiece: Detail of John Marin,
New York Series: From Weehawkin Heights (cat. 12)

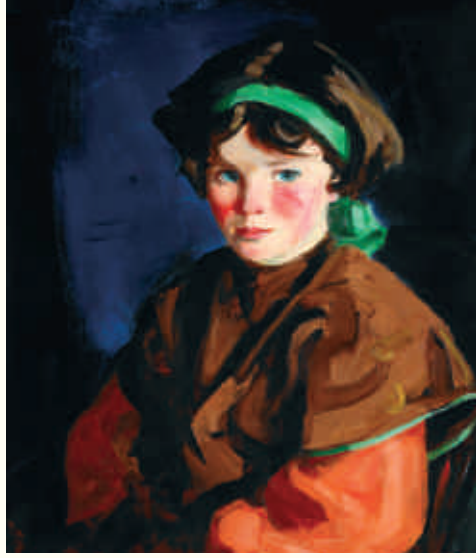
Page 4: Robert Henri, *The Green Ribbon* (cat. 4)

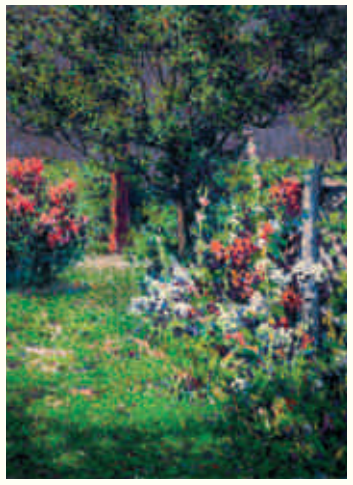
Page 6: Jamie Adams, *jeanniepant* (cat. 19)

Designed by Jenny Profy

Edited by Kathleen Krattenmaker

Printed by CRW Graphics, Pennsauken, New Jersey





Front cover. First row: Elizabeth Sparhawk Jones (cat. 15, detail), John Marin (cat. 12), Jessie Willcox Smith (cat. 3, detail).

Second row: George Luks (cat. 10, detail), Daniel Garber (cat. 13, detail), Jamie Adams (cat. 19), Nancy Ferguson (cat. 16, detail).

Third row: Alex Kanevsky (cat. 22, detail), John Sloan (cat. 11), Walter Schofield (cat. 9).

Inside front flap (top to bottom): Astrid Bowlby (cat. 20, detail), Thomas Anshutz (cat. 2), P.J. Smalley (cat. 24, detail), Quita Brodhead (cat. 17, detail).

Back cover. First row: William M. Harnett (cat. 1, detail), Edward Redfield (cat. 5), Robert Henri (cat. 4, detail).

Second row: Hugh Breckenridge (cat. 6, detail), Arthur B. Carles (cat. 14), Bruce Samuelson (cat. 21), William Glackens (cat. 7, detail).

Third row: Steven and Billy Blaise Dufala (cat. 25).

Fourth row: Mauro Zamora (cat. 26), Holly Trostle Brigham (cat. 23), Everett Shinn (cat. 8), Robert Gwathmey (cat. 18, detail).

AVERY GALLERIES

100 Chetwynd Drive, Bryn Mawr, Pennsylvania 19010
www.averygalleries.com