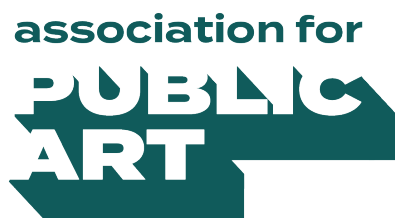
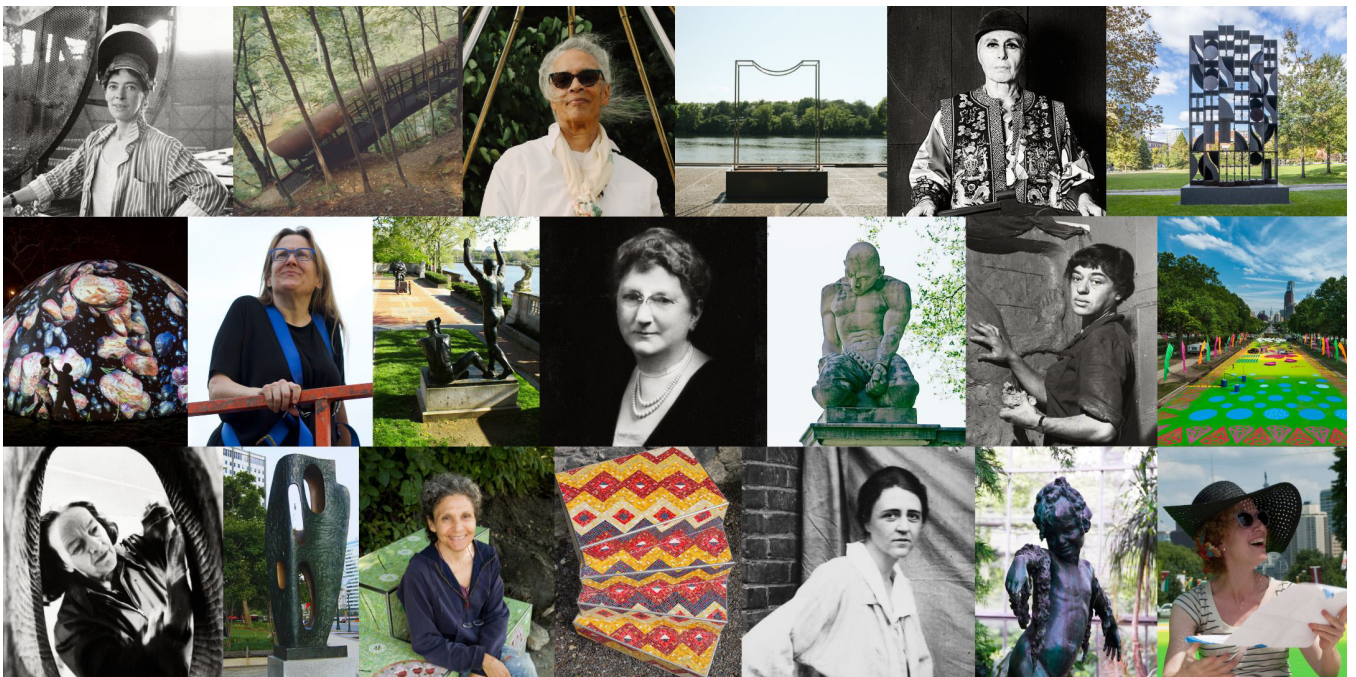


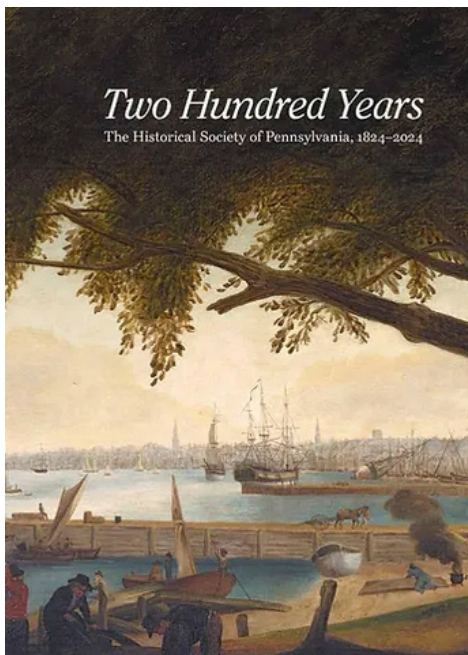
Public Art in Philadelphia: A Legacy Shaped by Women

January 30 - March 15, 2024





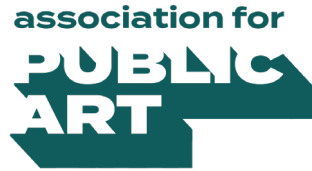
Historical Society of Pennsylvania 200th Anniversary



This year marks the 200th anniversary of the Historical Society of Pennsylvania (HSP)! Since HSP's founding in 1824, we have collected and preserved an astonishing array of documents that bring the people of the past into conversation with us today. We enter our third century eager to invite you to find yourself in history. To connect with the past and make meaningful discoveries about who you are and who we are together. Join us in this endeavor to explore our shared American history.

The collaboration between HSP and the Association for Public Art (aPA) constitutes the start of 200th-anniversary events and exhibits

- **The Soul of America: Visual, Performing, and Literary Arts**
- Americans and Innovation: Science, Technology, and Enterprise
- Pennsylvania: Crucible of the Nation
- America's Promise and its Many Voices
- What's Your Story? Chronicling Families and Communities

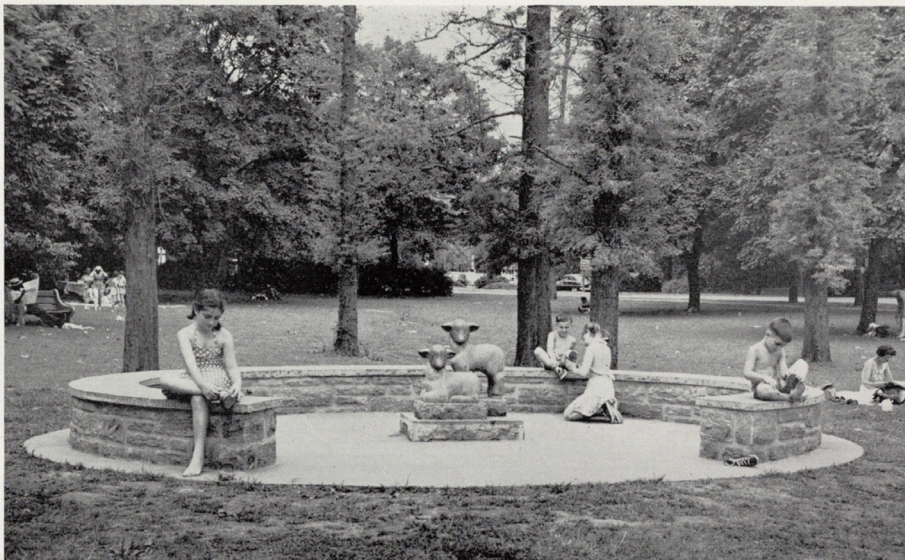


Exhibition Statement

Public Art in Philadelphia: A Legacy Shaped by Women highlights the historic accomplishments and recent contributions of women who have worked in the public art field as artists, benefactors, and leaders. Exploring the Association for Public Art's archival collection at HSP, as well as contemporary materials housed at aPA, the exhibit provides insight into the long-lasting impact of women's contributions to the ongoing public art landscape.

About aPA

The Association for Public Art (aPA) commissions and preserves public art in Philadelphia, while advancing the pivotal role art can play in creating and enhancing public space and civic life. Founded in 1872, 50 years younger than HSP, aPA has helped to significantly shape Philadelphia's urban environment through design and planning efforts. The organization continues to care for and maintain a large portion of the city's historic sculptures, while producing new ambitious and engaging public art projects for everyone.



