

# “SURVIVING OURSELVES”

150 years of Friendship in the Arts



An Exhibition of the

Contemporary Masters of

The Philadelphia Sketch Club

in the Permanent Collection of

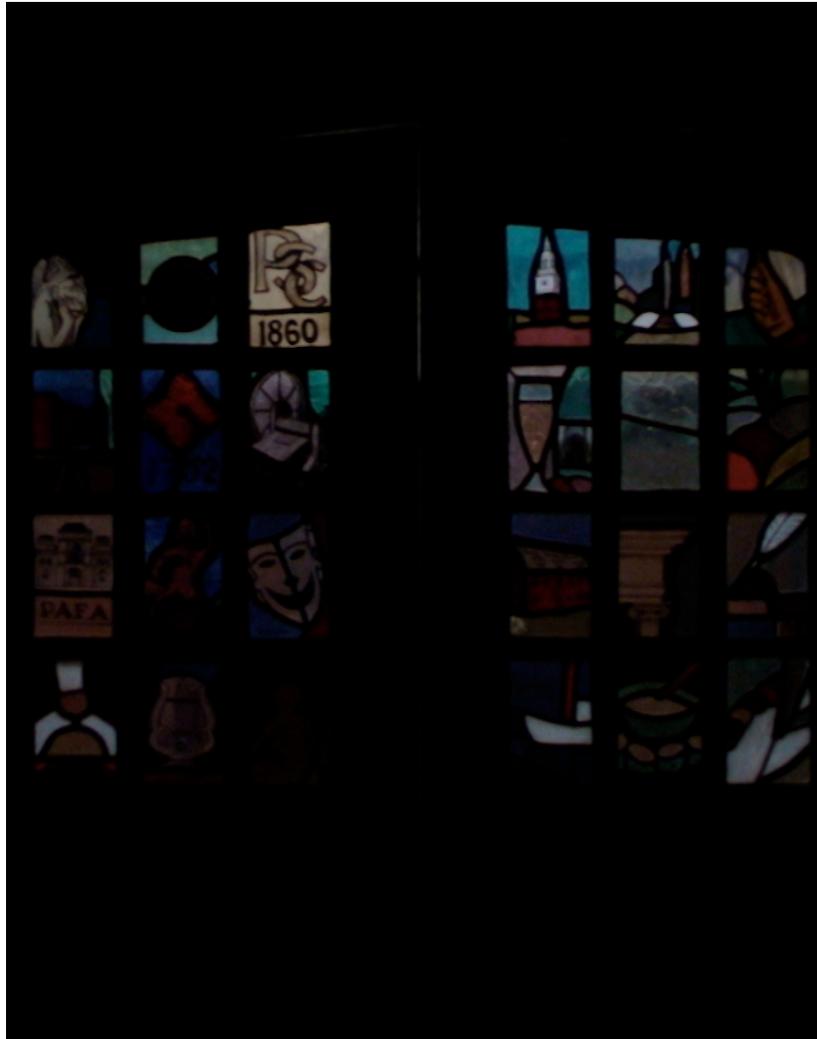
Woodmere Art Museum

curated by

Donald Meyer, Director of Exhibitions

Image: Detail of the Rathskeller fireplace mantel at the Philadelphia Sketch Club. This fireplace represents the camaraderie of this 150 year old all-volunteer Club as historically, before it, as friends, sat such artists as Thomas Eakins, Thomas Anshutz, Howard Chandler Christy, A. B. Frost, Daniel Garber, Thomas Moran, Joseph Pennell, Edward Redfield, Hugh Breckenridge, Lyman Sayen, Earl Horter and the collector Samuel S. White 3rd.

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The stained glass kitchen door windows of the Sketch Club Rathskeller, created by past members, commemorate the joys of dining with fellow artists and friends. Member Nicola D'Ascenzo (1871-1954) created windows for Washington Memorial Chapel, Valley Forge, PA; the Folger-Shakespeare Library and the Washington National Cathedral, Washington, DC; Riverside Church, New York, NY; and several college and university chapels, including Yale and Princeton. It is said he kept many Club artists and painters, not in his trade, in work during the dark days of the Depression.



Woodmere Art Museum receives arts funding support through grants from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania, and the National Endowment for the Arts, a federal agency.

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# Table of Contents

The Philadelphia Sketch Club	1
The oldest, continuing, contemporary artists' club in America	1
World Famous Members, Artists, Collectors, Friends and Guests	1
13 Locations before settling on Camac Street	1
Its Mission from the Beginning as Now	2
William Campbell	3
From the Artist's Statements	3
Harold Kimmelman	5
"From a static, heavy mass to an animated presence"	5
Intuitive groping and experimental drawing, sketching and painting	5
Seeking and finding inspiration	5
Seeking, finding and working with artists/craftsmen	6
Reinhold Edelschein	7
Artist's Statement	7
The Woods, the Music and Hans Hofmann	7
Sheet Music	7
Structure in the Woods	7
Black to Light	8

Monumental sound, tone, mood, rhythm	8
Alan Klawans	9
The Wedding Gift of Japan	9
Anniversary Trip to Japan	9
About My Work: A distinction about an original digital print versus a giclee' print	9
Jack Gerber	11
Statement on My Work	11
Materials as Inspiration and Relationships as Subject	11
A Curator's Statement	11
James Toogood	13
Watercolor as Art	13
Art as Technique	13
Bill Scott	15
About the Works	15
Stuart Shils	17
Artist's Statement	17
Al Gury	19
Artist's Statement	19
Richard Chew	21
Quiet Street, Quiet Views, Quiet Painter	21
Margaret	21
It was the beginning of my life	22
Frances Galante	23
Artist's Statement: "A holistic vision"	23

Alex Kanevsky	25
Regarding an Artist's Statement	25
Moe Brooker	27
Artist's Statement	27
Donald Meyer	29
Artist as Curator, Curator as Artist	29
Art as Context, Context as Art	30
Joseph Sweeney	31
Artist's Statement	31



See page one.

# The Philadelphia Sketch Club

## **The oldest, continuing, contemporary artists' club in America**

The Philadelphia Sketch Club was founded by George F. Bensell and his brother, Edmund B. Bensell, Edward J. McIlhenny, Henry C. Bispham, John L. Gihon, and Robert Wylie — all students at the Pennsylvania Academy of Fine Arts, where they felt that they lacked design opportunities. Founded in 1860, it is the oldest, continuing, contemporary artists' club in America. Entirely volunteer since its beginning, the Club has endeavored to offer affordable life drawing classes and mount exhibitions to display local, national, and internationally known artists' work.

