

Tony Rosati

Historical Informations

Various Reviews and Exhibitions
in no particular order

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Alverthorpe art shows influence in Rosati's work

By Victoria Donohoe
Inquirer Art Critic

Tony Rosati could say he is Lessing Rosenwald's printmaker and mean it. Of course, this Ivyland artist is too modest to claim he had the patronage of the late Rosenwald, one of the world's great print collectors in this century. But the facts speak for themselves.

As an artist just getting started, Rosati was assistant to the curator at the Rosenwald Collection at Alverthorpe in Jenkintown from 1971 to 1980 while that treasure trove was a branch of the National Gallery of Art. Remaining there until Alverthorpe was closed and its contents transferred to Washington, Rosati gave talks to visitors about printmaking.

This was an enlightening experience for visitors, because he didn't have to rely on slides or reproductions but had original works to demonstrate each point. Moreover, Lessing Rosenwald encouraged Rosati to hand around the actual works to listeners so they could experience the art personally.

Such continual contact with old and new masterworks might have stunted the creative development of a lesser artist. For Rosati, it was the catalyst that confirmed his aspirations. While at Alverthorpe, he took his master's degree in printmaking at Tyler School of Art and went on to pursue his own work in that field with a more sophisticated understanding of printmaking and its techniques than other graphic artists acquire in a lifetime.

The impact of that Alverthorpe period on his work reveals itself in Rosati's large exhibit of mostly black-and-white work — many etch-

Art

ings and some monoprints — at the Woodmere Art Museum.

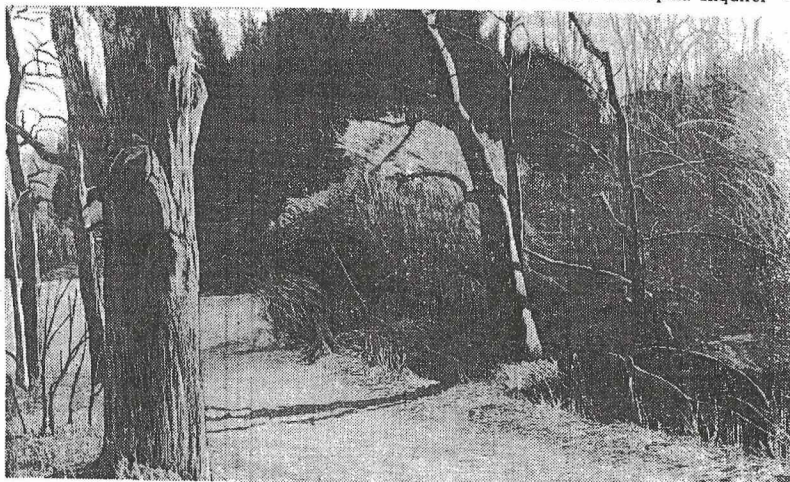
Rosati finds that making monoprints is a natural spinoff from making prints with metal plates (such as etchings). His explanation: The better he got at etching, the more sophisticated became his technique, so the longer his works took him. He was spending four months making plates — and suffering from delayed gratification.

He found release by catapulting into the more spontaneous medium of monoprints, where he does lots of work by hand, even using such makeshift materials as Q-tips and cotton balls.

His methods in both media these days are commendably experimental — despite the fact his theme is suburban landscape in as natural a state as he can find it in several townships and boroughs of eastern Montgomery County.

The format for these works is large. Attention is drawn by sharp tonal contrasts in the etchings to subtler modulations of the surface, while in the monoprints the personal immediacy due to the means he uses is surprising and pleasing.

Woodmere Art Museum, 9201 Germantown Ave., Chestnut Hill. 247-0476. Tuesday-Saturday 10 a.m.-5 p.m., Sunday 2-5 p.m. Prices: \$60 & up. Exhibit to Jan. 8.



Rosati's 'Tyler Park' is among the artist's etchings and monoprints at Woodmere Art Museum

Features

LEO BUSCAGLIA — 24
ADVICE — 24
WEDDINGS — 26
HOME & GARDEN — 28
EDITORIALS — 40

B

Monoprints—those printed only once—must be completed in one session. Artist Tony Rosati said the process gives him "instant gratification."



The printmaker puts finishing touches on a monoprint.

Priceless prints helped nurture an Ivyland artist

By John Mariellaro
Courier Times Staff Writer

They're just burn marks, that's all: cigarette fossils on a cold stone floor; memories of a chain-smoking chauffeur and out on the world's greatest art collections.

The chauffeur used to smoke Camel straights. Tony Rosati, 40, never crushing or stamping them out. The chauffeur did this in a room where they were often surrounded by priceless works of art.