Setting for The Lambs by Sylvia Shaw Judson. Designed by George B. Roberts. Gustine Lake, East Fairmount Park.
Purchased by the Association from the Third Sculpture International

(Cortlandt V. D. Hubbard)

Case 1

The Enduring Gift of One Woman

The Ellen Phillips Samuel bequest to the Fairmount Park Art Association (now the Association for Public Art) shaped the early public art landscape in Philadelphia with the development and eventual completion of the *Ellen Phillips Samuel Memorial* in 1961. One woman's generous gift inspired three renowned international sculpture exhibitions held in Philadelphia. Collectively, these exhibitions spotlighted the artistic breadth of sculpture and the possibilities of public art and included the contributions of numerous women artists without reservation. Ellen Phillips Samuel's legacy continues today by providing financial support for the Association's current work in public art and contributing to what we will accomplish in the future.

- 1. Photograph of Ellen Phillips Samuel (1849-1913).** When Ellen Phillips Samuel died at the age of sixty-four, she left her entire estate, upon the death of her husband, to the Association. The estate amounted to nearly \$800,000 at the time. She is the largest benefactor in the Association's 151-year history.

The document below briefly describes her family history and their involvement in the civic and societal life of Philadelphia, as well as Mrs. Samuel's kindness and interest in the Fairmount Park Art Association.
- 2. Photographs showing the development of the *Ellen Phillips Samuel Memorial*.** Samuel specified that her estate be used to "provide funds for a comprehensive and dignified treatment of a noble theme – the history of America symbolized in a system of Statuary in Fairmount Park." Paul Cret was selected to complete the overall design of the *Memorial*. Construction started in 1933, and while Samuel's initial concept evolved over time, the overall intention of her bequest was realized with the completion of the *Ellen Phillips Samuel Memorial* in 1961.
- 3. Screen-printed poster announcing the *Second Sculpture International* in 1940.** To find accomplished sculptors to commission for the *Memorial*, the Association funded three international sculpture exhibitions in 1933, 1940, and 1949. The Samuel bequest indicated that, "notices be inserted in leading newspapers throughout the world asking for designs and offering to pay expenses for sending and returning the same." Of the numerous artists in total who exhibited, approximately 80 of them were women – and many showed sculptures in all three of the exhibitions.

4.

Photograph of an exhibition view of the 1940 *Second Sculpture*

International. Exhibited sculptures were displayed on the Philadelphia Museum of Art's outside terraces as well as in the Great Stair Hall. The Philadelphia Museum of Art was a partner in all three of the international sculpture exhibitions. The Philadelphia Art Alliance was a partner in the 1933 exhibition. These organizations, along with the Fairmount Park Art Association, were among the leading cultural institutions in the City. Visible in the middle right of this photograph is a plaster model of Robert Laurent's *Spanning the Continent* which was commissioned by the Association, cast in bronze, and placed in the Central Terrace of the *Ellen Phillips Samuel Memorial*.

5.

Photograph of Sylvia Shaw Judson's *Lambs* in granite, completed in 1948.

Lambs was the only sculpture by a female artist among the seven works purchased by the Association from the 1949 *3rd Sculpture International*. The artwork was originally placed at Gustine Lake in East Fairmount Park but is currently at the Horticulture Center in Philadelphia. A 1949 *Chicago Tribune* article announcing the purchase quoted the artist:

Mrs. Judson declared, "I've been a sculptor all my life," she said, noting a resurgence of interest in sculpture at the opening of the show which she attended. Heretofore she said, "sculpture was never popular because individual pieces are hard to ship and heavy to handle." With these difficulties being minimized, and the increasing use of modern architecture, she said, sculpture may well be on the way to general acceptance even as paintings are considered necessary for every home.

6.

1949 *3rd Sculpture International/Call to Artists*. The front cover of this brochure features *Venus*, by Aristide Maillol, exhibited in the 1940 *Sculpture International*. This brochure outlined the terms of the exhibit and asked sculptors to submit photographs of completed work for review by the Committee on Selection.

7.

Photograph of a plaster model of H el ene Sardeau's *The Slave* completed in 1940.

Sardeau was the only woman commissioned to complete an artwork for the *Ellen Phillips Samuel Memorial* and the figure of a shackled slave is the only representation of a man of African descent at the *Memorial*. Situated on a high pedestal above the Central Terrace, the completed limestone sculpture was envisioned to accompany Maurice Sterne's *Welcoming to Freedom* sculpture. The Samuel Commissioning Committee's intention was to show "an association between the freeing of the slaves and the welcoming [of immigrants] to our shores." Opposite *The Slave*, on an identical pedestal on the Terrace, is artist Heinz Warneke's representation of *The Immigrant*.

7. cont.

1940 letter from Hélène Sardeau to Henri Marceau, Director of the Fairmount Park Art Association. In this letter, the artist discusses her progress regarding the completion of her sculpture and requests a visit from Mr. Marceau to see the completed artwork. *The Slave* was the artist's first major commission and was exhibited at the Museum of Modern Art in 1940 before being permanently installed at the *Ellen Phillips Samuel Memorial*.

Digital print of a *New York Times* article featuring a photograph of Hélène Sardeau and her sculpture *The Slave*. The sculpture was exhibited in the gardens of the Museum of Modern Art in the summer of 1940. The garden display also included *Reclining Figure* by Henry Moore and *Torso* by Eric Gill.

1949 *3rd Sculpture International* (Top Drawer)

8.

1949 *3rd Sculpture International* "Check List." By the time this exhibition was presented, two sections of the *Ellen Phillips Samuel Memorial* had been completed. The foreword of the "Check List" discusses the "*plan to select artists to complete the Memorial among the exhibitors to the present exhibition. In addition to such commissions to be awarded, the Association has set aside certain purchase funds to be used in acquiring some of the works being shown.*" The exhibition featured 252 artists, of which 54 were women, including: Gladys Edgerly Bates, Isabel Blai, Leona Braverman, Selma Burke, Sheila Burlingame, Mary Callery, Doris Caesar, Rhys Caparn, Rosa Castillo Santiago, Cornelia Van A. Chapin, Janet de Coux, Louise Cross, Alice Decker, Lu Duple, Clara Fasano, Beatrice Fenton, Betty Davenport Ford, Janet Gould, Dorothea Greenbaum, Eugenie Gershoy, Minna Harkavy, Barbara Hepworth, Ethel Painter Hood, Anna Vaughn Hyatt Huntington, Elsa W. Hutzler, Sylvia Shaw Judson, Margaret Brassler Kane, Muriel Chamberlain Kelsey, Bertha Kling, Frances Kent Lamont, Shirley H. Lichtman, Gwen Lux, Berta O'Hare Margoulies, Dina Melicov, Eliza Miller, Chana Orloff, Elizabeth Phelan, Betti Richard, Sally Ryan, Marion Sanford, Hélène Sardeau, Concetta Scaravaglione, Janet Scudder, Hannah Small, Mitzi Solomon, Beatrice Stone, Grace H. Turnbull, Stella Elkins Tyler, Marion Walton, Pegot Waring, Anita Weschler, Ann Wolfe, and Agnes Yarnall.

9. **Photographs of two exhibition views of the 1949 3rd Sculpture International.** The top view looking towards the Philadelphia Museum of Art shows Gerhard Marcks' *Maja*, which was purchased by the Association at the conclusion of the exhibit and is now on display in Maja Park on the Benjamin Franklin Parkway.