## **World Famous Members, Artists, Collectors, Friends and Guests**

Among the Club's more famous members was Thomas Eakins, who was the life drawing and anatomy instructor for several years until he left in 1876 to become an instructor at the Pennsylvania Academy of Fine Arts. Thomas Anshutz, Howard Chandler Christy, A. B. Frost, Daniel Garber, Thomas Moran, Joseph Pennell, and Edward Redfield were among the members over the ensuing years. Modernism saw support in hugely significant members who were not only engaged as artists but as the early collectors, such as Hugh Breckenridge, Lyman Sayen, and Earl Horter, and Samuel S. White 3rd and his wife Vera. Their collections included work by friends and associates like Auguste Rodin, Marcel Duchamp, Charles Demuth, Paul Cezanne, Henri Matisse and Constantin Brancusi. Distinguished figures in the arts and letters, such as Oscar Wilde and James McNeill Whistler, have graced their monthly dinner meetings in the past as they continue to do to this day.



*Faces around the Club:* Architectural gargoyles were stock in trade with several past Club members. Members Walter Cope and John Stewardson were architects, known as the “Masters of Collegiate Gothic,” who from 1885 through 1912 designed seven buildings at the University of Pennsylvania including the Law School and the Quadrangle Dormitories, six at Bryn Mawr College, and four at Princeton, thereby virtually creating our visual image of the Ivy League. Hand-carved gargoyles, as well as portraits of past members *by* past members, make the Club feel profoundly personal to visitors.

## **13 Locations before settling on Camac Street**

The Club had thirteen locations before 1903 when it settled at its present address at No. 235 South Camac Street, once known as Philadelphia's “little street of clubs.” It was the first of the several artists' clubs that followed, including the Plastic Club (women artists), Poor Richards Club (newspaper writers), the Franklin Inn (authors), the Charlotte Cushing Club (actresses), as well as dining clubs, hotels and cabarets, situated nearby as destinations for the seriously art-minded from that time through the present. Its current clubhouse, assembled from three brick row houses from the 1820s, is listed in the Philadelphia Register of Historic Places and the National Register as a contributing property to the Washington Square West Historic District.

According to the Club minutes, the Sketch Club purchased two of these units in 1902 and the third in 1908. Shortly after their purchase, as described in the minutes, the first two row houses were extensively renovated to form a single building. The third property was connected internally to the other two in 1915. The three adjoining basements formed a large Rathskeller (dining room) and kitchen. The first floor rooms include a billiard room, library, archive room, sitting room and vestibule areas. The second floor rooms and attics form a large, sky-lit exhibition gallery and classroom.

### **Its Mission from the Beginning as Now**

The Club mission is "to support and nurture working visual artists, the appreciation of the visual arts, visual arts education, and the historical value of the visual arts to the community." The Club's low-cost workshops, originally formed by Eakins in the 1870s, and long-running annual competitions are open to the public and all interested artists are invited to apply for membership. The Club's activities are sustained by gifts from members, friends and nearly 20 major foundations, corporations and historical organizations.

The Club has held shows and exhibitions since its founding. Medal winners from the Club's shows include Violet Oakley, John Folinsbee and Betty Bowes. In April 2010 the Club held its 147th Annual Exhibition of Small Oil Paintings at the Club's main gallery.

The Club's extensive art collection includes 44 portraits of members painted in the 1890s by Thomas Anshutz, more than 125 etchings by members of the Philadelphia Society of Etchers, sculpture, stained glass, ceramics, bronze plaques, medals and metal work by members. The Club lends pieces to other organizations and exhibitors from time to time. The Club's archives contain information from artists associated with the Club.

### **The Historic and Contemporary Masters of the Philadelphia Sketch Club**

This exhibition of the contemporary masters of the Philadelphia Sketch Club is comprised of those artists who, of the several hundred members of the Club, are in the permanent collection of Woodmere Art Museum. This exhibition and these artists join the concurrently showing exhibition "Kindred Spirits: Woodmere and the Philadelphia Sketch Club" (January 2, 2010 - January 2, 2011) which features the historic members of the Club in the Woodmere permanent collection, such as Eakins, Anshutz, Garber, Moran, Pennell, Redfield, Schofield, Pearson, Borie, Horter, Wyeth, Spruance, Meltzer, Andrade, Goodman, Lear and others.

- Donald Meyer, Curator

# William Campbell

## From the Artist's Statements

My abstract art is the product of the right side of the brain, the intuitive side.

To describe these abstracts in words I must resort to the left side of the brain, the analytical side.

I do not consider my abstracts to be "modern art." I think of them as part of the creative tradition of painting, decoration and design dating back to our cave man ancestors. Freud, Jung and Joseph Campbell believed myths and symbols are passed down through the intuitive or subconscious mind.

Our contemporary civilization and education have made the intuitive mind about as useless as our vermiform appendix. So I do not object to viewers seeing my abstracts as only pleasant shapes and colors, but I hope some are stirred to deeper feelings.

- January 1990



*Officers Only*, 1958, Gouache on board, 21 x 29 in., Courtesy of the artist

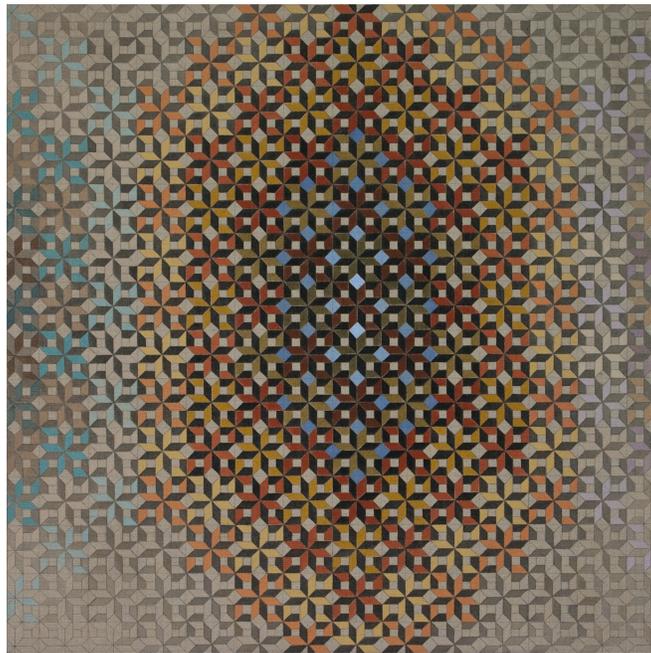
*Officers Only* began with a small color sketch done aboard the ship Queen of Bermuda, and this painting was done later in the studio 1958.

After traditional art training from the age of eight, Earl Horter awakened my interest in abstract painting in 1935. By 1940, I had non-objective studies that I enlarged into paintings that were exhibited at the Philadelphia Art Alliance in 1945. Since then many of my compositions have been based on a grid system. The full title of (one of my paintings

called) *Rebirth* is “*The Serpent sheds its skin, and other symbols of Rebirth and Eternal Life,*” and is based on Joseph Campbell’s worldwide studies of mythology and religion. - February 2002



*Yantra*, 1971. Yantra is the visual form of Mantra, whereas Mantra is sound used for Buddhist meditation and prayer.



