

WANDERING

Observations of Our Watershed

This special exhibition centered on artists' observations of our regions Watershed is directed by Karen Young for the Fairmount Water Works and curated by Thom Duffy. Visitors will wander through this fine art exhibition of drawings, paintings, photographs by Philadelphia artists. The selection of antique and contemporary art will capture our rivers, streams, wildlife, and tidal wetlands. The purpose of the exhibition is to allow visitors to explore our watershed and discuss the intricacies and nuances of balancing an ecosystem in an urban setting. How our daily lives and activities impact our watershed reminding us that we are crucial component of the habitat that is challenging it's sustainability?

Chris Cox, *Lost in the Weeds*, 2021
Oil on canvas, 36" x 48"



Contributing Artists:

Nancy Agati, John Carlano, Melvin Chappell, Chris Cox, Antoaneta Denkin, Daniel Flinchbaugh, Michael Frechette, Michael Gallagher, Richard Metz, Kate Kern Mundie and Rebecca Schultz

Antique Paintings:

Ethel Ashton and Seymour Rotman Courtesy Whitaker & Moore
Morris Blackburn Courtesy Michael Gallagher

The exhibition is brought to you in part by
Fund for the Water Works and the Ed F. Grusheski Water Literacy Foundation

WANDERING

Observations of Our Watershed

April 20th - July 27th, 2024

WANDERING: ARTIST CONTACT INFORMATION

Nancy Agati	nancyagati@gmail.com	(215) 439-5285
John Carlano	carlano@earthlink.net	(215) 925-4882
Melvin Chappell	machappell@earthlink.net	(267) 800-5020
Chris Cox	chris@chriscoxart.com	(610) 209-1924
Antoaneta Denkin	adenkin@gmail.com	(267) 679-1055
Daniel Flinchbaugh	dflinch@design.upenn.edu	(443) 841-5619
Michael Frechette	mfxservice@gmail.com	(267) 251-9463
Michael Gallagher	mfgallagher@earthlink.net	(267) 265-5080
Morris Blackburn/Michael Gallagher	mfgallagher@earthlink.net	(267) 265-5080
Richard Metz	thembones2@hotmail.com	(215) 834-3850
Kate Kern Mundie	mundieart@gmail.com	(267) 456-1851
Rebecca Schultz	rebecca@rebeccaschultzprojects.com	(415) 939-4066
WHITAKER MOORE ANTIQUES	hagitwhitaker@gmail.com	(610) 202-0831

WANDERING: Price List

ARTIST NAME	TITLE	DATE	MEDIUM	SIZE	PRICE
Nancy Agati	<i>Continuum Zinc</i>	2015	Mixed media painting on paper on panel	40" x 26"	\$1,200.00
John Carlano	<i>Deluge 3340</i>	2023	Photograph	14" x 9"	\$600.00
John Carlano	<i>Deluge 2833</i>	2023	Photograph	14" x 10"	\$600.00
Melvin Chappell	<i>Solo Journey</i>	2021	Photograph	16" x 20"	\$250.00
Melvin Chappell	<i>Tree by the River</i>	2021	Photograph	16" x 20"	\$250.00
Melvin Chappell	<i>Teamwork</i>	2022	Photograph	16" x 20"	\$250.00
Melvin Chappell	<i>Winter on the River</i>	2019	Photograph	16" x 20"	\$250.00
Chris Cox	<i>Lost in the Weeds</i>	2021	Oil on canvas	36" x 48"	\$3,200.00
Antoaneta Denkin	<i>Iris</i>	2022	Watercolor on paper	13" x 17"	\$550.00
Antoaneta Denkin	<i>Echinacea</i>	2022	Watercolor on paper	22" x 30"	\$950.00
Antoaneta Denkin	<i>Pencil composition</i>	2023	Pencil on paper	26" x 30"	\$600.00
Daniel Flinchbaugh	<i>Oil Derricks from Bartram's Garden</i>	2020	Oil on canvas panel	16" x 20"	\$1200.00
Daniel Flinchbaugh	<i>Philadelphia from MLK Bridge</i>	2021	Gouache on paper	5" x 7"	\$250.00
Daniel Flinchbaugh	<i>Fishing on the Schuylkill</i>	2020	Oil on panel	16" x 20"	\$1,200.00
Michael Frechette	<i>Tinicum - North</i>	2020	Oil on panel	22" x 24"	\$2,000.00
Michael Frechette	<i>Tinicum Where the Water Lilies</i>	2020	Oil on panel	22" x 24"	\$2,000.00
Michael Gallagher	<i>Trickledown</i>	2006	Oil on panel	5.75" x 5.75"	\$1,400.00
Michael Gallagher	<i>Mummer</i>	2006	Oil on panel	6" x 6"	\$1,400.00
Morris Blackburn (Michael Gallagher)	<i>Park Bridges</i>	Circa 1970	Oil on canvas	14" x 18"	\$1,600.00

