



Paul du Sold  
Alexandra



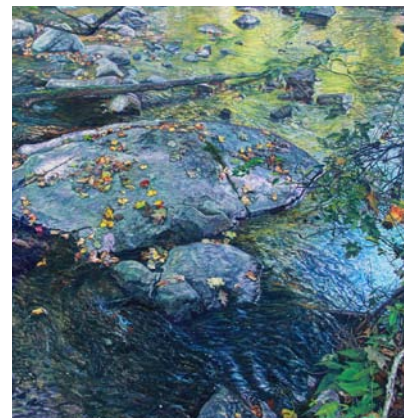
Robert P. Waddington  
Allegheny Trailer Home



Sean Hildreth  
First Light



Joseph Sweeney  
Hang Glider #1, Central PA



Fred Danziger  
The First of Autumn



Bruce Samuelson  
12-4 Untitled



Patrick Connors  
Late Winter, Laurel Hill  
Cemetery Ridge



Patrick King  
Playground: Christmas Eve



James Toogood  
Mixed Emotions

Artists on cover  
Top to bottom, left to right  
Glen Harren  
Posing for Artist  
Suzanne Schireson  
Loose Fish, Fast Fish  
Wade Schuman  
Bird

Edgar Jerins  
Anita's Living Room, Lindsborg, Kansas  
David Campbell Wilson  
The Golden Ring  
Holly Trostle Brigham  
Tamara de Lempicka: On Autopilot

Lynne Campbell  
Winter (Luck)  
John Sevcik  
Orion  
Jennifer Baker  
Warehouse Burning, American Street

WHEN THE PENNSYLVANIA ACADEMY OF THE FINE ARTS OPENED IN 1805, formal art instruction was largely a matter of absorbing aesthetic principles going all the way back to ancient Greece. Safeguarded by the royal academies of Europe, centuries-old practices of painting and sculpting were transmitted with almost religious diligence from one generation of artists to the next. Yet if Americans felt an urge to emulate the practices of the European art academy, there was at the heart of that impulse a smoldering desire to be something different from Europe, indeed, to be something newer and better. Art in a democratic society would no longer cater to the wealthy and the royal as it had done for centuries. Instead it would speak to free citizens. It would celebrate their ideals, their triumphs, and the New World in which they lived.

This dual mission brought together the seemingly antithetical notions of tradition and innovation, and set the stage for the next two centuries. Today the Pennsylvania Academy still upholds traditional notions of excellence in the arts. But it is also an innovator, producing artists who distinguish themselves through the myriad ways in which they take their respect for the old and, through their art, transform it into something genuinely fresh and new.

Academy graduates speak with reverence of their lineages, of unbroken lines of teachers and students reaching back to the great masters of the nineteenth century. Yet there was a time when the likes of William Rush and Thomas Eakins were themselves innovators. They readily absorbed the traditions of their predecessors; then they created things that had never been seen before. They too had never lost their respect for tradition and rather than break with it, they sought to add to it. This spirit has persisted since the first days of the Pennsylvania Academy and it has been meticulously honored since. It is what gives the Academy its unique character and its preeminent place among America's art schools. It is what has kept the work of its faculty and alumni always relevant, despite the powerful fads that frequently sweep the art world. And when many of these fads are eventually relegated to the status of art-historical footnotes, it will be that which is tried and true—but forever seen with fresh eyes that will stand the test of time.

**V. Scott Dimond**  
Curator  
Southern Alleghenies Museum of Art

**Acknowledgments**

Although I had seen his work years before, I was introduced to artist and teacher Fred Danziger through museum patrons Darlene and Kurt Blodgett in 2016. Fred's exhibition, *The Light in Nature and Time*, drew high praise from visitors to the Loretto Museum. We crossed paths again in 2017 when Fred generously donated his painting of the U.S.S. *John P. Murtha* as an auction item for the Museum's annual Gala. Most recently, we have worked with Fred to bring the extraordinary talents of the Pennsylvania Academy of the Fine Arts to rural western Pennsylvania.

SAMA Curator Dr. Scott Dimond worked closely with Fred on this exhibition and I thank them both for managing the program and the process. Thanks also to Al Gury, Chair of the Pennsylvania Academy's Painting Department, for logistical assistance as well as his fine overview of the institution, which appears here. Academy staff, including Brian Boutwell, Clint Jukkala, Cecily Macy, and Tim Stapleton, provided valuable support and helped to make this exhibition the very best it can be. Academy alum and exhibitor Patrick King designed the handsome brochure which you now hold in your hands. SAMA staff members have helped with the exhibition as well, and I thank them for their efforts. I also recognize the Patrons, Benefactors, Collectors and Directors Circle donors who give generously to make our work at Southern Alleghenies Museum of Art possible. Finally, I thank everyone in our community and beyond who visits and supports the Museum's exhibitions and events.