*Art and Illusion* 1981. The title is a book by Gombrich on the Psychology of Pictorial Representation.

-Bill Campbell, June 11, 2010.

Notes are the artist’s at the time of past exhibitions, as well as comments on the pieces in the present exhibition. (dm)

# Harold Kimmelman

## **“From a static, heavy mass to an animated presence”**

I strive to portray spirit and energy in my sculpture. I work with metal, concrete, stone, and wood, my preference is metal. I work to transform these materials from a static, heavy mass to an animated presence, pulsing with energy, alive with movement. The forms that I design and build are drawn from my observations and responses to the real world.

I usually work directly with metal, developing shapes using heat and applying tension and compression. Tool marks and welds are revealed (as brush strokes in a painting) only when they add to the aesthetics of the sculpture, otherwise my tendency is to polish to a mirror-like finish. This is my way of working to preserve the metal's intrinsic properties; it is unlike casting which replicates a clay or wax preliminary model.

## **Intuitive groping and experimental drawing, sketching and painting**

I had the good fortune of being in an environment of design and craftsmanship. My father was an interior designer and worked with iron craftsmen, muralists and textile designers. Visits to the workshops of these craftsmen impressed on me the desire to be involved in this kind of work. One of the artists (Franz DeMerlier) observed my efforts and gave me advice and aided my naive efforts.



*Ascension*



*Man Helping Man*



*Burst of Joy*

## **Seeking and finding inspiration**

My early job hunt resulted in employment that gave me a chance to meet, observe and become friends with Porter Groff, an exceptional artist/illustrator. He gave generously of his knowledge and philosophical insights. At his sugges-

tion, I sought out and studied painting with Henry Hensche, a well-respected painter and teacher in Provincetown Mass. He urged me to think in three dimensions and consider the study of sculpture. I returned to Philadelphia to enroll and study sculpture at the Pennsylvania Academy of the Fine Arts, there I had the reward of learning sculptural form and movement from Walker Hancock and Harry Rosin, great sculptors and excellent teachers.

### **Seeking, finding and working with artists/craftsmen**

I met and had the opportunity to work with craftsmen in the metal-working trade. Howard Keyser was a master in working wrought iron - some of his work can be seen in Princeton - his Gates to the University as well as ironwork at the Cathedral in Washington, DC. From him I learned design and techniques of forging classic wrought iron. Jim Dunn, Jack Florig and Tom Ransom introduced me to the world of technological metal working, welding methods, press brakes, hydraulic bending devices, cambering beams etc.

My teaching first started with a one-on-one student/apprentice relationship, working in my studio (located in West Mt. Airy). From demonstrating concepts and on to making maquettes (models) and to assigning design problems, the student gained insights and experienced creativity and the reality of producing art.

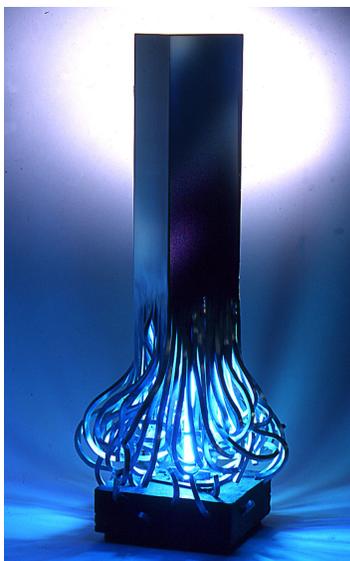
My second phase was teaching a class in sculpture at Spring Garden College, Chestnut Hill, Pa. where I met and retained relations with talented students. After this I had the opportunity to teach in Bryn Mawr, but time restrictions demanded a return to my studio and the production of my work.

The third phase in my teaching was the student's participation in the building of sculpture I designed which was accepted commission work. The student learned the creative process from design planning and the solving of practical problems up to delivery and installation. A few examples of these works are: *Man Helping Man*, in Washington, DC; *Burst of Joy*, in Philadelphia, *Kangaroos*, in Philadelphia.

- Harold Kimmelman June 20, 2010



*Laminations*



*Linear Fusion*



*Metamorph*

# Reinhold Edelschein

## Artist's Statement

It is my belief that art springs from contact with nature. I transform my sensations of its rhythmic vitality through color keys and harmonies.

My pictures, all imaginary, do not reflect a particular motif, but are rather a composite of memory and experience of the moods and aspects of nature.

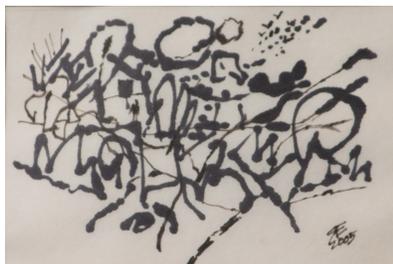
Above all, I want my pictures to be analogous expressions of musical tonalities. -Reinhold Edelschein, 2010.

## The Woods, the Music and Hans Hofmann

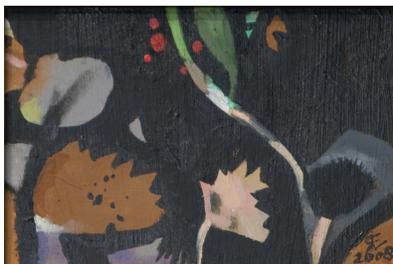
Reinhold Edelschein lives with his wife Henrietta on Sedgewick Avenue in the outlying suburban Mount Airy section of Philadelphia. Giving directions, "across from the woods," he'll advise, as if you even knew that these "woods," a very salient, interior part of his life and work, existed.

Their home is lined, to every table's edge, ledge, mantel, wall and corner with the kind of exquisite notations in clay and color, on canvas or paper, that speak to a pair of lives in the process of continuous, intimate composition. For Henrietta is a sculptor, and her work dances everywhere around your view of the living room and dining room filled with Reinhold's work.

Reinhold at my first visit was quick to turn the conversation to questions of mood, tone and rhythm, as Reinhold is a musician, and to Hofmann, with whom he studied at New York and Provincetown in the late 1940's.



*Ink Drawing, 2005.*



*Tan and Gray Forms on Black, 2008, Acrylic on board, 5" x 7"*



*Little Rhythm in Sienna and White, 2008, Acrylic on board, 8" x 10"*

## Sheet Music

It would not be off point to notice there isn't much of Reinhold's work that reaches beyond the respect for a jewel-like scale, generally having the size of sheet music you see perched on a piano or musicians stand. It has a feeling, at being seen, of a need to be approached and closely studied, akin to that of Klee's, some of Kandinsky's, even some small drawings of deKooning from the early seventies with respect to the paint, having a serious economy of touch.