WANDERING: Price List cont.

Richard Metz	<i>In the Thicket</i>	2022	Gouache on paper	16" x 20"	\$600.00
Richard Metz	<i>Queen Anne's Meadow Work 5</i>	2023	Gouache on board	18" x 24"	\$550.00
Richard Metz	<i>Amongst the Tall Grasses</i>	2022	Gouache on paper	16" x 20"	\$650.00
Richard Metz	<i>Dark Meadow</i>	2023	Gouache on paper	16" x 20"	\$500.00
Richard Metz	<i>Crows by the Pond</i>	2021	Gouache on paper	20" x 16"	\$500.00
Kate Kern Mundie	<i>Schuylkill River Viaduct (Rail Bridge No.69)</i>	2022	Oil on panel	17" x 25"	\$1,000.00
Kate Kern Mundie	<i>Vine Street Expressway (Flood)</i>	2023	Oil on panel	10" x 10"	\$600.00
Kate Kern Mundie	<i>Twilight on the Waterway (The Meadows)</i>	2023	Oil on panel	10" x 10"	\$500.00
Kate Kern Mundie	<i>Schuylkill Fog No. 1</i>	2019	Oil on panel	9" x 12"	\$500.00
Rebecca Schultz	<i>Mapping Our Watershed</i>	2023	Mixed media	60" x 144"	NFS
Rebecca Schultz	<i>Wissahickon Watershed</i>	2024	Egg tempera with soil, lake and eggshell pigments on panel	8" x 8"	\$325.00
Rebecca Schultz	<i>Schuylkill Watershed</i>	2024	Egg tempera with soil, lake and eggshell pigments on panel	8" x 8"	\$325.00
Rebecca Schultz	<i>Pennypack Watershed</i>	2024	Egg tempera with soil, lake and eggshell pigments on panel	8" x 8"	\$325.00
Rebecca Schultz	<i>Tookany/Tacony-Frankford Watershed</i>	2024	Egg tempera with soil, lake and eggshell pigments on panel	8" x 8"	\$325.00
WHITAKER MOORE ANTIQUES					
Ethel Ashton	<i>Girls Fishing</i>	Circa 1935	Oil on canvas	24" x 18"	\$4,000.00
Ethel Ashton	<i>River Mist</i>	Circa 1940	Original Pastel on paper	15" x 18"	\$1,200.00
Seymour Rotman	<i>Harbor Tides</i>	Circa 1970	Oil on board	6" x 9"	\$450.00
Seymour Rotman	<i>City Serenity</i>	Circa 1970	Oil on board	5" x 9"	\$550.00

Nancy Agati - Biography

Nancy Agati is a Philadelphia artist whose multidisciplinary work includes painting and works on paper, sculpture, site-specific installation, and public art. Agati holds a BFA from Alfred University, School of Art & Design, NY, and an MFA from The University of the Arts, Philadelphia. She has exhibited her work widely throughout Philadelphia and nationally, with exhibitions at the Philadelphia Art Alliance; Fairmount Water Works, Philadelphia, PA; Hillyer Art Space, Washington, DC; Newhouse Center for Contemporary Art, Staten Island, NY; and The Calandra Italian American Institute, NY. Recent installation projects about nature and the environment were created for the New Jersey Coastal Climate Resilience Project in Atlantic City, FLOW at The Independence Seaport Museum, Philadelphia, and We All Fall Down at The Schuylkill Center for Environmental Education, Philadelphia.