The bottom view shows artist Gwen Lux's *Aspiration* displayed against a white background. Lux was a sculptor who often worked with nontraditional materials like polyester resins and concrete. In 1933 she received a prestigious Guggenheim Fellowship. Her work *Eve* is displayed at Radio City Music Hall. She also completed the artwork *Expressions of Freedom*, a large centerpiece for the first class dining room of the *SS United States*.

10. **Photograph of artist Mary Callery's *Reclining Figure* included in the 1949 exhibition.** Mary Callery (aka Meric Callery), was raised in Pittsburgh and known for her modern and abstract expressionist sculpture. In addition to her work as an artist, she was also a collector of modern art. In 1945 the Philadelphia Museum of Art presented the exhibition *Picasso-Leger: Paintings from the Collection of Mrs. Meric Callery*. She worked early on with Universal Limited Art Editions, Inc. (ULAE) and was the first artist to print original artwork there in 1955.

11. **Photograph of artist Barbara Hepworth's stone *Helikon* completed in 1948 and included in the 1949 exhibition.** Dame Barbara Hepworth was one of the most important female sculptors of the 20th century whose work typifies Modernism. *Helikon* is currently in the collection of The Museum of Modern Art and was a gift from Curt Valentin whose Gallery in New York City was among the first to show her artwork in the U.S. Hepworth's *Rock Form (Porthcurno)* was gifted to the Association and reinstalled on the Benjamin Franklin Parkway in 2012.

12. **Photograph of artist Marion Walton's *Torso* included in the 1949 exhibition.** Walton, a member of the Sculptors Guild in New York City, studied art at numerous schools including Bryn Mawr College. She was a WPA Federal Art Project artist, and created three limestone relief pieces in 1942 for the post office in Pittston, Pennsylvania.

- 13.** **Photograph of an exhibition view of the 1949 3rd Sculpture International.** Dame Barbara Hepworth's *Helikon* is visible on the far right hand side of the photograph. A final report on the exhibition listed the total cost to mount the exhibit at \$21,984.83. Seven artworks were purchased by the Fairmount Park Art Association at the 1949 3rd Sculpture International. The artworks purchased included: Wharton Esherick's *Reverence* (\$1,500); Francesco Messina's *Pugilatore* (\$2,100); Anthony Lauck's *St. John Beside the Cross* (\$1,500); Oronzio Malderelli's *Gemini No. 1* (\$6,000); Luis Ortiz Monasterio's *Woman's Head* (\$1,000); Sylvia Shaw Judson's *Lambs* (\$1,400); and Gerhard Marcks' *Maja* (\$6,500).

1940 Second Sculpture International (Middle Drawer)

- 14.** **1940 Second Sculpture International "Check List."** The acknowledgements on the first page point out that "Owing to conditions abroad (WWII), the foreign section has necessarily been limited to works owned in America. Of these, many had been previously shown in the Association's exhibition of 1933."

- 15.** **Photograph of an exhibition view of the 1940 Second Sculpture International.** The exhibition featured 240 artists, 45 of whom were women, including: Helen Brett Babbington, Eleanor Boudin, Simone Brangier Boas, Wynne Byard Taylor, Doris Caesar, Rosa Castillo Santiago, Cornelia Van A. Chapin, Cornelia Cresson, Margaret French Cresson, Louise Cross, Leona Curtis, Alice Decker, Lu Duple, Louisa Eyre, Clara Fasano, Beatrice Fenton, Harriet W. Frismuth, Dorothea Greenbaum, Genevieve Karr Hamlin, Minna Harkavy, Elah Hale Hays, Helen Journeay, Sylvia Shaw Judson, Margaret Brassler Kane, Frances Kent Lamont, Maria Martins, Berta O'Hare Margoulies, Frances Mallory Morgan, Amelia Peabody, N. Elizabeth Prophet, Sally Ryan, Nina Saemundsson, Hélène Sardeau, Concetta Scaravaglione, Janet Scudder, Wynne Byard Taylor, Allie Tennant, Francina Terebova, Grace H. Turnbull, Stella Elkins Tyler, Jane Wasey, Anita Weschler, Gerytrude Vanderbilt Whitney, and Agnes Yarnell.

- 16.** **Call to artists brochure for the 1940 Second Sculpture International.** This brochure set out conditions for the exhibition including "Class A" entries by invitation only and "Class B" entries open to all.

17. **Photograph of Concetta Scaravaglione's marble *Seated Girl* completed in 1939 and included in the 1940 *Second Sculpture International*.**

Scaravaglione was an accomplished and successful sculptor who taught at Black Mountain College, Sarah Lawrence College, and Vassar College. In 1947, Scaravaglione won the Prix de Rome award from the American Academy in Rome, which made her the first woman to ever be awarded that honor. *Seated Girl* is in the collection at the Pennsylvania Academy of the Fine Arts.

18. **Photograph of Margaret Brassler Kane's *Harlem Dancers* completed in 1936 and included in the 1940 *Second Sculpture International*.**

Harlem Dancers, sculpted of Tennessee marble, currently stands at the entrance to the Smithsonian American Art Museum in Washington, D.C. According to Brassler Kane's website, "It reflects the sadness of the '30's and the hope for a better life that was suggested to her by the music originating in New Orleans and Harlem. She sculpted many of her pieces, typified by *Harlem Dancers*, by directly carving each from wood or stone, preferring those materials to clay."

19. **Photograph of Hélène Sardeau's plaster *St. Joan*, included in the 1940 *Second Sculpture International*.** Sardeau's *St. Joan*, approximately 64 inches tall, was shown in the 1940 *Second Sculpture International* as well as the 1949 *3rd Sculpture International*.

Beside the photograph of *St. Joan* is the entry slip for the sculpture from the 1940 exhibition. Sardeau exhibited two other sculptures in the 1940 exhibition, *Chanteclair* and *The Lovers*.

1933 *Ellen Phillips Samuel Exhibition* (Lower Drawer)

20. **Photographs of two exhibition views of the *Ellen Phillips Samuel Sculpture Exhibition* in 1933.** The view on the right shows William Zorach's *The Spirit of the Dance*, cast in aluminum, in the center. The artwork received a lot of publicity because Samuel "Roxy" Rothafel, who organized the opening of Radio City and was considered "the unofficial Mayor" of Radio City, initially refused to exhibit it "lest it give offense to patrons."

21.

1933 *Ellen Phillips Samuel Sculpture Exhibition Call to Artists.* The press release for the exhibition stated, “At no time in its recent art history has this city been host to the works of so many distinguished sculptors, both native and foreign, those working in the classical form and those creating in modern forms.” An estimated 14 women sculptors participated including: Louise Cross, Beatrice Fenton, Anna Coleman Ladd, Hilda Kristina Lascari, Gwen Lux, Chana Orloff, Brenda Putnam, Hélène Sardeau, Concetta Scaravaglione, Renée Sintenis, Marion Walton, Gertrude Vanderbilt Whitney, Elizabeth C. Wrenn, and Agnes Yarnall.

22.

May 1933 review in *The Baltimore Sun* of the 1933 exhibition. The photograph featured in the review shows “Two radically contrasted studies of the same subject,” *Dawn* by artists Gwen Lux and Hilda Kristina Lascari. The second paragraph discusses Brancusi’s *The Bird*.

23.

Photograph of Anna Coleman Ladd’s bronze *Eros & Anteros Fountain* shown as part of the 1933 exhibition. The artwork was seven feet long and three feet high. The sculptor also exhibited in several *Sculpture-in-the-Open-Air* exhibitions in Rittenhouse Square and the gardens and galleries of The Philadelphia Art Alliance during the 1920s.