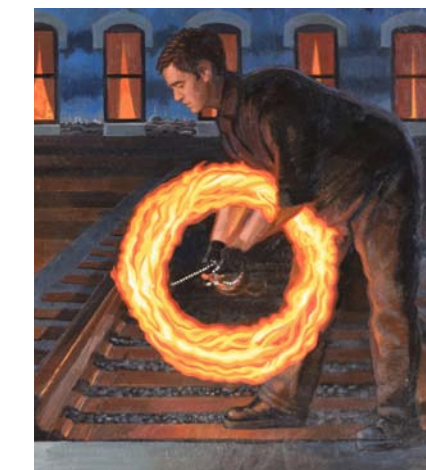
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Executive Director  
Southern Alleghenies Museum of Art

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## Tradition AND Innovation

PAFA ARTISTS IN THE 21ST CENTURY

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS (PAFA) IS AMERICA'S FIRST AND OLDEST SCHOOL OF FINE ARTS AND MUSEUM OF ART. Founded in 1805 by artists Charles Willson Peale, William Rush, and other members of the art and business community in Philadelphia, PAFA was intended to “promote the cultivation of the Fine Arts, in the United States of America by [...] exciting the efforts of artists, gradually to unfold, enlighten, and invigorate the talents of our Countrymen.” (December 26, 1805, Academy Charter)

Since its founding, PAFA has been a leader in training the most talented and committed art students, collecting and exhibiting the finest American art, and engaging in important dialogues about the importance and role of art in contemporary life.

The School of Fine Arts at PAFA is a non-profit college and is accredited through the Middle States Commission on Higher Education (MSCHE), the National Association of Colleges of Art and Design (NASAD), and is a member of the Association of Independent Colleges of Art and Design (AICAD). Undergraduate majors in Painting, Drawing, Sculpture, Printmaking and Illustration are granted a Bachelor of Fine Arts (BFA) degree upon program completion. This degree can be pursued both in-house on the PAFA campus, or in a coordinated program with the University of Pennsylvania (PAFA/Penn). In addition, PAFA offers a Master of Fine Arts Degree (MFA), a Low-residency Master of Fine Arts degree, and a Post Baccalaureate certificate.

Since its founding, the school has engaged the finest American artists to instruct its highly talented, passionate and diverse students. American Masters such as Thomas Eakins, Cecilia Beaux, Arthur B. Carles, Robert Henri, and Daniel Garber have led the educational programing. Today, a diverse PAFA faculty is comprised of nationally recognized artists such as Renée Foulks, Didier William, Michael Gallagher, Jessica Abel, Douglas Martenson, Scott Noel, Al Gury, Jan Baltzel, Daniel Miller, Dr. Kevin Richards, Bruce Samuelson, and many others. The aesthetic sensibilities and studio practices of the faculty range from different approaches to representation and abstraction, to conceptual and installation explorations. The PAFA faculty are both dedicated artists and educators, and provide mentorship, studio art training, and inspiration to a diverse student body from all parts of America and from around the globe. The professionalism of the faculty, as seen through their many exhibitions, community involvement, publishing and service to the school and students, is extraordinary. The school is imbued with a true sense of community.

The undergraduate curriculum guides PAFA students through solid skill-based training, leading to personal vision and exploration. The graduate programs deepen the student’s research and creative work through an intense immersion in contemporary art making and artistic development and dialogue.

PAFA’s school and museum facilities, located in both the Historic Landmark Building, designed by the architectural firm of Furness and Hewitt in 1876, and the Samuel M.V. Hamilton Building, completed in 2006, offer state-of-the-art spaces for the creation, presentation, research and storage of historic and contemporary art. Virtually unique, PAFA is one of only two museum/school combinations in the country focused exclusively on fine art. This special relationship connects art education directly to the museum experience. Students have daily access to the historic and contemporary collections of the Academy Museum.

The Museum of the Pennsylvania Academy of the Fine Arts is one of the three largest collections of American art in the world and is actively engaged in collecting, preserving, and educating. Through exhibitions, scholarship, programming, and maintaining world class collections of historic and contemporary art, the Academy museum is one of the most important players in American art. The work of earlier American masters such as Benjamin West, Thomas Eakins, Mary Cassatt and the American Impressionists are exhibited alongside modern masters such as Richard Diebenkorn, Alice Neel, Marsden Hartley and members of the Harlem Renaissance.