Agati's work is in several public and private collections including the Pennsylvania Convention Center and Temple University, Fox School of Business. Her most recent installation, Aqua Terrace, at the DaVinci Art Alliance, was awarded funding from the Hemera Foundation and the Puffin Foundation. In 2022, she received the Ecotopian Toolmaker Award from the Penn Program in Environmental Humanities and an Illuminate the Arts Grant from the City of Philadelphia. Water Table 2021, co-created with artist Rebecca Schultz, was in partnership with NOAA, the NJ DEP, the NJ Arts Council, and the Atlantic City Arts Foundation. Agati has been a recipient of two Windows of Opportunity Awards From the Leeway Foundation and has been awarded artist residencies at the Santa Fe Art Institute, New Mexico; Lo Studio dei Nipoti, Calabria, Italy; Main & Station, Nova Scotia; and the Pennsylvania Horticultural Center at Meadowbrook Farm.

Artist Statement:

My work begins with an examination of visual relationships and forms found in nature. Influences include objects in nature that reveal a sense of order, elegance, and geometry. I utilize natural forms such as patterns of moving water and flow-like organic structures to depict, uncover, or reference our human connection to nature. I am interested in elements that communicate the passage of time and illustrate cyclical occurrences. Drawing is an essential aspect of my work, defined in the broadest of terms and developed through multiple methods. Content or concept determines the process and material used for works that often straddle a line between drawing and sculpture. I work in a range of mediums, from works on paper to sculpture, installation, and public engagement projects. My work fluctuates from visual explorations that present the beauty and order in nature to projects that reveal chaos, decay, or endangerment of the natural world. I have developed site-specific projects and temporal works that respond directly to place, time, and visual perception. Several projects have incorporated aspects of meditation, viewer interaction, and public participation.

Nancy Agati
***Continuum Zinc*, 2015**
Mixed media painting on paper on panel
Statement

The movement of water: currents, eddies, reflections, depth, and transparency have each served as points of visual inquiry. My work regarding water varies from drawing and works on paper to sculpture, installation, and public participatory projects. *Continuum Zinc* is one in a series of mixed-media paintings representing my ongoing and ever-shifting fascination with the flow of moving water. The Continuum Series began during an extended art and meditation fellowship. My approach was a visual investigation of the repetition of continuous line and pattern with an attempt to embrace the Buddhist concept of 'not knowing.' I began each painting with a soft focus on water, noting the flow of a continuous pattern or cycle. *Continuum Zinc* began with repeated, overlapping painted patterns, culminating with an undulating white line. The multiple layers reveal variations in reflection and formations of flow.

Continuum Zinc, 2015, Mixed media painting on paper on panel, 40" x 26", **\$1,200.00**



John Carlano

Deluge: Artist Statement 2024

This current work is an extension of previous photographic work that is rooted in the notion of impermanence, transience, considering relative durations of time. The photographs in most cases are manipulated in terms of process always to reinvent a way for each evolution. Dissolution has many meanings, liquidation being one of them. I borrow this as a metaphor for things evaporating, disappearing as a result of being washed away, in a sense, reckoning with the uncertainty of how long anything will last.

Deluge refers again in this case metaphorically as well to a great flood, the changes that will occur from that flooding and the adaptations that will follow. I consider myself a visual artist. My efforts are to communicate the aforementioned in a visual context, allowing viewers to discover for themselves what they may. I do not wish to construct too narrow a meaning, too small a box of my own intentions. I have learned over time that despite what I think I am doing, subconsciously there are other factors in the mix.

As for the process to make these images, ink jet prints are subjected to various solvents to discharge the printer inks, this is a variable controlled randomness that is hit and miss, and often it takes a while so “see” what is there, so no judgements are made initially. At some point there are images that stand out, for any number of reasons, or no reason, they just do.

Deluge 2833, 2023, Photograph, 14" x 10", \$600.



Melvin CHAPPELL Biography

Melvin A. Chappell received a degree and training in photography at the Community College of Philadelphia. He also attended Temple University as a student in Education. Additionally, Chappell attended classes at the Pennsylvania Academy of the Fine Arts (PAFA).

Chappell's work has been seen in several galleries in the Philadelphia area. He is a regular participant in the regions Art and Craft circuit receiving many awards throughout the Greater Philadelphia region.

