PHILADELPHIA ARTISTS
AND THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
AT THE LA SALLE UNIVERSITY ART MUSEUM

This guide was created for faculty to use independently. It includes a self-tour of paintings by PAFA-affiliated artists at the La Salle University Art Museum and a resource list for where to go to view more artworks by these artists.

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Brief History of the Pennsylvania Academy of Fine Arts:

After the revolutionary wars, efforts were afoot in both New York and Philadelphia to start art academies. The first one in Philadelphia, the so-called Columbianum lasted only a year from 1794 – 1795 and comprised an association of thirty professional and amateur artists who sponsored a single exhibition in Independence Hall.

Following the demise of the Columbianum, Charles Willson Peale and his son Rembrandt were involved in 1805 in establishing the Pennsylvania Academy of Fine Arts on the model of that of the New York Academy of Fine Arts. Like the New York academy, which had been founded in 1802 by a body of prominent merchants, PAFA was principally run by members of the legal and business community. In fact, the elder Peale, his son Rembrandt, and the sculptor William Rush were the only artists among the seventy-one founders. Charles Willson contributed to seventeen of the Academy’s annual exhibitions, and until his death in 1827 at the age of eighty-five, he was an active board member and exhibitor at the Academy.

The initial founders wanted the Academy to establish a nationwide visual culture. Within a decade of its founding, the Academy had become well established and an obligatory stop for many foreign visitors. It collected important examples primarily of American and some European painting. Around 1905, 100 years after it was founded, the Academy was at the peak of its success and fame. It had a solid international reputation and attracted many distinguished instructors. In the next quarter century, however, the reputation of the Academy began to slide in part because the idea of the art academy had come into question. In general, academies with their strict methods of teaching were considered old-fashioned, conservative and even stifling to creativity.

Methods of teaching were established in the 19th century and involved drawing from antique plaster casts and from life, studies of anatomy, training in painting and modeling, and classes in sketching and composition. Antique casts were imported during the first decade of the 19th century and their study was at the core of the program. The first efforts to introduce life classes occurred in 1812-1813. Initially, the model was always clothed and he assumed the pose of antique sculptures. By the late 1850s, drawing from the nude model was introduced. During the final quarter of the century, there was a new emphasis on close observation and realistic depiction of the model, primarily by well-known artist and Academy teacher Thomas Eakins.

By the 1870s, the study of anatomy had taken on a uniquely important role as well.
Distinctive characteristics of PAFA training:

- 1805: First museum and art school in the country
- 1810: Study consists of drawing from classical sculpture casts and anatomy from live models, consistent with the tradition of European academic training
- 1844: Women students accepted
- 1857: Academy honors the request of Dr. W. H. Furness, father of architect Frank Furness, that PAFA accept students of color
- 1880s: Thomas Eakins deemphasizes working from casts and paintings in favor of studying from live (and cadaver) models; introduces the first class to sculpt from the live model (instead of casts) in the United States; new PAFA curriculum with series of courses moving from beginner to advanced was cutting edge for the next 50 years
- Anatomy program established in late 19th century probably most comprehensive of any art school in the world; physicians and professors gave lectures in anatomy; Thomas Eakins had advanced students dissect human and animal cadavers
- PAFA’s curriculum did not embrace 20th century currents in abstraction to any great degree. This contributed to the ongoing popularity of realist figurative art in Philadelphia.
Charles Willson Peale:

American, 1741-1827
David Geltson, 1792
Oil on canvas

Bio:
• artist, born in Chestertown, Maryland, 16 April, 1741; died in Philadelphia, Pennsylvania, 22 February, 1827.
• Known as the American “Leonardo”, a man of many talents who was an artist, natural scientist, inventor and engineer.
• From 1805-26, he lived at Belfield with his third wife. Continued to paint during this time.

Portrait of David Gelston:

• Charles Willson painted the portraits of the leading men of his day, including George Washington and Thomas Jefferson. The Museum’s painting represents another statesman of Peale’s day -- David Gelston was a successful NY businessman as well as a member of the NY Senate.
• Sought to establish an American canon of important men that could be a counterpart to European models.
• Painting reflects Peale’s predilection for portraits. Portraits were one of the subjects sanctioned by the Academy.
• Portraiture not extensively taught at the Academy, but it was a financially lucrative specialization.