Case 2

Early Commissions, Celebrated Artists, and the Women's Committee

The inclusion of Bessie O. Potter (Vonnoh) and Katherine M. Cohen, commissioned as part of the *Smith Memorial Arch*, heralded the representation of women artists in the Association's early collection of public art in Philadelphia. The arts in the early twentieth century mirrored society as a whole regarding the participation of women as artists and leaders in the field. However, many notable female artists successfully lived what were considered to be unconventional lifestyles. Some benefitted from the privilege of money and societal position, while others remained unmarried, finding comfort and support among other female artists in the pursuit of a fulfilling artistic career. At the Fairmount Park Art Association, women participated in the life of the organization through the Women's Committee and the popular Flower Market in Rittenhouse Square. Through these efforts, women championed public art and fundraised for the organization.

1. Photograph and booklet featuring the *Smith Memorial Arch*. *The Smith Memorial Arch* or "The Richard Smith Monument Memorial," as the booklet suggests, was erected in Fairmount Park as a gift to the City of Philadelphia by wealthy resident Richard Smith. The *Memorial* was built on the former grounds of the 1876 *Centennial Exposition*. Construction started in 1897 and was completed in 1912. The Arch depicts Pennsylvania's Civil War military and naval heroes and is composed of eight busts, three figures, and two equestrians.

Digital print of the *Smith Memorial Arch* from 2010. The Association's first commissions by women were realized for the *Smith Memorial Arch*. Bessie Potter Vonnoh and Katherine Cohen were among the twelve artists commissioned for the various sculptures that comprise the *Memorial*.

2. Fairmount Park Art Association's 1922 *50th Anniversary Minute Book* featuring a portrait and biography of artist Katherine M. Cohen. "Sculptress" Katherine M. Cohen was selected in 1898 to complete a bust of General James A. Beaver. Cohen studied at the Pennsylvania Academy of Fine Arts under painter Thomas Eakins and was later an assistant in the studio of sculptor Augustus Saint-Gaudens. Her family was comfortably situated within Jewish society of the time and Cohen's other commissions included creating the seal of Gratz College and sculpting portrait busts of prominent Jewish members of society.

2. cont. General James A. Beaver, field commander of the Pennsylvania Infantry, was wounded four times during the Civil War and went on to become Pennsylvania's 20th governor. Beaver Stadium and Beaver Hall, located on the University Park campus of Pennsylvania State University, are both named in his honor. Cohen's *General James A. Beaver* bust was installed in 1912 as part of the completion of the *Memorial*.

Digital print showing the reinstallation of the *General James A. Beaver* bust after its recovery. In August of 2017, the bronze bust of Beaver was stolen from the *Smith Memorial Arch*. It was found under I-95, near FDR Park, and reinstalled by the Association. The thief made quite an effort scaling the *Smith Memorial Arch* to reach the sculpture. The bust itself is over 3 feet tall and weighs several hundred pounds.

3. **Reproduction of a painting of young Bessie Potter Vonnoh in 1895 by her husband Robert William Vonnoh.** The painting is in the collection of the National Portrait Gallery, Smithsonian Institution. Bessie Potter Vonnoh's achievements as a young female artist were considerable. In 1886 as a teen, she was a student at the School of the Art Institute of Chicago while working in the studio of sculptor and instructor Lorado Taft. She later visited Paris and the studio of Auguste Rodin who became influential in her artistic practice. At the age of twenty-one, she became the first named woman sculptor represented in the permanent collection of the Art Institute of Chicago. One of Vonnoh's best known public artworks is *Burnett Memorial Fountain* in Central Park. The fountain depicts Mary and Dickon from Frances Hodgson Burnett's novel *The Secret Garden*.

The Fairmount Park Art Association commissioned Bessie Potter Vonnoh in 1898 to create a bust of Major General S. W. Crawford. Crawford was a practicing surgeon in the Union Army stationed at Fort Sumter, South Carolina during the confederate bombardment in 1861. Major General Crawford was also present at the Appomattox Court House for Robert E. Lee's surrender at the conclusion of the Civil War. Vonnoh's *Major General S. W. Crawford* bust was installed in 1912 with the completion of the *Memorial*.

Letter from John B. Gest to Charles J. Cohen in June of 1900 announced that he had received the model for the sketch bust of Major General S.W.Crawford. The Fidelity Insurance Trust and Safe Deposit Company was charged with overseeing the bequest of Richard Smith upon his death regarding the creation of the *Smith Memorial Arch*.

4.

Photograph of artist Beatrice Fenton in her studio. Beatrice Fenton was a Philadelphia-born sculptor who was very involved with the cultural and artistic life of the city throughout her lifetime. She exhibited in all three of the Association's sculpture internationals and taught at Moore College of Art & Design (formerly the Philadelphia School of Art for Women). Fenton's *Evelyn Taylor Price Memorial Sundial* completed in 1947 and located in Rittenhouse Square is one of her most popular artworks. A *Philadelphia Daily News* obituary said of Fenton upon her death in 1983, "with her passing goes one of the last survivors of the Victorian age in Philadelphia."

Photograph of a plaster model for Beatrice Fenton's *Seaweed Fountain*.

In 1922 the Association installed Fenton's *Seaweed Girl Fountain* (or *Seaweed Fountain* or *Seaweed Girl*) in East Fairmount Park. Many years later in 1961, the Association commissioned Fenton to create two additional "fish groups" to be included as part of the *Seaweed Girl Fountain* which were unfortunately stolen in 1974 and never recovered. Today, you can see the artwork in the greenhouse at the Horticulture Center. A cast of the sculpture is also in South Carolina's Brookgreen Gardens.

1966 Newspaper clipping "A Rambler in Philadelphia" discussing Fenton's *Seaweed Fountain*. The clipping mentions that the model for the sculpture was "a six year old friend." The sculpture won the George D. Widener Memorial Gold Medal from the Pennsylvania Academy of the Fine Arts when it was exhibited there in 1922.

5.

Photograph of a woman at the Flower Market in Rittenhouse Square from 1942. During the Flower Market, the Women's Committee of the Fairmount Park Art Association presented a flower booth showcasing an array of flowers, plants, and baked items for sale to raise money in support of the Association. The annual Flower Markets at Rittenhouse Square were a tradition dating back to 1914. The Women's Committee grew out of the Rittenhouse Improvement Association, a group composed of women residing near Rittenhouse Square, which oversaw activities and spearheaded fundraising efforts for the Square. The Women's Committee was active from 1959 to 1976, and embodied a vibrant community of dedicated women who played a pivotal role in supporting the Fairmount Park Art Association.

6. Women's Committee invitation to visit the 1976 *Calder's Universe* exhibition. The Women's Committee of the Fairmount Park Art Association also organized a series of social activities to foster a sense of unity among its many members. Among these, was an exclusive visit to the *Calder's Universe* exhibition at the Whitney Museum of American Art. These efforts reflect the Women's Committee's dedication to staying informed about artists and their work.

Flier announcing walking tours provided by the Women's Committee. Walking tours, aiming to captivate the interest of the broader community in the realm of public art, were another activity of the Women's Committee over the years. This flier reveals the thoughtfully crafted options for participants, ensuring accessibility on various days, accompanied by tours conducted in multiple languages, including Spanish, French, German, and Italian.

Beatrice Fenton (Top Drawer)

7. Orotone photograph of artist Beatrice Fenton from 1921. Beatrice Fenton was part of "The Philadelphia Ten," a group of women artists that was formed between 1917 and 1945 to provide a forum of support for women and their work as professional artists. This group, eventually numbering approximately thirty sculptors and painters, became a source of friendships and long-term relationships that were essential because being a serious working artist in the early twentieth century was an unusual lifestyle choice for women.