The Wissahickon Valley, is self-published book by Chappell featuring twenty-eight of his award winning photos of Fairmount Park. The book is a guide for all photographers who wish to photograph the park. Chappell shares personal experience as an avid Urban Forrest explorer and photographer to budding photographers suggesting not wander the park with a camera without seeing this book first.

Melvin Chappell Artist Statement

I am both a nature and urban landscape photographer. I find much enjoyment in being with nature, trees, plants and many types of living creatures depending on plants for their survival. I am also a urban dweller. I work and live in the city that is a in a major metropolitan area. There are so many opportunities to capture and create wonderful images from our Urban Forest. Fairmount Park and especially, The Wissahickon Park are at the center of focus of my camera.

Philadelphia's Fairmount Park is one of the largest urban parks in the world. The city is a real gem. My passion is to capture the natural beauty of the park so that I may share with others. To help many to further their appreciation of the Earth and to become good stewards for the Planet.

The Urban Forest and the Fairmount Park become an oasis of possibilities for me to capture our world through an artist lens. At times, taking the very simple everyday observations of an object to compose an abstract image. I am always looking for new ways to interpret everyday subjects into a pleasing artistic images that at time can be very abstract in presentation.

Teamwork, 2022, Photograph, 16" x 20", \$250.



Chris Cox

Artist Statement: Being In Nature

During the pandemic, we all spent a lot of time out in nature - taking walks and long hikes, and generally meeting in outside venues with others. Through each season, there were things to appreciate while being in nature - the wind blowing through the grasses and trees in summer, the awakening of spring, the colors of fall, the starkness of winter. Through these abstract paintings, I have tried to capture my feelings and impressions of these times.

I have worked differently with these paintings. After applying layers and layers of oil paint, I have carved into the painting with wood carving knives and other tools to achieve the final image. Each painting has its own unique characteristics depending on the dryness of the paint when carved into, the heaviness or lightness of the carving, the number of different colors applied, and the tools used.

I try to abandon intention and embrace discovery, allowing the process to reveal what is there. That is when the painting becomes what it wants to be.

I want the viewer of my art to feel like they can walk into and through my paintings and have a never-ending journey.

Chris Cox

Artist Statement: Abstract Landscapes

Through my abstract landscapes, I visually try to interpret what I have seen and experienced in the environment. I am drawn to the fluid relationship between water, sky and earth. I feel that the ever-changing skies give way to a constant play of light and dark upon the earth and water. As with most of my abstract landscapes, I think of these paintings as peaceful and meditative with a sense of mystery.

Lost in the Weeds, 2021, Oil on canvas, 36" x 48", \$3,200.



Antoaneta Denkin Biography

Antoaneta Denkin received an MFA from Pennsylvania Academy of Fine Arts and MFA from National Academy of Fine Arts Nikolai Pavlovich, Bulgaria, printmaking.

In 2023, her work was selected for 26th Annual International American Society Exhibition at Marin Art and Garden Center in addition receiving a Society of Botanical Arts FELLOW. In 2021 her work was selected for 24th Annual International American Society Botanical Artists, at Martin Center and Gardens, CA.

Her work participated in Virtual Exhibition at Mall Galleries Plantae 2020 London, UK. 2021, Group Exhibition “Botanical Inspirations” Cerulean Gallery, Philadelphia

Ms. Denkin exhibited at “Salon Atelier d’Art du Shateau” and in Concert General dex Deux Sevres, Niort, France. In 1997 She received Best Picture Award, Salon Atelier d’Art du Chateau, France. In 1997 Ms. Denkin was granted an artist residency at Samuel Bufatt Scholarship Artist in Residence, The Art Academy, Geneva Switzerland. She has an award from The First Female Artists Miniature Art Exhibition 1997, Stockholm, Sweden.

Mrs. Denkin is a current member of ASBA USA.

Antoaneta Denkin Artist’s Statement

My art is about plants. My botanical paintings and drawings represent my love for nature. I marvel at the colors, textures and forms nature reveals to us. One of my paintings in the show “Echinacea” represents my curiosity to unusual shapes due to in this case virus, which deformed the stigmas of the flower. I found Echinacea by the river, where the plant is exposed to different eco systems, flora, and fauna.