Other local institutions that collect this artist’s work:

Philadelphia Museum of Art
Pennsylvania Academy of Fine Art
**James Peale:**

American, 1749-1831

Ann Emily Rush

Oil on canvas

Purchased with funds provided by Philip Reiff, Mansfield W. Williams and Alexis C. Manice

Bio:

- A brother of Charles Willson, James, artist, was born in Annapolis in 1749 and died in Philadelphia, 24 May, 1831.
- He was primarily a portraitist, executing many miniatures and portraits in oil, including a full-length portrait of Washington, which was engraved.
- In 1795 James exhibited a still life of fruit along with nine miniatures and his family portrait at the Columbianum, a short-lived art academy in Philadelphia.
- Not associated with the Academy, but style and subject matter close to that of his brother. Occasionally, he borrowed elements from his brother’s work.

**Portrait of Ann Emily Rush:**

- Ann Emily Rush was the daughter of Benjamin Rush, a signer of the Declaration of Independence.
- Peale conveys Ann Emily’s intelligence and self-confidence with her direct gaze and upright posture.

Other local institutions that collect this artist’s work:

Philadelphia Museum of Art

Pennsylvania Academy of Fine Art
Rembrandt Peale:

American, 1778-1860
Self-Portrait, 1838
Oil on canvas

- Showed talent for art at an early age, and was only seventeen when he executed a portrait of George Washington.
- Rembrandt was instrumental in founding the Pennsylvania Academy of the Fine Arts with his father.
- He was the most successful and ambitious of Charles Willson’s artist children.

Self-Portrait:

- After his father, Rembrandt was probably the most prominent member of the Peale family of artists.
- Very direct self-portrait, eyes meet the viewer.
- Rembrandt’s signature, date and inscription on the verso of the old canvas before relining tell us it was presented to his niece, Mary Peale, in 1838.
- Artist does not present himself to the viewer as a painter, but as an intellectual and gentleman.
- Worked primarily as a portraitist, walking in his father’s footsteps. In addition, he painted history paintings, which were considered the pinnacle of artistic achievement within academic circles.

Other local institutions that collect this artist’s work:

Pennsylvania Academy of Fine Art
Philadelphia Museum of Art
William Trost Richards:

American, 1833-1905
Rocky Coastline, Comwall, 1886
Oil on canvas
Purchased in part by funds from Alexis C. Manice

Bio:
- Born in Philadelphia in 1833, died in 1905.
- Richards began to draw when very young. Despite circumstances that forced him at age 13 to drop out of school and support his family by designing chandeliers and gas fixtures, he studied privately. He may have attended classes at the Pennsylvania Academy of the Fine Arts.
- He was later a member of PAFA and the American Watercolor Society.
- Primarily painted landscapes and seascapes

Rocky Coastline of Comwall:
- After experiencing violent storm on the Atlantic crossing in 1867, was committed to seascapes.
- First focused on shore lines from New Jersey to Maine, but in the late 1870s he focused on the rocky coasts of southwestern England and Ireland.
- Believed that the truthful depiction of nature could teach religious and moral values.
- Together with history paintings and portraiture, landscape was an important and much valued genre of the Academy.

Other local institutions that collect this artist's work:

Pennsylvania Academy of Fine Art
Philadelphia Museum of Art
Christian Schuessele:

American, 1824/26-1879
Lager Beer Saloon, 1851
oil on canvas

Bio:
- born in the Alsace region, studied lithography in Paris, settled in Philadelphia around 1848.
- became Professor of Painting at the Pennsylvania Academy of Fine Arts in 1868.
- established the Ladies Life Class in 1869, the first official course ever to allow female students to study from the live (female) model, as had been the basis of art training for men since the Renaissance.

Although Schuessele’s style is academic, the ribald tavern scene and predominantly brown palette take 17th century Dutch genre scenes of common folk and everyday merry-making as models. Gas lights, with clearly visible delivery pipes, illuminate the room. The Franklin Institute awarded this painting the First Premium award.

Other local institutions that collect this artist’s work:

Pennsylvania Academy of the Fine Arts
Philadelphia Museum of Art
Thomas Eakins:

American, 1844-1916
Mrs. Matilda Searight, 1904
oil on canvas

Bio:
- attended Central High; attended PAFA starting in 1861; had an interest in science—also considered becoming a surgeon
- after training in Paris, he returned to teach at the Pennsylvania Academy of Fine Arts in 1876 and was appointed director in 1882.
- was extremely influential as a teacher and American Realist.
- His insistence that students study from the live nude, and most controversially, that female students study from the male nude, lead to his dismissal in 1886. Thereafter, Eakins turned to the less contentious field of portraiture.