## Structure in the Woods

That the "woods" and his music are in his work begins with his ink drawings. The drawings actually look like briery thickets of musical notations, written without the bar lines, where dots, dashes, and linked fronds of visual "notes" dart like a scattering murder of crows, up, and back and forth, in sweeping diagonals, side to side, to the top of a page.

So most of Reinhold's work is in the spirit of the land, since even when no horizon is noted visually, it's implied as a scattering of birds and leaves swathe its contours celebrating its lilted topography in the air beneath their flight.

### **Black to Light**

*It is not the form that dictates the color, but the color that brings out the form. Color is a plastic means of creating intervals... color harmonics produced by special relationships, or tensions. We differentiate now between formal tensions and color tensions, just as we differentiate in music between counterpoint and harmony. - Hans Hofmann (editor's emphasis)*

So, Reinhold begins with what his wife Henrietta claims is some of his strongest work, in black on white, in his ink drawings where you see not so much the form of Hofmann's concern, but the rhythm, beat and structure that runs through the "land" he's laying out for you. It's this swelling, linear rhythm that underlies the design of his color works in the biomorphic forms.

### **Monumental sound, tone, mood, rhythm**

If you were asked to listen intently in a quiet room for a type of sound to occur, its slightest instance would be monumental in your ear and the same seems to be the case for your eye as Edelschein asks us to look for tones of color as expression of mood. What Hofmann said, using generally understood musical terms to apply to the visual, is embodied in the formal monumentality of Edelschein's creation of intervals, harmonies and counterpoint, however small and quiet the works seem to be. Further, hidden in Edelschein's continuing affection for his mentor Hofmann is the spark, the shaft of light, he adds to Hofmann's rock-ribbed European formalism: "not reflect(ing) a particular motif, but rather a composite of memory and experience of the moods and aspects of nature." It is exactly what art historian Barbara Novak distinguishes as an American vision, an idiom, that becomes high relief when it's placed against European ideas of abstraction: the American attachment to "things," to the physical fact, to contact with inexorable organic change, to the land, emblematic in the woods across from Edelschein's home. Not in a picturesque way do the best of American abstractionists, Dove, Demuth, Avery, Sheeler, Burchfield, Davis, even in a sense Hopper, or contemporaries like Bleckner or Johns, re-make our world, but in a way laid squarely as abstractions of sensations in the innately formal matrices of the mystery of physical reality. Always the anti-formalist Pragmatists, Americans never fail to leave open abstraction for the quotidian, uncertain reality of what they cannot yet comprehend. Edelschein's work lets us see the natural, monumental intervals, harmonies and counterpoint of this mysterious reality by asking us to look intently into his quiet vision of the woods.

- Donald Meyer



Detail: *Little Rhythm in Sienna and White*. 2008

# Alan Klawans

## The Wedding Gift of Japan

When my wife Elaine and I were married, a friend presented us with two Japanese wood block color prints. I was astonished by their draughtsmanship, design, block cutting and printing. I then read James Michener's book *The Floating World* and became fascinated with Japanese prints. Kneeland McNulty was curator of prints at the Philadelphia Museum of Art. He showed me a collection of Japanese prints that intensified my interest in the arts and crafts of Japan.

## Anniversary Trip to Japan

To celebrate our fiftieth wedding anniversary in 2006, my wife Elaine and I spent the better part of a month in Japan. We visited twelve cities including Kyoto, Tokyo, Myajima, Nagasaki and Kanazawa. I was so excited by what I saw that I could hardly sleep at night. The visual richness was astounding. Temples made from logs that were centuries old, buildings made of wood and paper, signs written in calligraphy on raw wood, wood block novels, exotic fabrics and papers and even magnificently designed man-hole covers.

As an artist, it was impossible to capture or interpret so much that I had seen. Therefore, with some of my photographs, papers and objects that I brought back from my travels, I was able to create my own digital prints as recollections of what I saw. They are very much like large postcards from a wonderful and memorable trip.

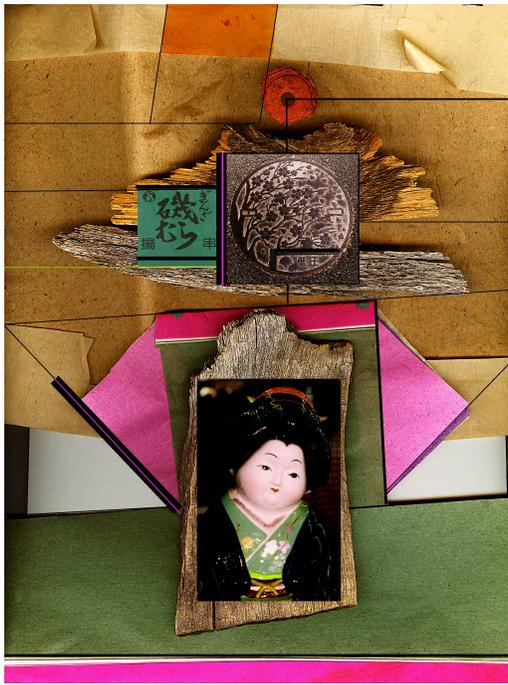
## About My Work: A distinction about an original digital print versus a giclee' print

My pictures are original digital prints. They are composed and drawn on my computer. When I am satisfied with the complete image, I make a disc of it along with a color proof. I take these to my color printer and he makes a pigmented color print of my image on archival paper. Unlike giclee' prints, my prints are not reproductions of work done in other media.

-Alan Klawans



*Japanese Excursion, Original digital print, 23 1/2 x 27 inches*



*Japanese Souvenir* Original digital print 34" x 27"



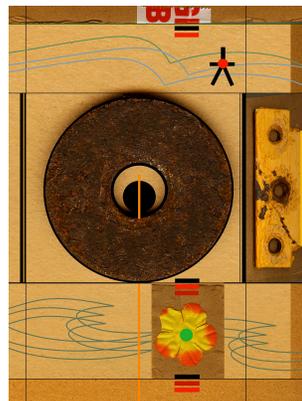
*Urban Elements* Original digital print 35" x 27"



*Madame Butterfly* Original digital print 22 1/2" x 27"



*Imperial Inn* Original digital print 17" x 14"



*Ancient Iron* Original digital print 34" x 27"



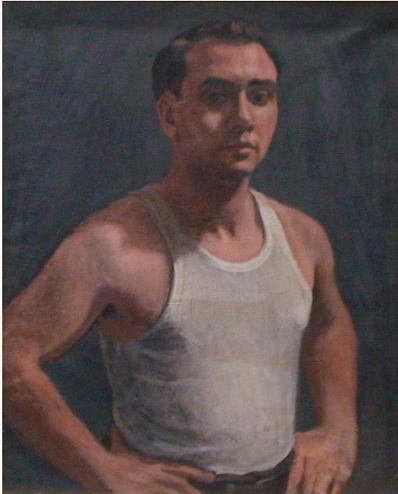
*Gardener's Notebook* Original digital print 34" x 27"

# Jack Gerber

## Statement on My Work

Although I spent a number of years at the Academy - I consider myself as being self-taught. Learning and developing by reading and trying. My direction has been both conscious and intuitive - and I do think that I could have gone no other way.