Regardless the distortion, the flower looked beautiful. The colors and shapes were stunning to me. I decided to painted it. The more I am close to plants, painting them the more I am enchanted and more driven to keep painting, drawing, expanding my knowledge about them. I find peace and happiness when I paint plants; it is a deep self-fulfilling and deep satisfaction to me .

Echinacea, 2022, Watercolor on paper, 22” x 30”, \$950.



Daniel Flinchbaugh

Artist Biography

Daniel Flinchbaugh is a multi-disciplinary artist that uses representational painting and landscape design and building techniques to connect people of all ages to their local landscape. Currently working as an Assistant Landscape Planner at the University of Pennsylvania where he earned his Masters Degree in Landscape Architecture from Weitzman School of Design in 2022, Daniel's work focuses on creating and maintaining more equitable outdoor spaces, designed with and built by communities. Formally trained as a fine artist at the Pennsylvania Academy of Fine Arts where he received a BFA in 2019, Daniel uses his skills in representation, sculpture, and fabrication to communicate complex ideas in accessible ways with communities of all ages. He is passionate about teaching the next generation of stewards how to connect with their local environment and empower them to effect change in their own communities.

Artist Statement

I create art across various mediums - be it painting, furniture, or community-designed/built spaces - all with the aim of fostering a deeper connection between individuals and their local landscape. My paintings, for instance, capture fleeting moments along the often-overlooked shorelines of Philadelphia. Amidst the rapid pace of urban life, my ability to paint en-plein-air and capture these overlooked moments invites viewers to pause, reflecting on the beauty often hidden within urban chaos.

In the realm of furniture, I frequently utilize reclaimed lumber from Philadelphia row homes or locally sourced wood from fallen trees. This allows individuals to find solace at a table or bench that not only provides a place to rest but also establishes a material connection to a place. Moreover, my work in public spaces, like the Porch at West Philadelphia High School, empowers communities by involving them in the design and construction of public spaces, fostering a sense of ownership. Across all these forms, my work strives to bridge the gap that urban life often creates, bringing people closer to the landscape that surrounds them.

Oil Derricks from Bartram's Garden, 2020, Oil on canvas panel, 16" x 20", \$1200.



Richard Metz

WANDERING: Observations Our Watershed - Statement

The relationship between humans, non humans, and the land - Richard Metz 2024

Working in the genre of landscape painting carries many codes and expectations, based on the history of human interaction with the land. The places I've chosen to paint are preserved, purchased by governmental entities for the public good- a recognition of the value of natural areas to the health and welfare of humanity. All of this land was once part of the Lenape indigenous peoples hunting grounds and was stolen from them as they were pushed out or killed.

Much of my work over the last 30 years has been focused on northwestern parts of Philadelphia, and the surrounding areas, where I also grew up. My aspiration is that I can, with time, come to a deeper understanding, a more closer emotional feeling with the lands here. Due to the impact and consequences of my life here, and the natural world's impact on me, I feel I am becoming part of this land, and the land, part of me.

The intention of these works was to investigate a particular place, and to record my study and development as I spent time there. Before painting, I sit for a while, enjoying the breeze, the color, the movement, scent, and sounds of the meadow, woods, or pond. For some recent meadow works, I also recorded the changes in the meadow as summer became autumn. The Queen Anne's lace work is a study of the miraculous structural lace patterns of the plant, how they remind me of molecular and astronomical design.

By creating works based on animals, plants and environments I see around me, I am attempting to get closer, to be part of that world, and to eliminate some of our normal illusion of human dominance and separateness from the earth. These works can be seen as a record of my movement towards my nature-self, towards de-centering of myself in the natural world.

Crows have become important to me as both beautiful, intelligent overlooked creatures, and as a species that defines a part of the human-non human relationship. I've chosen to study and create images of them as lead characters in the dramas that play out on the land.

My relationship with this area also entails responsibilities. I have been an environmental activist for these years as well, working to preserve the land from development, to protest sources of climate destroying operations, gases and chemicals, and to organize communities towards a more sustainable, healthier future for all.

In the Thicket, 2022, Gouache on paper, 16" x 20", \$600.



Kate Kern Mundie

ARTIST BIOGRAPHY

Kate Kern Mundie is a mid-career artist rooted firmly in the rich tradition of American realism. Her work reflects both urban streets and rural landscapes, capturing moments of beauty in the environment. She considers her work part of the environmental realism movement. Through her paintings, she skillfully portrays the impact of climate change and human influence on the evolving landscape.