An important part of PAFA’s mission is the collecting and presentation of contemporary art and artists. Ranging from powerful works by contemporary African American artists such as Bette Saar, alumna Njideka Akunili Crosby, and John Rhoden, to engaging conceptual works and new media projects by such artists as the Dufala Brothers, Cassils, Fernando Orellana, and Jennifer Coates, the Academy Museum presents an exhibition schedule that engages the current social, political, and aesthetic discussions and issues of our times.

Today, The Pennsylvania Academy of the Fine Arts is one of the most vibrant, passionate, and contemporary leaders in the art world. Its faculty and programs are deeply engaged in the training and guiding of each new generation of America’s finest artists. Its alumni, past and present, represent some of the most innovative and successful American artists. The continuing contribution of this unique school/museum combination, through both its history and its contemporary engagement in the modern world, tells the unfolding story of America in the arts.

### Al Gury

Professor  
Chair of Painting  
Pennsylvania Academy of the Fine Arts

## Exhibition Checklist

Eliza Auth  
**Pond on Grindstone Island** 2009. Oil on canvas, 24 x 36  
**Wetlands at Good Luck Point** 2017. Oil on canvas, 36 x 36  
Jennifer Baker  
**Demolition, 4th and Wallace Streets** 2016. Oil on Mylar collage, 24 x 26  
**Warehouse Burning, American Street** 1996. Oil on Mylar, 39 x 26  
Paulette Besignor  
**Celosia** n.d. Oil on canvas, 40 x 60  
**Garden with Lilies and Urns** n.d. Oil on canvas, 40 x 60  
James Brantley  
**Up, Up, and Away** (diptych) 2017. Acrylic on canvas, 24 x 72  
Holly Trostle Brigham  
**Freeing the Frieda in Me** 2003. Watercolor, 36 x 36  
**Tamara de Lempicka: On Autopilot** 2009. Watercolor, 36 x 36  
Lynne Campbell  
**Return** 2018. Acrylic on wood, 7 <sup>1</sup>/<sub>4</sub> x 7 <sup>1</sup>/<sub>4</sub>  
**Winter (Luck)** 2017. Acrylic on wood, 7 <sup>1</sup>/<sub>4</sub> x 7 <sup>1</sup>/<sub>4</sub>

Patrick Connors  
**Late Winter, Laurel Hill Cemetery Ridge** 2017. Oil on linen, 38 x 44  
Rachel Constantine  
**Elliott** n.d. Oil on linen, 10 x 8  
**Self Portrait with a Man** n.d. Oil on linen, 37 x 30  
Fred Danziger  
**The First of Autumn** 2017. Oil on canvas, 40 x 63  
Taryn Day  
**Parallels** 2016. Oil on linen mounted on board, 12 x 12  
**Street Scene from the South Side Bethlehem, PA** 2016. Watercolor, pencil, and ink, 12 X 12  
John R. C. Dorchester  
**Dragon Creek, Late Summer Afternoon** 2016. Oil on panel, 23 <sup>1</sup>/<sub>2</sub> x 30  
**November Eight, Twenty Sixteen** 2017. Oil on panel, 20 x 24

Paul du Sold  
**Alexandra** 2017. Oil on canvas, 44 x 72  
**Anna** 2017. Oil on canvas, 40 x 32  
Diane Rollins Feissel  
**Warfield** 2005. Oil on canvas, 30 x 40  
**You'll Never See It Coming** 2012. Oil on canvas, 24 x 48  
Beth Foley  
**Dreaming of Jeans in 1987 in the Former Soviet Union** 2016. Oil on panel, 16 x 16  
**The Plight of the Hungarians** 2018. Oil on panel, 11 x 14

Larry Francis  
**View from Gray's Ferry** 2018. Oil on canvas, 24 x 48  
EvAngelos W. Frudakis  
**The Signer** 1998, Bronze, 25 x 14  
**Torso** 1980. Bronze, 25 x 7 <sup>1</sup>/<sub>8</sub> x 7 <sup>1</sup>/<sub>8</sub>  
Barbara Grant  
**Sammie and the Bear** n.d. Oil on canvas, 50 x 60  
Al Gury  
**At Home** 2015. Oil on panel, 48 x 36  
**Young Man** 2017. Oil on panel, 20 x 16  
Glen Harren  
**Posing for Artist** 2016. Oil on canvas, 60 x 96

Elizabeth Heller  
**Back of Main Street, Manayunk** 2010. Oil on canvas, 18 x 24  
**Still Life with Sprouting Onions** 2013. Oil on panel, 11 x 19 <sup>1</sup>/<sub>2</sub>

Garth Herrick  
**Apoutheon** 2004. Oil on linen, 30 <sup>1</sup>/<sub>2</sub> x 35 <sup>1</sup>/<sub>2</sub>