## Materials as Inspiration and Relationships as Subject



Self Portrait, 1948-53



Portrait of My Father



Portrait of My Mother

As far as inspiration goes - a primary source is with the materials themselves - the paint - the canvas - paper - charcoal - pencil - pen and ink - they all have a hold on me, and I have this will/challenge to do something with them.

Relationships between people - and people and animals - have always inspired my work - And their activities on the beach or in the circus - always seemed to me to be a good way to show them off.

Dramatic composition - drawing - color - have always been the primary considerations with me.

Other considerations - interests - to name some: - Herman Melville, William Blake, Michelangelo, D. G. Rossetti, Balthus, William Butler Yeats, Keats. Readings on Religions - The Tarot - The Kaaballah. Max Beckmann. Mexican culture in general. Readings in Psychology - Jung - Biography - famous people that I look up to in the writing and painting fields.

What I really like - is to present a picture - and then let the viewer try to figure out the subject - This way he/she can enter into the work - and maybe - if it entices enough - he/she can become a part of it.

Thank you, (signed) Jack Gerber

## A Curator's Statement

Years ago I came upon Jack at the library of the Philadelphia Museum of Art, poring over a large volume on Michelangelo. Anyone knowing his work would not, like myself until then, associate Gerber with 16th century Renaissance

painting. So, even then, as I have for years since, I am sure I recommended to Jack that he write, or have someone write, about his work in the true context of how *he* saw it.



*Conversation Piece*, 2000 Acrylic on canvas, 36 x 24 in.

Of course, I have since read comments on his work, stating that it was both timeless and contemporary; mural-like; having a Byzantine splendor; creatively hyperbolic; even, filling space like a pre-cubist Picasso - and all that generally true. It all made me fully realize that if I were to see anything in writing genuinely related to the context of Jack pouring over Michelangelo at a table in the Museum library, I would have to do it myself. So, when mounting these exhibitions of artists of the Sketch Club, I sat with Jack in his living room and I realized that the time had come.

Even from his statement above, culled from many made over his long career (since Jack is nothing if not consistent), you find that he has an instinctively structural gift for the narrative that is in no way illustrative since it is informed by his experience of the “grand” visual and literary narrative seen in the like of Blake, Melville, Beckmann, Newman and Johns. Yes, Jack claims Johns as sharing common goals as an artist. And so Michelangelo, stuffing bulbous-muscled figures into papal chapel lunettes, nearly visually overpowering their narrative purpose, shouldn’t seem that distant aesthetically from Jack, or Johns, in the most important aspect of their work: all three compress the personal beneath the material inspiration of their media. The narrative, however personal, becomes inextricable from the material object of the work.

“I’m developing my own mythology,” Jack said, “Otherwise - according to William Blake - you will be forever claimed by somebody else’s.” It is a personal visual mythology, Jack saw, one not made of borrowed angels and a visually thundering deity, as in Blake, or a silly great fish in Melville, the industry of violence in Beckmann, nor even totemic towers of Newman’s personally associated color. It is quieter and more personal like Johns’ alienation and skepticism, pragmatic and American.

It is the first look at his 1953 *Self Portrait*, and the portraits of his father and mother, illustrated here in our catalog, first seen that day in his livingroom visiting Jack, that told me that, especially in American work, the mythology, arguably always a priori visual, is beyond all else, a deeply felt vision of a personal relationship as subject, and wrapped in the deeply visceral technical creativity in the artist about the pragmatic possibilities of his materials.

- Donald Meyer



*A June Night*, 1985 Acrylic on canvas, 36 x 48 in. Type to enter text

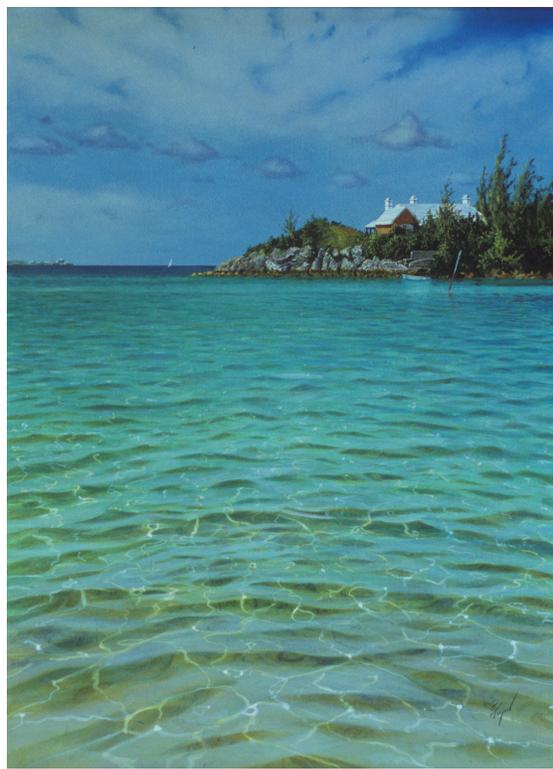
# James Toogood

## Watercolor as Art

In the Western, or European, tradition, Albrecht Durer (1471-1528) was the first to use the technique in larger works, extensively, for example, in landscape paintings. Watercolor became known as “the English art” on the Continent after artists such as John White used a full range of the technique as draughtsman with Sir Walter Raleigh’s 1585 expedition to the coast of North America. Not until two centuries later, though, in the hands of such painters as Paul Sandby (1725-1809), William Blake (1757-1851), Thomas Girtin (1755-1802), J.M.W. Turner (1775-1851), John Crome (1763-1821), as well as Cotman, Varley, Cox, and de Wint, did watercolor blossom in distinction as fine art. Thus as studies for oils, watercolor work by van Dyck, Gainsborough and Constable ushered in its popularity as legitimately accomplished fine art in the Victorian age, with John Everett Millais (1829-1896) finding ready market for watercolor copies of oils. But it was Americans like Winslow Homer (1830-1910), Thomas Eakins (1844-1916), Edward Hopper (1882-1967), John Marin (1870-1953), Andrew Wyeth (1917-2009), Charles Demuth (1883-1935), and Charles Burchfield (1893-1967) who elevated watercolor to the serious consideration it enjoys today. Toogood stands beyond this history.