Kate Kern Mundie's artwork is in the collection of The Pennsylvania Academy of the Fine Arts and numerous private collections. Kate is a two-time winner of the Fred & Naomi Hazell Faculty Fellowship from the Samuel S. Fleisher Art Memorial. She has also been a recipient of an artist residency at the Elizabeth Bishop House in Nova Scotia.

A proud alumna of the Pennsylvania Academy of the Fine Arts, where she studied printmaking and painting, Kate also holds a B.F.A. from the University of Pennsylvania. Her artistic journey finds its anchor in Philadelphia - where she resides with her husband and fellow artist, James Mundie, along with their sons, Declan and Aidan - and Deer Isle, Maine. Kate continues to weave narratives that transcend mere visual appeal, offering a profound exploration of the evolving American landscape and the societal forces that shape it.

ARTIST STATEMENT

Kate Kern Mundie is a landscape painter interested in the intersection between the natural landscape and human influence. Her work encapsulates the ever-changing environment, specializing in vibrant landscapes crafted with impasto oil paint on wood panels. Drawing inspiration from direct observation and infusing it with the filter of memory and nostalgia, Kate forges emotional connections to the places she portrays.

Kate's creative process often starts during long walks and hikes, where she sketches and photographs, collecting resources for her paintings. Returning to the locations that sparked her inspiration, she paints outdoors to capture the changing light, color, and shadow. The studio is also a space where she adds details to enhance the narrative and make it more accessible to viewers. Beyond her role as an artist, Kate works in the engineering and planning field, where she writes about walkable places and land use. Her dual commitment to both art and environmental concerns stems from a profound awareness of climate change, a perspective enriched by her front-row seat to its impact on the landscape through her employment.

Kate's dedication to portraying the beauty of the natural world persists, whether painting *en plein air* or working from her studios in Pennsylvania or Maine. Kate continues to weave her observations of the environment into the fabric of her art, creating works that resonate with the enduring connection between people and place.

Schuylkill River Viaduct (Rail Bridge No.69), 2022, Oil on panel, 17" x 25", \$1,000.