Eakins was known for making carefully observed portraits in which did not attempt to flatter the sitter's sense of vanity. Traditionally, portraits in general and female portraits in particular tended to idealize the sitter's appearance. Eakins presents Matilda Searight as a strong-minded, serious, mature woman in a very straightforward manner, unaccessorized, with a fairly simple hairstyle and gown so that the viewer's attention is focused on her face and what of her character.

Other local institutions that collect this artist's work:

Pennsylvania Academy of the Fine Arts
Philadelphia Museum of Art
Philadelphia Sketch Club
Henry Ossawa Tanner:

American, 1859-1937
Mary, 1898
oil on canvas
Purchased with funds given by Mr. & Mrs. Ragan Henry

Bio:
- First African-American artist of international reputation
- studied with Thomas Eakins at the Pennsylvania Academy of Fine Arts in 1880 and in Paris beginning in 1891.
- Goes to Paris to study in 1891 and ends up settling there. From 1894 on, his work appeared in the annual, juried Paris Salon.
- attributed move to France in part to more intense racism in United States. According to his son, “In Europe my father was taken for what he was, a talented artist whose ‘colour’ did not add to or detract from his talent.”
- Made chevalier in French Legion of Honor in addition to other awards and accolades bestowed on him in US and France.
- mixed African-, European-, and Native-American ancestry
- Cultured, educated, property-owning family: father was a college-educated African Methodist Episcopalian minister, born a freeman; mother was an escaped slave who traveled north on the Underground Railroad; Father established a school for freed men in Washington; one of Henry’s sisters became the first licensed physician in Alabama, one married the first black person to graduate from University of Pennsylvania Law School, another married the first to receive a doctorate from University of Pennsylvania
- Middle name taken from Osawatomie, Kansas, starting location of European-American John Brown’s antislavery campaign
- Known for use of light

Tanner’s Mary is in its original tabernacle frame with its Salon entry number, 1252, and another label noting Tanner’s previous Salon medal for an earlier painting. It won the 1900 Walter Lippincott Prize and was one of several works shown at PAFA in Jan-Feb. 1901.
In this unconventional rendering of the Virgin Mary with the Christ child, Mary appears melancholy and lost in thought. The infant is almost completely covered by a shroud-like cloth, suggesting a foreshadowing of Jesus’ death. Tanner paid careful attention to details studied first-hand in Jerusalem, where he first traveled in 1898. Tanner’s style is academic and is distinctive for his use of luminous lighting. The model for Mary was newlywed Tanner’s Swedish-American wife.
Other local institutions that collect this artist’s work:

- Pennsylvania Academy of the Fine Arts
- Philadelphia Museum of Art
- Philadelphia Sketch Club
William Glackens:

American, 1870-1938
Hillside near Cannes, 1931-2
oil on canvas
Gift of the Sansom Foundation, Inc.

Bio:
- Born in Philadelphia; graduated from Central High School in 1889/1890
- Attended Central with fellow Ashcan artist John Sloan and art collector Albert Barnes
- Artist reporter for the Philadelphia Record in 1891 and for the Philadelphia Press in 1892
- Began night classes at PAFA in 1892; there John Sloan introduced him to Robert Henri, another soon to be member of the Ashcan School
- Member of The 8 and Ashcan School of realist artists; Many in The 8 had worked as newspaper illustrators; all of the Ashcan artists studied at PAFA; their subject matter typically focused on poverty and gritty, urban life (in opposition to then popular American Impressionism)

Glackens shared a studio with fellow member of the Eight and Ashcan, Robert Henri, in Philadelphia in 1894-5, before both visited Europe and moved to New York City. Glackens was Chairman of the Armory Show selection committee, the First President of the Society of Independent Artists, and a strong influence on the renowned Philadelphia art collector, Albert C. Barnes, in his acquisitions of French Impressionist and Post-Impressionist Art. In 1912 at Albert Barnes’ request, Glackens went to Paris and purchased 20 European Modernist paintings for Barnes. These works formed the basis of the Barnes Foundation collection. From 1925-32, Glackens lived and worked in France. After his Ashcan period, he developed an interest in Auguste Renoir’s colorism, apparent in Hillside at Cannes, and became less interested in urban scenes and more interested in rural landscapes.