8. Photograph of artist Beatrice Fenton's bust depicting *Marjorie D. Martinet*. Beatrice Fenton and Majorie Martinet had a romantic relationship for over 50 years beginning when they met as students at the Pennsylvania Academy of Fine Arts. Martinet was a painter who operated the Marjorie Martinet School of Art in Baltimore where she was raised. They were also very close friends with another student at the Pennsylvania Academy of Fine Arts, sculptor Emily Clayton Bishop, who was considered a rising star and died unexpectedly at the age of 28. In 1976, Fenton donated a collection of Bishops' work to the Philadelphia Museum of Art on behalf of herself and Martinet.

9. Photograph of Beatrice Fenton's *Seaweed Girl Fountain* showing the two "fish groups" commissioned from Fenton in the early 60s. This photograph shows the sculpture installed in a pond at the foot of Lemon Hill in Fairmount Park.

9. cont. **1961 letter from artist Beatrice Fenton to John F. Lewis Jr. of the Fairmount Park Art Association discussing the commissioning of two “fish groups” to accompany her *Seaweed Fountain*.** Details related to the size of the group of fish are discussed as well as the artist’s payment price for completion of the artwork.

Original drawing by Beatrice Fenton of her *Fish Group No. 2*.

1962 Letter from John F. Lewis Jr. to William Henry Noble, Jr. addressing Radclyffe Robert’s criticism of Fenton’s representation of fish in her fish group. Lewis writes in the letter: “*Certainly when they all saw the Fishes, they really did like them and it is us members of the general public who will be looking at the Fish, rather than any Ichthyologist. I would hate at this stage of the game, after everyone has approved it, for this fine sculptor and nice old lady to have to really reconsider her whole project.*”

1974 “STOLEN” flier from the Philadelphia Police Department. This flier describes the stolen items as two identical statues, each a group of seven fish in bronze and weighing 500 pounds each. The sculptures were never recovered.

***Sculpture-in-the-Open-Air* & Violet Oakley (Middle Drawer)**

10. **1928 *Sculpture-in-the-Open-Air* brochure.** In the 20’s and 30’s the Fairmount Park Art Association along with the Philadelphia Art Alliance held biennial *Sculpture-in-the-Open-Air* exhibitions. Many women participated including: Marie Apel, Nanna Matthews Bryant, Mabel Conkling, Gail Corbett, Harriet Cutler, Anna G. Dunbar, Beatrice Fenton, Harriet Frismuth, Malvina Hoffman, Anna Hyatt Huntington, Maude Sherwood Jewett, Anna Coleman Ladd, Bonnie MacLeary, Mary E. Moore, Grace P. Neal, Edith Barretto Parsons, Renee Prahar, Brenda Putnam, Ruth Sherwood, Janet Scudder, Nellie Louise Thompson, Bessie Potter Vonnoh, and Mrs. Harry Payne Whitney. Pictured in the brochure on the lower right hand corner is Harriet Frishmuth’s *Call of the Sea*.

11. **1920 booklet of sculptures from the studio of artist Anna Coleman Ladd.** Anna Coleman Ladd exhibited *Wind and Spray* shown here in her studio booklet in the 1920 *Sculpture-in-the-Open-Air* exhibition. She also exhibited her *Sun-God*, *Triton Babies*, and *Flying Wind* sculptures in the 1928 *Sculpture-in-the-Open-Air* exhibition. Ladd was born in Bryn Mawr and was an artist of many talents. In addition to working as a sculptor, she was a well-regarded portraiture artist and wrote two books of fiction. During World War I, she founded the American Red Cross “Studio for Portrait-Masks” in France to provide cosmetic masks to be worn by men who had been badly disfigured in the war.

12. **Digital reprint of extract from the 1924 Fairmount Park Art Association Minute Book.** This extract shows the committee members for the *Sculpture-in-the-Open-Air* exhibition in 1924. On the committee were Violet Oakley, who was a member of the Association and an important Philadelphia muralist, as well as prominent Philadelphia architect Paul Cret.

13. **Undated photograph of artist Violet Oakley in her studio working on *Unity*, a mural from her series *The Creation and Preservation of the Union*.** Violet Oakley was commissioned to create 43 murals in the Pennsylvania State Capitol. *Unity* located in the Senate Chamber was unveiled on Lincoln's birthday in 1917. The commission and successful reception of her murals helped her achieve international recognition.

1922 photograph of Violet Oakley and her longtime partner Edith Emerson. Edith Emerson was an artist, writer, and curator who went on to become the Director of the Woodmere Art Museum in Chestnut Hill from 1940-1978. Upon Oakley's death, Emerson worked to preserve Oakley's legacy and artistic works through acquisitions at Woodmere. Today the museum owns the largest collection of drawings and paintings by Violet Oakley.

Page from 1927 meeting minutes advocating for the Fairmount Park Art Association to support a Violet Oakley mural for the new library on the Parkway. The top of the transcribed letter says, "COGSLEA, Allen Lane, Phila." Oakley was a student of influential artist Howard Pyle along with the artists Elizabeth Shippen Green and Jessie Willcox Smith. The three artists/illustrators lived in the Red Rose Inn in Villanova and were referred to by Pyle as "Red Rose Girls." The women later moved, along with the artist Henrietta Cozens, to a home in Mt. Airy that the women named COGSLEA, after their initials in their last names. The Association never commissioned a mural from Violet Oakley.

Flower Market & Women's Committee (Lower Drawer)

14. **1946 photograph of the Flower Market at Rittenhouse Square.** This collection of photographs, dating from 1939, 1940, and 1946, beautifully captures the vibrant and festive ambiance of the Rittenhouse Square Flower Market.

1940 photograph of the Flower Market at Rittenhouse Square. The center photograph shows a mother and her son proudly showcasing the "Most Original Poster" that served as promotion for the Flower Market and behind them, an array of stylistic variations of other posters.

14. **cont.** The bottom of the poster lists the beneficiaries of the Flower Market. Among the recipients are: the Broomall Convalescent Hospital, the Child Health Clinic at Presbyterian Hospital, the Visiting Nurse Society, and the Rittenhouse Square Improvement Association.

1939 photograph of the Flower Market at Rittenhouse Square.

This photograph shows geraniums for sale at “The Gardeners” booth which won a \$50 prize for “*good grouping, excellent color arrangement, and a nice feeling.*”

15. **1969 letter from W.H. Noble Jr. to Miss Katherine S. King.**

This correspondence originates from W.H. Noble Jr., the Executive Secretary of the Fairmount Park Art Association, and is addressed to Miss Katherine King, the Chairman of the Women’s Committee. The letter shows a comprehensive list of receipts, one of which details the funds generated from the flower booth at the Rittenhouse House Square Flower Market in 1969, totaling \$1,225.15. These funds were allocated to enhance the aesthetics of Rittenhouse Square including investments to improve lighting, sprinkler systems, fencing, and flower beds.

Printed cards for the Rittenhouse Flower Market. These return cards were an important tool for the Women’s Committee, since they sought both financial support and active participation from members at the Flower Market. Women’s Committee members were given three options: contribute to the booth’s expenses, dedicate their time to work at the booth, or generously bring in fresh cut flowers for sale.

16. **1974 Women’s Committee invitation to “May Day in the Park.”** This hand-drawn invitation shows the Women’s Committee’s commitment to organizing social gatherings. The top invitation invites the Fairmount Park Art Association Women’s Committee members and the Philadelphia Museum of Art Women’s Committee to come together for a sculpture tour in Fairmount Park.

1977 Women’s Committee invitation to sculpture demonstration. The bottom invitation invites participants to witness an exclusive sculpture demonstration by the artist Henry Mitchell at his studio. Mitchell, a Philadelphia-based artist, studied art later in his life at Temple University’s Tyler School of Art. His bronze relief horses are part of the fountain on the East Terrace of the Philadelphia Museum of Art. The invitation shows a rendering of Mitchell’s *Impala Fountain* at the Philadelphia Zoo. This gathering by the Women’s Committee is another example of the group championing artists who were contributing to the cultural landscape of Philadelphia.