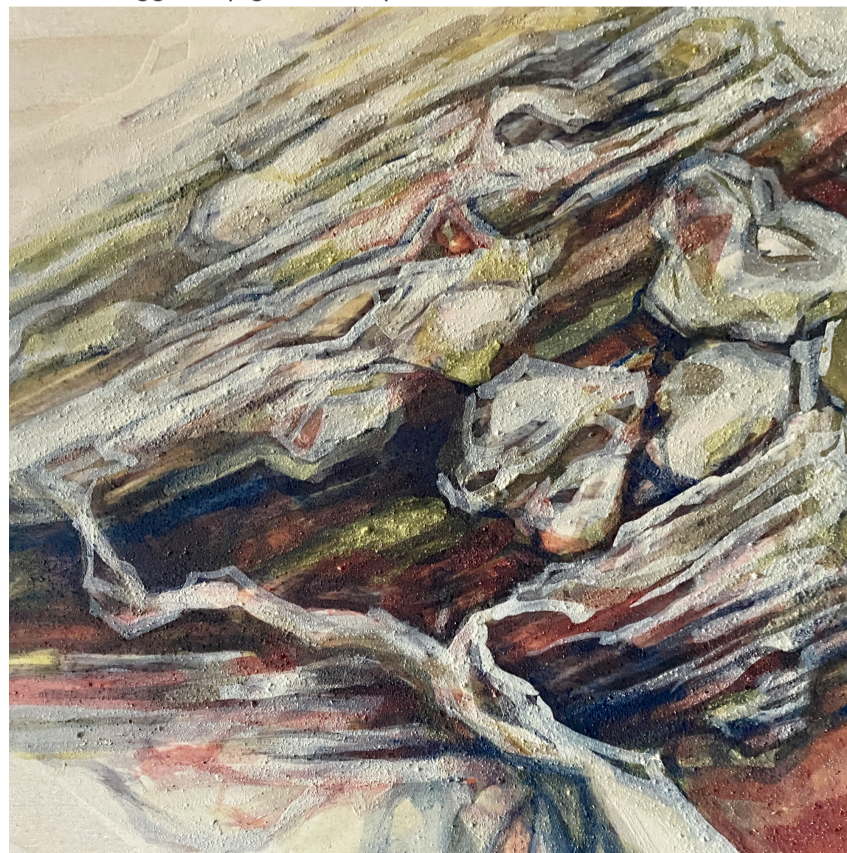
Rebecca Schultz Artist Statement

I create mixed media works-including paintings, prints, installations, and public art-that cultivate a sense of wonder for the complex ecosystems surrounding us and reflect on humanity's precarious relationship with the more-than-human world. This process deconstructs patterns and forms found in nature through an intuitive witnessing and an eidetic image-making that situates itself in the liminal space between abstraction and representation. I frequently incorporate visual data, such as maps and microscopic images, as well as found and foraged materials, into my work. My practice is informed by research; developed in collaboration with community leaders, educators, and scientists; and grounded in contemplative practice. My public art centers community engagement and often directly incorporates community stories and artwork.

Artist Biography

Rebecca Schultz has had solo exhibitions at the Abington Art Center, Patricia Ladd Carega Gallery in Sandwich, NH, NoBa Artspace, and Da Vinci Art Alliance. Recent invitational group exhibitions include *Material Time* at Park Towne Place and *We Are the River* at Stockton University. Rebecca's public artworks include two mural commissions and two community-engaged projects with Mural Arts; temporary site-specific installations in several public parks and gardens; and *Water Table*, an installation created in Atlantic City with Nancy Agati for the Coastal Climate Resiliency Art Project. Her project *Mapping Our Watershed* utilized community science and participatory art-making to connect Cheltenham Township residents with their local watershed. Rebecca's work with scientists includes a field-based collaboration at the Hubbard Brook Experimental Forest in New Hampshire, critical zone scientists in the San Francisco Bay Area, and local science educators. She has been awarded residencies in Canada, Iceland, Wyoming, Ireland, and California. Rebecca holds a BFA in Painting from Rhode Island School of Design, an MA in Community-Based Education from San Francisco State University, and an MFA in Interdisciplinary Art from the Confluence program at the University of New Mexico. She is also a member of the Cheltenham Township Environmental Advisory Council, a volunteer streamkeeper, and an avid gardener.

Wissahickon Watershed, 2024, Egg tempera with soil, lake and eggshell pigments on panel, 8" x 8", \$325.



ETHEL V. ASHTON (1896 - 1975)
Philadelphia, Pennsylvania

Ethel V. Ashton studied at Philadelphia's Moore College of Art and in 1920 graduated from the Pennsylvania Academy of Fine Arts. Ethel and her longtime studio partner, renowned American artist Alice Neel, worked closely together through the 1920s.

Bold pastels and powerful canvases are Ethel Ashton's artistic legacy. In the '40s, Ashton was accepted by the WPA and created many historical murals. She went on to become the research librarian for the Pennsylvania Academy of Fine Arts where she mentored many young artists and was instrumental in the success of the Academy's Fellowship program.

Ethel Ashton's work is included in the permanent collection of the National Museum of Women in the Arts, Washington, D.C. , Woodmere Art Museum and the Pennsylvania Academy of Fine Arts.

Girls Fishing , Circa 1935, Oil on canvas, 24" x 18", **\$4,000.**



SEYMOUR ROTMAN 1929 - 2009
Philadelphia, Pennsylvania

"Every year when I exhibited at the annual Rittenhouse Art exhibition, a lovely petite lady would arrive at my booth and painstakingly look through each and every one of my paintings. After a very long time during which not a word passed between us, she would look at me and smile broadly with approval. I later learned that she was Violette deMazia, the longtime curator of the Barnes Foundation."

Seymour Rotman, a North Philadelphia native, fought in the Korean War as a young man. Upon his return home, he was awarded a full scholarship to the Pennsylvania Academy of Fine Arts in recognition of his artistic talent. As a student at PAFA, he won a series of traveling fellowships that allowed him to refine his artistic skills in Mexico and Europe. His talent has been recognized and honored throughout his career by colleagues, mentors and teachers.

City Serenity, Circa 1970, Oil on board, 5" x 9", \$550.