*Winter in New York*, 2007 Watercolor, 28 x 21 in. Collection of the Artist



*Shelly Bay, Bermuda*, 2005 Watercolor, 13 ½ x 19 in. Private Collection

## Art as Technique

Beyond the Western, English and American traditions, in which James Toogood breathes and thrives as a consummate technician, there are those of the Asian traditions, both Far and Near, that reflect most interestingly as well on

Toogood's art as technique. There are areas in non-Western traditions where watercolor technique very like Toogood's is read and felt as powerfully perceptive spiritual and intellectual insight. As but one example, there is a technique very clearly seen in the context of the 17th century Indian Mughal School as a technique where the precision attended to finest gradations of tone, generally seen, and frequently critically dismissed in the West, as attention to simple realistic, mimetic representation, that in its manner of being made by the hand of the artist, creates a visceral volume expressing more fundamental elements than mere surface. The toned opaque watercolor technique of *The Dying Inayat Khan* c. 1618 attributed to the artist Govardhan in the Bodleian Library, Oxford University, Oxford, was an expressed, deliberate, directed aesthetic to the artist by the patron and Mughal emperor Jahangir (r.1605-1627) to accomplish the spiritual reality of his friend, a courtier wasting from an opium and wine addiction. The reaction of the eye to Toogood's finely toned compositions concerning the subject of water in its various forms, of common stone in a farmer's wall, of texture in the rush of reeds in a field, is as visceral and important as that reaction to the toned pallor of the addicted courtier's flesh stretched and toned by hand in watercolor over his skeletal form. The technique that presents simple sensual reaction as in Toogood's work, is not as some would have it "photo-realist," and never in my perception, nor as I understand the artist's perception, has it ever been.

Toogood's art as technique is so formally elemental in subject compositions of the fundamental experiential qualities of rocks, reeds and water, that in its manner of being made by the hand of the artist, the technique has to create a visceral volume expressing more fundamental elements than its mere surface. I am sure it is this quality in his art that provoked a comment I heard some time ago, that Toogood doesn't just paint the city- or the country- scape before him: he paints the air that fills it.

- Donald Meyer



*Upper Slaughter*, 2004 Watercolor, 11 x 30 in. Private Collection.

# Bill Scott

## About the Works

Underbrush and floral subjects have long been recurrent -- if not paramount -- to my painted imagery. Sometimes I chose garden-like titles in hopes of veering people to interpret the paintings this way. When I moved to the house where I now live a painter friend surprised me by asking what I was going to plant in my tiny backyard. Creating an actual garden was the last thing on my mind and, in hindsight, I realize instead of planting a garden I started painting imaginary gardens. More recent paintings, while not specifically recognizable, parallel and also make me think of the buildings, rooftops, tree branches and sky visible from my studio windows. *A City Square* is titled for a small park close to my house where I sometimes go to read the paper, drink a coffee, and sit with friends.

- Bill Scott. July 29, 2010.



*A City Square*, 2007, Oil on canvas, 32 x 42 inches, Lent by the artist, courtesy of Hollis Taggart Galleries, New York

“A City Square is titled for a small park close to my house where I sometimes go to read the paper, drink a coffee, and sit with friends.” - Bill Scott



*Stepping Out of a Boat*, 2009, Oil on canvas, 60 x 48 inches, Lent by the artist, courtesy of Hollis Taggart Galleries, New York

“When I moved to the house where I now live a painter friend surprised me by asking what I was going to plant in my tiny backyard. Creating an actual garden was the last thing on my mind and, in hindsight, I realize instead of planting a garden I started painting imaginary gardens.” - Bill Scott

# Stuart Shils

## Artist's Statement

Although I originally planned to be a figurative painter, on leaving school in 1982 I stepped outside the studio for a refreshing walk around the block and unexpectedly fell in love with the light of day and night, and since then direct exposure to the outdoors has kept my eyes totally preoccupied. More recently I've gone back to the studio, working from drawings and from deeply etched visual memory, but the point was and still is, to mine the visual and visceral impulses aroused from contact with specific visual qualities of *place* – be it misty ephemeral ambient airspace or the reflection of sharp light on the side of solid buildings drenched in morning sunshine. I was not interested in any local school of urban “realism” as much as making choices and decisions about form, by way of carefully honed visual in-



*Walls in Sunlight, Northern Liberties, 1995*, Oil on panel 9 1/8 x 13 1/4 in., Collection of George and Ailsa Kegler

stinct. Color and tone, qualities of light, placement of shapes, edges and feelings seem more compelling than subject matter. Time passes and with it, paintings differ from one another, and with some distance broader relationships become more obvious. Presented in this exhibit is a collection of images made between 1984 and 2008 in a variety of media – oil and acrylic, monotype, graphite drawing, ink, gouache and photography - set in relationship to each other for the first time, individual pages taken from various chapters of a much longer book.

Since 1982 my work had been concentrated in 3 areas – primarily the streets and outskirts of Philadelphia, but also the rolling fields and sea around a small village on the northwest coast of Ireland (13 summers) and the green far



(Untitled), 1992, Oil on board, 13 x 12 in., Collection of Bill Scott

land of Indiana about 20 miles from the Ohio border. There are also occasional annual trips to places like Vermont. Each locale offers its own specific “complexion” or flavor. For the last few summers I’ve been working in Italy and that provided a sobering visual counterpoint to the atmospheric solvent of wet and stormy Irish air space. Similarly the camera as a tool for analytical visual inquiry has recently played an important role, not unlike the sketchbook and pencil that never really leave my side.

Making paintings, drawings or photographs requires an unwavering devotion that requires self-imposed isolation from other things. Then there is the confusing noise of the art world and within that, everyone’s (collectors, critics, the public, galleries) opinion about this, that and/or the other thing. This person likes the paintings with buildings, this one doesn’t like the paintings with buildings; this one wants them big, this one wants them small; this one likes paintings and finds photography superficial.

Amidst all that chatter one must stay focused on the pursuit of visual curiosity that while, yes, it is hard work for both the painter and often for the viewer as well, most importantly it is about self-indulgent visual pleasure for which one need make no apology. And ultimately, it is all a kind of mystery, for both the painter and for the viewer. I tell my young students that in front of my canvas I’m just as uncertain and nervous as they are in front of theirs, and that one must approach the visual world with great urgency and seriousness and to proceed as if it matters, because as a friend of mine said, you only live once, if that.

Stuart Shils

Philadelphia, June 2010



*Mist and Rain Sweeping Across Lackan Strand*, 1999, Oil on prepared paper mounted on panel, 13 x14 in., Courtesy of the artist and Steven Harvey Fine Art Projects, NY

# Al Gury

## Artist's Statement

As a painter, I am a synthesis of many loves and paths.

This small grouping of paintings presents some of my passions.

My figures are both a passion for the body as well as the stories the bodies contain.

Landscape, for me, is a romance that removes me from the day to day world of the pervasive human footprint.

Drawing is my first language and the element that makes sense of my visual experiences.

Portraiture tells of my love for the soul of the individual.