Other local institutions that collect this artist’s work:

Pennsylvania Academy of the Fine Arts
The Barnes Foundation
Sidney Goodman:
American, born 1936
Man in Black Coat, 1977-81
Oil on canvas
Purchased with funds provided by Dr. Paul Rahter

Currently teaches at PAFA
http://seraphin.squarespace.com/goodman-portfolio/
- Born in Philadelphia, 1936
- Studied at and received degree from Philadelphia College of Art (now UArts), 1954-58
- Taught at Philadelphia College of Art (UArts), 1960-78
- Teaching at PAFA, 1979-present

Sidney Goodman has been called “one of America’s most important living figurative artists”.
He is an extremely influential teacher and artist in the realist style.
With his anatomically accurate figures and use of strong lights and shadows, it has been remarked that Thomas Eakins, a late 19th-early 20th century teacher at PAFA, is a strong influence on Goodman. Both artists work from photographs and neither hesitate to depict their perfectly rendered human figures in unflinchingly tense and/or sometimes violent situations (for example Eakins’ Gross Clinic depicts a doctor and medical students performing a surgery).
In a recent Inquirer article, Ed Sozanky says about Goodman, “Ambiguity and duality are his bywords. Many drawings suggest more than one interpretation, which can be maddening for viewers who expect an image composed of recognizable forms to make complete sense. Even Goodman's portraits of his immediate family, perhaps the most conventional pictures in the show, suggest layers of meaning beyond documentation.”
An interesting fact about the painting, Man in a Black Coat, is that our records show that at one time it was called Homeless Man- we are not clear about when or why the title was changed.

Other local institutions that collect this artist’s work:
Pennsylvania Academy of Fine Arts
Philadelphia Museum of Art
Nelson Shanks:

American, born 1937
Jan
Oil on canvas

Taught at PAFA
http://www.nelsonshanks.com/

- Born in Rochester, NY, 1937
- studied at Art Students League, NYC, National Academy of Design, NYC, The Kansas City Art Institute and L’Accademia de Bella Arti, Florence
- Taught at the Art Institute of Chicago, the Art Students League, National Academy of Design, The George Washington University, University of the Arts and conducted seminars at Pennsylvania Academy of the Fine Arts
- Shanks is a portrait painter in the PAFA realist tradition.
- He is revered for his technical skill. Some of his most famous commissions are President William Jefferson Clinton; Diana, Princess of Wales and Charles, Lord Spencer; and His Holiness Pope John Paul II. Recent important commissions include Luciano Pavarotti for the Metropolitan Opera, Mstislav Rostropovich for the Kennedy Center, and Denyce Graves for the National Portrait Gallery.
- Shanks usually paints from life – trying to avoid taking photographs unless absolutely necessary but sometimes using mannequins dressed in the subjects’ clothing.
- In addition to public portraits, Shanks paints intimate figurative oil studies, of which Jan is one.

Other local institutions that collect this artist’s work:

Studio Incamminati
Woodmere Art Museum
Bo Bartlett:
American, born 1955
Free Will and Miracle, 1992
Oil on canvas
Purchased with funds provided by the Art Angels, the Benjamin D. Bernstein Acquisition Fund and with the kind consideration of the artist.

Studied at PAFA
www.bobartlett.com
- Born in Columbus, GA, 1955
- Studied at UArts, 1975
- Certificate in Fine Arts, PAFA, 1976-81
- Private studies with Nelson Shanks, 1977-78

- Bartlett studied at the Pennsylvania Academy of the Fine Arts under Sidney Goodman.
- He is an American realist painter. His paintings are in the tradition of American realism as defined by artists such as Thomas Eakins and Andrew Wyeth (a popular Pennsylvania realist painter).
- It has been remarked that Bartlett’s “paintings celebrate the underlying epic nature of the commonplace and the personal significance of the extraordinary.”
- Like Goodman, Bartlett’s works also depict realistic figures in a sometimes illusive/mysterious narrative - in the work of both artists it is not always immediately clear to the viewer what the story of the figures may be. Both artists place traditional figures in non-traditional situations.
- He often uses family as friends as his models. In Free Will and Miracle the male figure is a self-portrait and the female figure was his wife at the time. Both figures seem staged and costumed - bringing to mind the Academy’s 19th century tradition of “costume classes” in which the artists focused on drawing figures decked out in exotic costumes and accessories.
- As a result of Bartlett’s lack of abstraction, focus on the figure and formally structured compositions he can be considered an “academic” painter.