Case 3

A More Representational Public Art Collection

As the Association moved into the latter half of the 20th century, the number of women artists represented in our collection grew. This included both permanent as well as temporary artworks reflecting the evolving field of public art and artistic practice. In 1980 the Association for Public Art hired Penny Balkin Bach in their first professional position; she led the organization as Executive Director until 2022. Bach developed a series of comprehensive programs centered around specific themes and concepts to generate proposals for possible public art projects, some of which were realized. These programs included: *Light Up Philadelphia*, *Form and Function*, and *New·Land·Marks*. Although many women participated in these programs, representation of communities of color in the Association's collection is still an inadequate reflection of Philadelphia and the wider world.

1. **Louise Nevelson and her sculptures represented on U.S. Postage Stamps issued in 2000.** Louise Nevelson is one of the most influential sculptors of the twentieth century. Recognizing her renown and influence, she was honored by the U.S. Postal Service in 2000 with her own issued stamp series. The series highlights details of Nevelson's sculptures including: *Silent Music I*, *Royal Tide I*, *Black Chord*, *Night Sphere Light*, and *Dawns Wedding Chapel I*. The stamps were designed by Ethel Kessler.

Photograph of Nevelson's *Atmosphere and Environment XII* installation at the Philadelphia Museum of Art in 1973. The artwork was purchased by the Association in 1971 and installed at the Philadelphia Museum of Art's West Entrance until 2019. The monumental sculpture is made of Cor-Ten steel which weathers to create its own patina. The use of light and shadow in the artwork's composition gives depth and softens the structured geometry of the work. Nevelson's related artworks in this series are located at the Frederick Meijer Gardens and Sculpture Park, Princeton University, Yale University Art Gallery, and in Scottsdale, AZ.

Digital print of Nevelson's *Atmosphere and Environment XII* relocated to the University of Pennsylvania campus in 2019. The sculpture is installed on Shoemaker Green and is on long-term loan to the University from the Association for Public Art. Philadelphia is also home to Nevelson's sculpture *Bicentennial Dawn*, commissioned for the interior of the James A. Byrne Federal Courthouse in 1976. The work was commissioned through the Art in Architecture Program, Fine Arts Collection, U.S. General Services Administration, a federal government program commissioning art for federal buildings.

2.

Digital print of signage for Barbara Hepworth's *Rock Form (Porthcurno)* on the Benjamin Franklin Parkway. Dame Barbara Hepworth was among the numerous women who exhibited in the Association's 1949 *3rd Sculpture International (Helikon, 1948)*. Much of Hepworth's later works moved away from her earlier use of stone and like *Rock Form* were cast in bronze. In St. Ives, England you can visit her garden where many of her bronzes were directly placed by the artist.

1993 photographs of *Rock Form (Porthcurno)* during the sculpture's first location at 5th and Race Street. The artwork was conserved and reinstalled on the Benjamin Franklin Parkway in 2012 where it remains today and enjoys sightlines with two other sculptures created in the 60s, Henry Moore's *Three Way Piece Number 1: Points*, and Alexander Calder's *Three Discs, One Lacking*.

3.

Digital print of *Fingerspan* by artist Jody Pinto installed in 1987. Jody Pinto's *Fingerspan* was installed on the Wissahickon Creek trail near the Livezey Dam in Fairmount Park and functions as a crossing bridge on the trail over the gorge. The artwork was commissioned from the Association's *Form and Function* program which invited artists to submit proposals for public art projects that would be utilitarian, site-specific, and integral to community life in Philadelphia. Pinto was one of 14 artists featured in the program and the only woman whose work was ultimately commissioned by the Association.

Architectural plan drawing of Jody Pinto's *Fingerspan*. Pinto worked directly with the firm of Kieran, Timberlake & Harris on the engineering specifics for the artwork which received an Honor Award from the Philadelphia Chapter of The American Institute of Architects (AIA) in 1996. The artwork is constructed out of Cor-Ten steel and weighs 18,000 pounds.

Postcard showing 1984 sketches of *Fingerspan* by Jody Pinto. Pinto based *Fingerspan* on the arched, pointing finger of God in Michelangelo's Sistine Chapel ceiling which one can see in her proposal sketches.

4.

Reproduction of Diane Pieri's *The Hill Stoop* watercolor completed in 2005. *The Hill Stoop* was one of nine mosaic "stoops" installed along the Manayunk Canal Towpath that comprised Pieri's public artwork *Manayunk Stoops: Heart and Home*. The project was commissioned through the Association's groundbreaking program *New·Land·Marks: public art, community, and the meaning of place* which brought together artists and communities to plan and create new works of public art for Philadelphia. *New·Land·Marks* featured many women participants but Pieri's *Manayunk Stoops* was the only work by a woman that was realized.

4. cont. **Digital print of artist Diane Pieri selecting tessera in Italy in 2005 used in her public artwork *Manayunk Stoops: Heart and Home*.** To realize the artworks in colorful glass mosaic, the artist worked with a company in the U.S. who had direct ties with an Italian family business specializing in hand-cut Venetian glass tesserae.

2006 dedication invitation for Diane Pieri's *Manayunk Stoops: Heart and Home*. Pieri's public art project was developed with the Manayunk Development Corporation, and the "stoops" were envisioned to enhance and interpret the physical and natural environment of the Towpath. The artwork includes imagery inspired by the native flora, fauna, and industrial heritage of the Manayunk area. The stoops, situated at five sites on the Towpath serve as seating elements along the Canal and are an interpretation of the front steps and entryways that mark the neighborhood's architecture and street life.

Digital print of *The Children's Stoops*, a grouping of three stoops from *Manayunk Stoops: Heart and Home*. Although *Manayunk Stoops* was Pieri's first outdoor permanent work of sculpture, she has completed numerous murals throughout Philadelphia in addition to her studio practice. She is highly regarded as a teaching artist and has worked with students through the Philadelphia Museum of Art and the Barnes Foundation. The artist describes herself as a "symbolic abstractionist", incorporating meaningful symbols into the fields of abstraction and pattern.

5. **Digital print of an announcement for a virtual talk with artist Nancy Baker Cahill as part of the 2020 *DesignPhiladelphia* Festival.** The Association for Public Art was the Philadelphia partner for Nancy Baker Cahill's *Liberty Bell*, an immersive augmented reality public art project. The artwork was commissioned by the Art Production Fund and was presented in six U.S. cities from July 2020 to December 2021. In Philadelphia, the *Liberty Bell* unfolded on the iconic steps of the Philadelphia Museum of Art. The 360-degree animated drawing, inspired by the historic Liberty Bell, transformed and dissonantly unraveled, mirroring the complexities of American experiences with liberty.

6.

Brochure for Jennifer Steinkamp's *Winter Fountains* exhibited from November 2017- March 2018. The Association for Public Art commissioned a temporary public artwork from artist Jennifer Steinkamp as part of Parkway 100, Philadelphia's centennial celebration of the Benjamin Franklin Parkway. Four 13 foot-high fiberglass domes were installed along the Parkway at Aviator Park in front of the Franklin Institute, the Rodin Museum grounds near 21st Street, the Park Towne Place Museum Residences, and the Spring Garden Triangle near Eakins Oval, forming a glowing constellation within a mile-long landscape.

Fiberglass sample of the material used to construct the domes of Jennifer Steinkamp's *Winter Fountains*. Inspired by the signature fountains of the Parkway, Steinkamp was interested in the domes having a day-time presence when they were not activated by video projections, as they were at night. To achieve this, the artist worked with a local company who produced architectural details in fiberglass to realize the sparkling domes - created by infusing the fiberglass with iridescent glitter.