Sean Hildreth  
**First Light** 2015. Oil on canvas, 84 x 54

Sarah Hunter  
**Spring Sacrifice (after Sassetta)** 2015. Oil on canvas, 34 x 34  
**Winter Gall** 2015. Oil on canvas, 36 X 32

Edgar Jerins  
**Anita's Living Room, Lindsborg, Kansas** 2017. Charcoal on paper, 60 x 96  
**Sarah 16, in Lindsborg** 2016. Charcoal on paper, 25 x 21

Patrick King  
**Playground: Christmas Eve** 2012-2018. Watercolor on paper, 22 X 30  
Jeanine Leclair  
**Noodle Maker** 2017-2018. Acrylic on canvas, 42 x 25  
Stefanie Lieberman  
**Flag** 2017. Oil on canvas, 30 x 40  
Elaine Lisle  
**Plastic Land** n.d. Oil on canvas, 40 x 72

Douglas Martenson  
**Progress** (diptych) 2016. Oil on linen, 38 x 48  
Nancy Bea Miller  
**Regrowth** 2018. Oil on canvas, 24 x 30  
**Taneisha** 2016. Watercolor, 18 x 12

Charles Newman  
**Third Street Festival** 2015. Oil on linen panel, 12 x 12  
**Three Amigos** 2017. Oil on panel, 18 x 24  
Chris Nissen  
**The Harbor** 2013. Oil on linen, 60 x 60

Scott Noel  
**Restoring the Furness Building** 2015. Oil on linen, 34 x 94

Peter Paone  
**Cat** 2011. Acrylic on panel, 28 x 23  
Elise N. Phillips  
**Reunited** 2017. Oil on canvas, 30 x 30  
**Today's Catch** 2017. Oil on canvasboard, 8 x 12

Patrice Poor  
**Self Portrait** 2017. Oil on canvas, 36 x 24  
**You Can Lead a Horse to Lemon Iced Tea** 2016. Oil on linen, 28 x 22  
Jill Rupinski  
**Memory Portal** 2015. Sanguine, black, umber chalk, 40 x 30  
**The River Remembers** 2015. Sanguine, black, ochre chalk, 40 x 30

Bruce Samuelson  
**12-1 Untitled** 2010. Oil on panel, 15 x 18  
**12-4 Untitled** 2012. Oil on panel, 12 x 10  
Suzanne Schireson  
**Flash Freeze** 2018. Oil on canvas, 40 x 30  
**Loose Fish, Fast Fish** 2013. Oil on linen, 40 x 32

Wade Schuman  
**Bird** 2014-2015. Oil on linen on panel, 19 x 19  
**Study for the Virtues: Fortitude** 2011. Ball point pen on paper, 15 <sup>1</sup>/<sub>4</sub> x 13 <sup>1</sup>/<sub>4</sub>  
William Sentman  
**Work in Progress** 2018. Oil on panel, 36 x 24

John Sevcik  
**Kill Devil Hills (The Wright Bros. Glider No. 3)** 2017. Oil on linen, 26 x 28  
**Orion** 2014. Oil on canvas, 30 x 24

Joseph Sweeney  
**Hang Glider #1, Central PA** 1999. Oil on wood panel, 14 x 25  
**Scallop Boats, Cape May, NJ** 2016. Oil on watercolor paper, 12 x 24

James Toogood  
**Mixed Emotions** 2010. Watercolor, 22 x 30  
**Under the Accademia** 2015. Watercolor, 22 x 30

Adam Vinson  
**We Love Your Custom** 2014. Oil on panel, 34 x 26

Robert P. Waddington  
**Allegheny Trailer Home** 2017. Oil on canvas, 48 x 66

John Whitney  
**The Canal** 2017. Oil on wood, 12 x 13 <sup>3</sup>/<sub>8</sub>  
**On the Edge of the Canal** 2017. Oil on wood, 14 x 18

David Campbell Wilson

**The Golden Ring** 2012. Oil on canvas, 30 x 48

Elizabeth Wilson  
**Cloud Cover, UK** 2005-2008. Gouache on paper, 25 <sup>1</sup>/<sub>8</sub> x 25 <sup>1</sup>/<sub>8</sub>  
**Morning Light, Cumbria, UK** 2005. Gouache on paper, 24 <sup>1</sup>/<sub>2</sub> x 24 <sup>1</sup>/<sub>2</sub>



Chris Nissen  
**The Harbor**



Nancy Bea Miller  
**Taneisha**



Douglas Martenson  
**Progress (diptych-left side)**



Elizabeth Heller  
**Still Life with Sprouting Onions**



Elizabeth Wilson  
**Cloud Cover, UK**



Rachel Constantine  
**Elliott**



Taryn Day  
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