Other local institutions that collect this artist’s work:

Academy of Music
Curtis Institute
Franklin Institute
Pennsylvania Academy of Fine Arts
Philadelphia Convention Center
United States Mint
Woodmere Art Museum
David McShane:

American, born 1963
Three Things I’ve Been Meaning to Tell You (Why is Babe so sexy/PopPop/Stripes), 2002
Acrylic on wood panels
Gift of the artist

Studied at PAFA, currently teaches at La Salle University
http://www.whyy.org/tv12/mural/mcshane_bio.html
- Born in New Jersey, 1965
- BA, Biology, La Salle University, 1988
- MFA, PAFA, 1995
- Studio Art Training Certificate, PAFA, 1993

- McShane often uses his work to examine different aspects of his identity.
- In this work, Three Things I’ve Been Meaning to Tell You, he combines a pattern from an old shirt of his brothers’, a photo of his grandfather and an old sports photo. He incorporates things that are “quirky and personal”; things that he feels are “deeply inspirational”.
- Adapting a quote from J. D. Salinger, McShane self describes his artistic philosophy as “if only you’d remember before you ever sit down to paint that you’ve been a viewer(of art and the world around you) long before you were ever a painter...”-- he paints the paintings that he most wants to look at.
- McShane’s style, although figurative in the PAFA tradition, is a departure from the typical PAFA style because of his graphic art inspiration. His figures, though depicted realistically, have a more modernized/computer generated look than other PAFA artists. His style of painting, in which he blocks out large shapes to define his figures, translates well to mural painting –where sometimes multiple people will work on the same image over a period of time.

Murals to visit in North Philadelphia & Center City
- North Philadelphia Community Mural
  Broad Street and Allegheny Avenue, North Philadelphia, April - May 2000
- Portrait of an Anonymous Young Man (A Mural About Non-Violence)
  Broad Street and Clearfield Avenue, North Philadelphia, May - June 1999
- Horticulture Mural
  13th and Arch Streets, Center City Philadelphia, September - November 1998
- Jackie Robinson Mural
  2803 North Broad Street (near Somerset), North Philadelphia, July 1997
- Mies van der Rohe, Bulldog, and Chairs
  North 5th Street, between Poplar and Girard Avenues, March - April 1997
- William Penn and the Quaker History of Immigration in Philadelphia
  7th and Brown Streets, Northern Liberties Philadelphia, September - November 1996
• Baseball Mural
  13th and Arch Streets, Center City Philadelphia, June 1996

• Communication Mural and Charlie Chaplin Mural
  Communications Department Building, La Salle University, Philadelphia, October 1994

• Mr. Philmore Johnson Neighborhood Garden Mural, North Philadelphia, made with La Salle University students, 20th & Conlyn Streets
Addresses and websites of other institutions:

Academy of Music  
260 South Broad Street  
Philadelphia, PA  19102  
www.academyofmusic.org

Curtis Institute  
1726 Locust Street  
Philadelphia, PA  19103  
www.curtis.edu

Franklin Institute  
222 North 20th Street  
Philadelphia, PA  19103  
www.fi.edu

Pennsylvania Academy of Fine Arts  
118 N. Broad Street  
Philadelphia, PA  19102  
www.pafa.org/

Philadelphia Museum of Art  
26th St. & The Parkway  
PO Box 7646  
Philadelphia, PA  19101  
www.philamuseum.org

Philadelphia Sketch Club  
235 South Camac Street  
Philadelphia, PA  19107  
www.sketchclub.org

Pennsylvania Convention Center  
1101 Arch Street  
Philadelphia, PA  19107  
www.paconvention.com

Studio Incamminati  
340 North 12th Street  
Suite 400  
Philadelphia, PA  19107  
www.studioincamminati.org

The Barnes Foundation  
300 North Latches Lane  
Merion, PA  19066  
www.bamesfoundation.org

United States Mint  
151 North Independence Mall East  
Philadelphia, PA  19106  
www.usmint.gov

Woodmere Art Museum  
9201 Germantown Avenue  
Philadelphia, PA  19118  
www.woodmereartmuseum.org