Postcard for *Winter Fountains* showing an animated dome installed on the grounds of the Rodin Museum. *Winter Fountains* featured mesmerizing animated video projections that illuminated the Parkway from sunset to midnight. Inspired by Benjamin Franklin's scientific inquiry, the imagery depicted the formation of electricity in clouds, showcasing Steinkamp's dream-like animations, including cascades of native Pennsylvania flowers. Jennifer Steinkamp, who teaches in UCLA's Design Media Arts, has worked with video and new media to create many evocative installations throughout the world that explore architectural space, motion, and perception.

7.

Poster announcing *Magic Carpet* by Candy Coated installed in 2014. Candy Coated was the first artist to design a temporary artwork for The Oval, an initiative started in the summer of 2013 by Philadelphia Parks & Recreation in partnership with the Fairmount Park Conservancy. *Magic Carpet*, completed for the summer of 2014 edition of The Oval, was commissioned by the Association for Public Art. Candy Coated's transformation of the site into a magical environment of color, pattern, illusion, and movement included 3-D illusion art, brilliantly colored pink sandboxes, oversized game boards, and her signature decorative motifs rendered in vinyl. *Magic Carpet* included several artist-led workshops as part of the programming at The Oval.

7. cont. **Postcard showing artist Candy Coated in front of a BMW Mini covered with her signature vinyl motifs.** Candy Coated is a multimedia artist who uses the language of decorative arts in her exuberant artworks and installations. She trained as a master printer at The Fabric Workshop and Museum and has completed many residencies and programs focused on her sculptural ceramic work internationally. Her current studio practice incorporates the concepts of Zen Buddhism into her artistic life. *Magic Carpet* was the first temporary public artwork that the Association commissioned from a woman.

Postcard of Candy Coated's *Magic Carpet* at The Oval in front of the Philadelphia Museum of Art in 2014. The project was named one of 31 outstanding public art projects created in 2014 by the Public Art Network Year in Review program. The program is part of Americans for the Arts, a national arts and cultural organization, and the recognition commends the most exemplary, innovative, permanent, or temporary public artworks created or debuted in the previous year.

***New-Land-Marks* (Top Drawer)**

8. ***New-Land-Marks* brochures.** *New-Land-Marks* was a program of the Fairmount Park Art Association (now the Association for Public Art) that brought together artists and community organizations to create public art in Philadelphia. Proposals integrated art into community development, urban greening, and revitalization initiatives, celebrating community identity and untold histories. Within this program sixteen artist proposals were submitted and seven included women on the submission team.

The women artists who participated in *New-Land-Marks* included: Lorene Cary (along with Lonnie Graham and John Stone) with Project Home; Darlene Nguyen-Ely with the Vietnamese United National Association; Mei-ling Hom with the Friends of Japanese House and Garden; Martha Jackson-Jarvis and JoAnna Viudez with the Friends of Malcom X Memorial Park; Zevilla Jackson Preston with the Allegheny West Foundation; Deborah Grotfeldt (and Rick Lowe) with the Mill Creek Artists' Collaborative; and Janet Zweig with the South of South Neighborhood Association.

9.

***New-Land-Marks* proposal for Janet Zweig's *Open-Air Unfolding Library and Farmer's Market Plaza*.** The inspiration for Zweig's proposal was learning that the South of South community did not have a neighborhood branch library. Although not commissioned for this project, Janet Zweig has an impressive career as a public artist, receiving the Public Art Network Year in Review award for eleven of her public commissions.

Digital print of artist Janet Zweig and members of the South of South Neighborhood Association during the *New-Land-Marks* Symposium at the Philadelphia Museum of Art in 1999. South of South Neighborhood Association (SOSNA) serves the Graduate Hospital neighborhood. The organization's boundaries include Broad Street to the Schuylkill River, between Washington Avenue and South Street.

10.

Original drawing of Darlene Nguyen-Ely's *Vietnamese Monument to Immigrants*. The artist, who came to the U.S. as a refugee in 1975, draws inspiration for her artwork from her memories of Vietnam.

Digital print of artist Darlene Nguyen-Ely and a member of the Vietnamese United National Association during the *New-Land-Marks* Symposium in 1999. The stated mission of the Vietnamese United National Association was to "provide social services to promote self-sufficiency among the Vietnamese population in order to maintain a livelihood as they adjust to their new life in America."

***New-Land-Marks* proposal for Darlene Nguyen-Ely's *Vietnamese Monument to Immigrants*.** Darlene Nguyen-Ely's site-specific project, although not realized, was a sixty-foot lantern resembling a boat proposed for an existing concrete structure at the end of Penns Landing Quay, along the Delaware River.

Case 4

Learning from the Past, Looking to the Future

As public art gained recognition and specialization, national and regional organizations that commissioned temporary and permanent projects rose to prominence across the United States. These artists and leaders were eager to learn from each other and discuss the possibilities the field encompassed, as well as the challenges it presented. In 1987, the Association convened the *Public Art in America '87* conference in Philadelphia. Attended by 652 attendees, the conference included public artist participants, many of whom were women. Even as the field has progressed, several of the topics and discussions presented during the conference still resonate today. As the Association for Public Art looks to the future, we are honored to recognize the groundbreaking achievements of past artists, leaders, and benefactors while eagerly forging the next chapter in our 151-year history—one centered around a new and diverse generation of women.

- 1.** ***Public Art in America '87* conference brochure.** *Public Art in America '87* was a four-day conference convened by the Fairmount Park Art Association in Philadelphia with 652 registered attendees. The conference was the first national, interdisciplinary forum to examine public art in its broadest context through the perspectives of politics, urban design, cultural anthropology, and the social sciences. The conference coincided with *New Music America '87*, a festival of experimental and contemporary music. There were many women who participated in the various panels and workshops, including approximately 60 artist participants. The following women were among those artists participating: Alice Adams, Judith Baca, Cynthia Carlson, Kate Ericson (and Mel Ziegler), Jackie Ferrara, Nancy Holt, Suzanne Horwitz, Joyce Kozloff, Mary Miss, Jody Pinto, Anne (and Patrick) Poirer, Betye Saar, Bonnie Sherk, Alexis Smith, and Elyn Zimmerman.
- 2.** **Photograph of artist Joyce Kozloff in 1986, provided as part of the *Public Art in America '87* conference.** Joyce Kozloff has created paintings, murals, and public art installations as part of her artistic practice since the early 1970s. She was one of the original members of the Pattern and Decoration movement and has been active in women's movements throughout her life. She participated in the '87 conference as part of a panel discussion that explored "Politics, Power, and Patronage," as well as a panel focused on "Artists & Industry" as it related to "Public Life and The Public Arts."