-Al Gury, July 30, 2010



*Dawn on the Schuylkill River* 2005, Oil on canvas, 16 x 20 in, Courtesy of the artist and Fan Gallery, Philadelphia



*Delaware River* 2005, Oil on canvas, 16 x 20 in., Courtesy of the artist and Fan Gallery, Philadelphia



*Schuylkill Shore*, 2005 Oil on wood panel, 8 x 10 in., Courtesy of the artist and Fan Gallery, Philadelphia



*Adam and Eve*, 2007, Oil on canvas, 40 x 60 in., Courtesy of the artist and Fan Gallery, Philadelphia



*Preparation*, 2007, Oil on canvas, 54 x 42 in., Courtesy of the artist and Fan Gallery, Philadelphia

# Richard Chew

## **Quiet Street, Quiet Views, Quiet Painter**

I got lost the day I went looking for Richard Chew on the familiar “Haverford Road” in Haverford, finding him instead on “Haverford Avenue” in Narberth, where he lives quietly in that sleepy Philadelphia suburb; in a way it was the beginning of a pattern for this entire experience of getting to know someone I thought I knew, of learning about what he painted instead of what I thought he painted, and bringing to the experience of our exhibition the continuing life and work of a quiet, dedicated student, teacher, husband and family man.



*Winter Afternoon, 1957* oil on canvas, 30 x 40 in., Collection of Christine C. Connelly

## **Margaret**

I phoned Richard Chew before our meeting about what we needed for our exhibition, which, in order of priority, was work that was “important to him;” second, if such work were in the collections of patrons he was to request they lend it for the exhibition; and that, finally, he was to see some way to integrate his selections so that viewers of the exhibition



*Victorian Survivor*, 2001, Oil on canvas, 8 x 10 in. Fellowship Collection of the Pennsylvania Academy of the Fine Arts, Philadelphia



*Margaret*, 2009, Oil on canvas, 24 x 36 in. Courtesy of the artist.

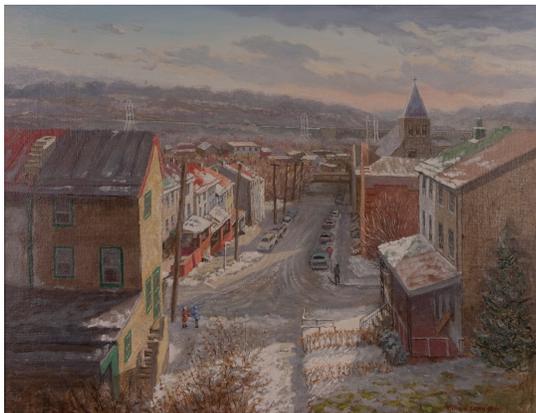
could feel “the connection between the work and his life.” I’m sure I didn’t say it that clearly when we spoke, but he certainly listened clearly and gathered our intent, because the first painting seen minutes after I arrived was *Margaret*.

### **It was the beginning of my life**

Richard Chew attended Rhode Island School of Design, the Art Students League of New York, and the Pennsylvania Academy of Fine Arts. He received Bachelor and Master of Fine Art degrees from the University of Pennsylvania, studied at the Barnes Foundation, traveled in Europe on a Cresson Scholarship and in 1959 began a thirty-one year teaching career at Episcopal Academy in Merion, Pennsylvania, becoming Department Head. Richard was a founding member of the Manyunk Art Center, teaching there and at the Conshohocken Art League, the Narberth Group for Creative Arts, the Art Workshop of Jamestown, Rhode Island, and Delaware County Community College.

Like Francis Speight, one of his mentors at the Pennsylvania Academy, Richard was long known to me as a painter of Manayunk, yet that day he showed me paintings of the Jersey shore; a student friend Ellen who married and began the Tiberino family of famed artists; a buttonwood tree that stood at a local Friends Meeting; a forgotten Victorian interior he once knew; a carousel; his backyard; and *Margaret*.

*Margaret*, Richard excitedly told me when I first arrived, was a painting his wife told him had to be cut at the bottom and re-framed to be “right.” The shoes with the Manet catalog resting on them, had to be re-painted in front of the couch, “just like it was.” “She always knew the right thing. She supported me in my work that way.” It was years ago, just after meeting his wife-to-be, a mutual friend suggested that Richard paint Margaret’s portrait and offered the use of their livingroom. The result was *Margaret*.



*Manayunk from Boone Street*, 2001 Oil on canvas, 14 x 18 in. Courtesy of the artist.

“It was the beginning of my life,” Richard told me, and turned to show me the rest of his life’s work.

- Donald Meyer

## Frances Galante

### Artist's Statement: "A holistic vision"

Through explorations of figure, landscape, interior and still life, I seek to portray the poetry of existence, the emotion evoked by light describing objects in myriad ways, concealing and revealing, shaping what is perceptible. It begins with inspiration from something seen/experienced and a desire to act in response to that inspiration as a way of joining with it, to enjoy the emotion, and to extend the connection to the viewer.

In the land of painting one can be very open. There are not goals to be met in the conventional sense. In a naive, accepting way I absorb the feeling of the thing I'm perceiving. I spend time with the subject to reveal all I see that enhances its emotional value. In the land of my paintings there are no negative emotions. I'm attracted to images which evoke a sense of nurturing, reassurance, stability, love, appreciation, beauty.



*Lakshmi*, 2003, Oil on linen, 20 x 16 in., Woodmere Art Museum Gift of the artist and Thuan Bui, 2009



*Riverbank*, 2007, Oil on linen, 24 x 42 in., Collection of Carol & Richard Peevey

My work reflects my response to the world in all its fullness and rich variety. How can I limit myself to landscape or portrait or still life when all of those subjects are elemental, essential ingredients of everyday life? Nothing satisfies me except completeness. Capturing the naturalism in the moment is the objective – the way something looks and the way it feels. The gently radiating light, the atmosphere and the subject join to create a mood of quiet exuberance. The trick is to have a feeling of freshness, whether the work is quickly or slowly accomplished.



*Studio Desk*, 2009, Oil on panel, 13 x 12 in., Collection of Marion J. Hanks Bell and Richard H. Bell, Jr., MD

How would you like the gift of time? We humans move around so much and so fast, yet our basic needs are still met by slow nature. A day and a night are the same amount of time as they ever were, the revolution of the earth around the sun is the same pace as ever. Food still needs time to grow, babies need time to grow up. I think my paintings reflect that basic nature does not change and humans still need the nature-determined pace of growth and development and time to reflect.

-Frances Galante, 2010.

# Alex Kanevsky

## Regarding an Artist's Statement

I sincerely believe that if I have a need or desire to comment on my own painting, and indeed to have this comment attached as a wall text, then I failed as an artist. Everything that I wanted to convey is already there. Any additional words from me would dilute the impact and confuse the meaning. I believe that paintings function where words fail and prefer it that my paintings have this opportunity.