- 3.** **Photograph of artist Jackie Ferrara in the process of constructing *Bench House* in 1986, provided as part of the *Public Art in America '87* conference.** Jackie Ferrara's cedar *Bench House* was created for the High Museum in Atlanta and is typical of her stacked wooden artworks of the time. She participated in the conference as part of a panel discussion that explored "The Experience of Cultural Diversity," as well as a panel focused on "Artists & Industry" as it related to "Public Life and The Public Arts."
- 4.** **Photograph of artist Betye Saar in front of one of her artworks in 1984, provided as part of the *Public Art in America '87* conference.** Betye Saar is a celebrated artist known for her mixed media assemblages that confront racism and address the myths and stereotypes of race, particularly the representation of African-American women. She participated in the conference as part of a panel discussion that explored "Public Life and The Public Arts."
- 5.** **Photograph of artist Judith Baca and the Mural Makers of 1981 at *The Great Wall of Los Angeles* provided as part of the *Public Art in America '87* conference.** Judith Baca founded the City of Los Angeles' first mural program in 1974, which produced over 400 murals and employed thousands of local participants, evolving into the arts organization known as the Social and Public Art Resource Center (SPARC). She was also the Artistic Director for *The Great Wall of Los Angeles* mural. It is one of the largest murals in the world stretching over half a mile. It was completed between 1974 and 1984 by teams of young people and artist supervisors. The mural depicts the history of California through images of significant figures and historic events from diverse and historically marginalized communities. Judith Baca participated in the *Public Art in America '87* conference as part of a panel discussion that explored "Participation in the Community," as it related to "The Experience of Cultural Diversity."
- 6.** **Digital print of retired Association for Public Art, Executive Director, Penny Balkin Bach pictured with artist Pepón Osorio in 2014.** Balkin Bach cherished the many relationships she developed working with artists in her 40-year career at the organization and many are represented in this exhibition. She always leaned into an artist's vision and championed artists throughout the process of creating art in the public realm.
Brochure for Balkin Bach's book *Public Art in Philadelphia*, published in 1992. Bach literally wrote the book on "public art in Philadelphia" cataloging over 200 artworks and covering the social and cultural history of Philadelphia's public art collection through the early 1990s. Her landmark book is out of print but a copy is included in this exhibit.

6. cont. **The Association for Public Art's Medal of Honor (obverse and reverse) was given in 2022 to Penny Balkin Bach in recognition of her tremendous contributions to the public art field.** Bach is the first singular woman to receive the honor. The award, designed by sculptor Walker Kirtland Hancock in 1926, is awarded for exceptional achievements in art and civic design and has been presented only thirteen times, with notable recipients including: Martin Puryear, David Pincus, Mark Di Suvero, Claes Oldenburg and Coosje Van Bruggen, Isamu Noguchi, Edmund N. Bacon, Lord Clark of Saltwood (Sir Kenneth Clark), Jacques Gréber, Lewis Mumford, The Earl of Crawford and Balcarre, Frances Henry Taylor, Robert Moses, and Frederick Adrian Delano. On the back of the Medal of Honor is the Association for Public Art's former name, the Fairmount Park Art Association, which was changed to the Association for Public Art in 2012.

7. **Photograph of art critic, curator, and educator Patti Phillips participating in the *Public Art in America '87* conference.** Patti Phillips, currently an Association for Public Art Board Member, has been involved in the art field nationally for many years, most recently until 2017, as Moore College of Art & Design's Chief Academic Officer and Academic Dean. It was 1974 when the Association finally welcomed women to serve on the organization's Board of Trustees with the appointment of Mrs. Orville (Nataline) Horwitz. Today the Association's Board is composed of about half women.

8. **Digital print of Association for Public Art Board members Jennifer Rodríguez and Barbara Aronson with newly hired Executive Director, Charlotte Cohen in 2024.** In August 2023 the Association for Public Art started a new chapter in its 151 year history with the appointment of our second Executive Director Charlotte Cohen. Cohen was hired to succeed Penny Balkin Bach and came to the organization with a breadth of experience in the public art and cultural fields. She was joined in 2024 by new Board President Jennifer Rodríguez, who has been a member of the Association's Board since 2016 and is also the President and CEO of the Greater Philadelphia Hispanic Chamber of Commerce. In welcoming Rodríguez, we also proudly recognize Barbara Aronson, who became the Association's first woman to serve as Board President. Her commitment to Philadelphia's cultural life includes serving as a Trustee for the Philadelphia Museum of Art in addition to her years of service as aPA's Board President.

9.

Digital print of an exhibition site map showing the nine vessel sculptures in artist Maren Hassinger's *Steel Bodies* at the *Ellen Phillips Samuel Memorial*. Originally commissioned and presented by Socrates Sculpture Park in New York, *Steel Bodies* was the first contemporary public art exhibition at the *Ellen Phillips Samuel Memorial* and Maren Hassinger's first outdoor sculpture exhibition in Philadelphia. This site map shows the placement of Hassinger's vessel sculptures across a historic rendering of the North, Central, and Southern Terraces of the *Memorial*.

Digital print of an exhibition view of artist Maren Hassinger's *Steel Bodies*. *Steel Bodies* offered a restorative and inspiring message centered on shared humanity. Juxtaposed against the formal, terraced garden setting and existing figurative artworks, Hassinger's sculptures invited viewers to engage with the *Memorial* in unexpected and poetic ways. *The Philadelphia Inquirer's* Inga Saffron, on Instagram, summed up the exhibition this way:

"...from today's vantage, the memorial's artistic outlook definitely seems a little starry-eyed. Not surprisingly, many groups who contributed to America's creation, Blacks, Native Americans, Asians, only get token representation. Hassinger is African American and her sculptures broaden the conversation, both in form and content. Although they were originally created for another installation, the airy, open-work pieces are a dramatic contrast to all that weighty stone. There's a nice, serendipitous moment in front of "Spanning the Continent" when what you see echoes the woman pioneer's bonnet in the outline of Hassinger's sculpture. The placement of Hassinger's pieces also takes full advantage of Cret's classical symmetry to frame views. But simply by inserting a group of sculptures called "Steel Bodies" into the existing storyline, Hassinger challenges, and expands, the existing narrative of American history. It's negative space making a solid statement."

Digital print of artist Maren Hassinger discussing her vessel sculptures during the *Steel Bodies* Opening Reception event in 2023. Maren Hassinger has built an expansive practice that articulates the relationship between nature and humanity. Carefully choosing materials for their innate characteristics, her sculptures reflect the sensibilities and education she experienced as a sculptor in the Fiber Arts Program at UCLA. Hassinger is the Director Emeritus of the Rinehart School of Sculpture at the Maryland Institute's College of Art in Baltimore, where she served as the school's Director for over twenty years before retiring in 2017.

Barbara Kruger (Top Drawer)

10.

T-shirt with a reproduction of artist Barbara Kruger's artwork *Untitled (When I hear the word culture I take out my checkbook)* given to *Public Art in America '87* conference attendees. Barbara Kruger, one of the most significant and groundbreaking artists of our time, utilizes text and image to explore the media saturated environment that has continued to envelop us. Her early work of the 70's, 80's and 90's, based on traditional forms of tv and print advertising, still resonates today.

Letter to Barbara Kruger from the Association thanking the artist and outlining details for the use of a reproduction of her artwork for a t-shirt design as part of the *Public Art in America '87* conference.

Tote bag with artist Barbara Kruger's artwork *Untitled (When I hear the word culture I take out my checkbook)* re-issued for the Association for Public Art's 150th Anniversary in 2022. Limited edition black tote bags as well as black and white t-shirts were produced to commemorate the 150th Anniversary. Upon closer inspection you can see some slight differences in the design of the reproduction of the artwork between 1987 and 2022.

Conclusion

It is fitting to conclude *Public Art in Philadelphia: A Legacy Shaped by Women* by considering the resonance of *Steel Bodies*, a contemporary sculpture exhibition by a woman of color - installed on the storied site that drove so much of the organization's early history - a history that was shaped by a gift from one woman, Ellen Phillips Samuel, whose legacy has continued for over 100 years and will endure into our future.

Acknowledgements

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Up Next

Artist Talk: Xenobia Bailey



Wednesday, March 13, 2024 at 6:30 PM

The Historical Society of Pennsylvania, in partnership with the Association for Public Art, is delighted to host artist Xenobia Bailey as its 200th Anniversary signature talk for the theme *Soul of America: Literary, Visual, and Performing Arts*. Ms. Bailey, a fiber-artist, crocheter, designer, researcher, and cultural activist, exposes the deferred historical achievements of Philadelphia's Radical Black Elite from the early 1800s.

To register, visit hsp.org/events.