*Cow 14*, 2007 Oil on linen, 48 x 48 in., Collection of Tom and Mila Tuttle



*T.S. Portrait*, 2003, Oil on board, 18 x 24 in., Collection of Charles Birnbaum



*Apartment*, Oil on board, 12 x 48 in., PrivateCollection

# Moe Brooker



*For Trane and Parker, 2006, Mixed media on canvas, 72 x 48 in., Courtesy of the artist and Sande Webster Gallery, Philadelphia*

## **Artist's Statement**

My work explores a modified figure/ground relationship: the division of the picture plane into three fields of space. In this context, shape defines and organizes the pictorial space and color defines. The format is rectangular with either a square, vertical or horizontal orientation. The use and function of the line is to control the relationship within the

overall composition. At the foundation of my approach is the “grid,” a framework of vertical and horizontal lines, both actual and implied, that act as a skeletal support upon which the image is constructed. Spontaneity is a part of my process, not as an impulsive act, but rather a series of considered decisions, immediate, but, with purpose and direction, as in a jazz composition. The structure of jazz is an important influence in the development of my work. Light and color are the final elements that quicken my interest. Light in my work is a question of context and comparison.



*Everything is on its way to somehow*, 2009, Mixed media on canvas, 36 x 156 in., Courtesy of the artist and Sande Webster Gallery, Philadelphia

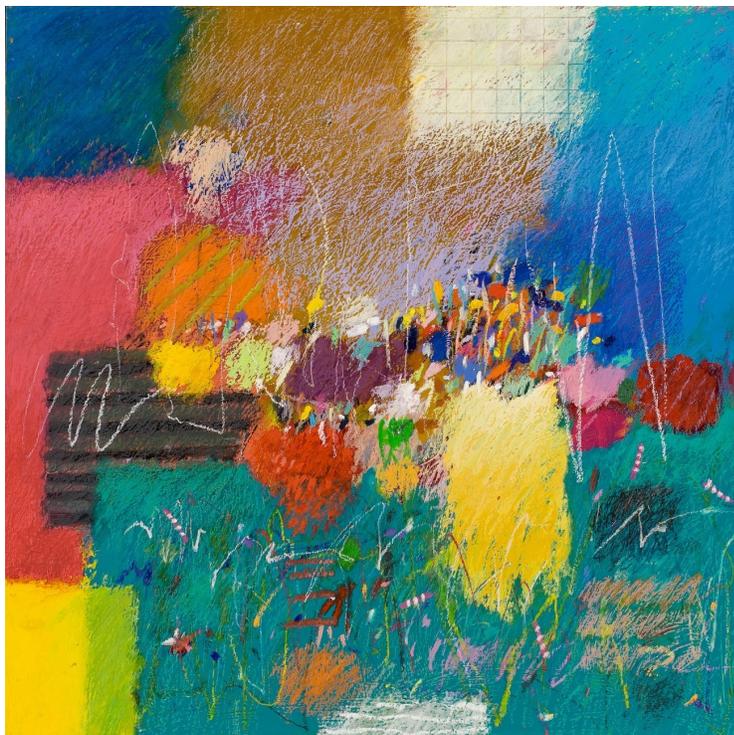
I seek to create a sense of light that results from a comparison of the four characteristics of color: hue, value, chroma and temperature. Ultimately, I want my work to explore and investigate pictorial space, not attempting to be imitative, rather to create an inner space, something cosmic and eternal and imagined as realized in jazz and poetry. My work

often begins with a question, leading to investigation, resulting in inventions and discovery. I see my work as shorthand for the real, in essence, a different sense of reality.

**Making visible, for me, is about the asking of questions**

Making visible, for me, is about the asking of questions. Questions cause search, leading to invention, resulting in discovery. This is a process that sparks new ways of realizing my sensibility and voice. The kind of information I need as an artist is the result of a constant search. The information that I use becomes a vehicle that best enables and encourages both discovery, invention and the process of “making visible.”

- Moe A. Brooker August 2010



*I Come to Dance My Joy*, 2008, Mixed media on wooden panel, 24 x 24 in., Courtesy of the artist and Sande Webster Gallery, Philadelphia

# Donald Meyer

*I am anxious that the world should be inclined to look to painters for information about painting. (John Constable)*

## **Artist as Curator, Curator as Artist**

It would be easy for me, as an artist, to agree with Constable's remark and insist being a painter qualifies me to curate this or any exhibition. This is not true. I can be an artist, or practitioner in the arts, without actually having to know the history, theory and practice in the arts; you have that now in the arts since, say, at least, Nietzsche.



My curation, on the other hand, would need to do with the extent of my knowledge of the art and artists, and my extensive practice, as well as the reading of art history, theory and practice needed to accomplish that practice. As in any practice, mine or that of the other artists in our exhibition, I have had to read and know a lot more than I need to do the work, simply in order to be responsible. This and the art I make one could call context, and artists, if any good, create context, relating it to the experience of all art known in their time. Curators, if any good, try to keep up.

### **Art as Context, Context as Art**

More to the point Constable was trying to make, and beyond that, as a curator, and as the kind of artist I am, I am obliged, for example, to inform you that I have studied Mr. Constable's work as well as his writings, and know that he made that comment in 1836 before the Royal Academy. So, there was a context: he stood before a room of his peers, likely including Turner and others, some of the greatest artists of that or any time, and he was not referring to painters in general, and Constable himself, supremely worthy of that company, spoke from that context - that he kept as a painter.

So what I as an artist am to tell the viewer about the art and artists here in our exhibition is not just that the art is worthy of their attention, but that, as a curator, that it is worthy in the context as art,

The only way anyone can rely on what I say then, as the only way anyone could rely on what Constable said, is by seeing our work and the full context of the work in the company we keep. I sincerely hope you enjoy the work in this exhibition, and that my curation of it is helpful in that way.

- Donald Meyer



*Hosta Triptych*, 2009, Egg tempera on panel, three panels 72 x 72 in., Courtesy of the artist ( Right panel, p. 34; center and left panel, above.)

# Joseph Sweeney



*Farm on New Road*, 2006, Pastel, 30 x 40 in., Courtesy of the artist

## **Artist's Statement**

My friend Bill Scott said it best: "As an artist you paint what you love." I have always loved being outdoors. If I wasn't a painter I would have been a farmer or fishing guide. Plein Air (outdoor) painting has been a life long passion. The source of most of my work is small Plein Air paintings that at times have then been converted to larger works. For me there is no greater pleasure than to set up early in the morning, in a totally new environment, and walking away after a few hours with a finished painting.



*Clouds Off Lewes, Delaware, 2009, Oil on board, 16 x 19 in., Courtesy of the artist*

All landscape painting is about the environment. In this age of concern about the health of our land, sea, and sky one would think it would be the focal point of the painting universe.



*Leaving Port, 2010, Oil on board, 16 x 19 in., Courtesy of the artist*

Art can embody the exchange of ideas that can affect thinking and perception. The danger to the environment is not in the chainsaw, the oil spill, or global warming it is in the minds of men. - Joseph Sweeney, July 2010.

## ACKNOWLEDGEMENTS