Tony Rosati still works in that basement room, where he once worked in galleries, for loan to museums and universities all over the world. He was assistant curator of the Lesing J. Rosenwald collection and spent many hours chatting with Rosenwald's driver there.

Today, that room is a printmaking workshop, part of the Abington Art Center in Abington Township. The Ivyland resident is artist-in-residence there, making prints and teaching.

When Rosenwald died in 1978, the collection was bequeathed to the Library of Congress and the National Gallery of Art. The Rosenwald estate (including the building where the collection was housed, known as the Alverthorpe Gallery) was donated to the township for use as an art center.

"Things look much different now. More than just the basement has been modified since the collection was packed up and shipped away in 1980."

Rosati has adapted the room to his needs. He doesn't think all that much anymore of the precious surroundings in which he once immersed himself daily. Not much, except every once in a while, when he looks down and sees those fading, oblong burn marks.

The Rosenwald collection paralleled the history of Western printmaking from the year 1400 to the present. It consisted of 30,000 prints, 2,000 drawings, 1,000 rare books and 5,000 reference books. Rosenwald, an heir to the Sears Roebuck fortune, retired from his post as the firm's chairman in his late 50s to devote his life to building and maintaining the collection.

"I spent every day with the collection. I saw some of the greatest prints in the world," Rosati said. It was the powerful influence of that collection that made him decide on printmaking as his artistic focus.

"I'm sure I've seen personally more prints than most other printmakers. Only a few have ever seen as many great prints as I have."

Today, Rosati is a caretaker in a different sense. As an artist, he continues to practice and refine the printmaker's art that the Rosenwald collection defined. As a teacher, he passes on his skills and knowledge of that art to the next generation.

Don Rotman, executive director of the art center, is excited about the selection of Rosati as artist-in-residence. A \$1,000 grant from the National Endowment for

the Arts was matched with \$5,000 in private donations to set up the program in September.

"The idea is to have a professional artist making a living doing artwork, as opposed to waiting on tables or driving a taxi," Rotman said. "He gets to do his own work and make a living doing his own work, and share his expertise with others, especially children."

A \$1,200 annual stipend is hardly enough to raise a family. Being an artist-in-residence is not considered a full-time job. Rosati sees it as a welcome supplement to his income from teaching other courses and the sale of his original works in galleries. More important, he said, it allows him to experiment with new ideas and techniques without the pressure of having to produce salable works to pay the rent.

"I've had some failures, but it was nice to have the opportunity to try different things," Rosati said. He spends every Saturday at the center under the program's half-day making price and a half-day teaching. Thirteen junior high school students have been selected to take Saturday morning printmaking classes with Rosati.

"There are very, very few openings for talented kids in the individual arts to expand on their interests and develop their talents," Rotman said. "We're trying to do something about that."

Printmaking, in a sense, is a contradictory art form, combining fine detail work with harsh chemicals and heavy machinery (See related story). Rosati looks the part, with his stout build and full face contoured with a neat, close-cropped beard, thin-framed glasses and a soft, deliberate speaking style. But he never set out to be a printmaker.

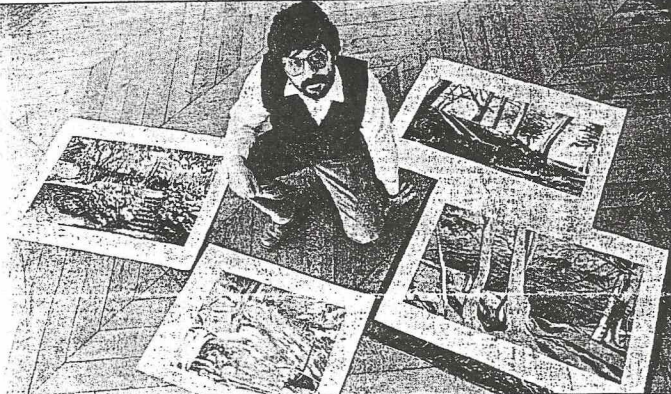
"I guess I was always the classroom artist, but to get to the point where it was a calling took a much longer time."

"I was a sophomore in college and I realized I had to major in something. The only thing that I thought I would like and found interesting was art. So I majored in fine arts."

He was exposed to basic printmaking as early as eighth grade. But even after he graduated from Ryder College (near Trenton, where he grew up), he didn't settle on it as his medium of choice. He enrolled in the master's program at the University of Art in Philadelphia, attending classes in the night and working as a substitute teacher during the day.

He met his wife, Virginia, at Taylor. They have a 3-year-old daughter, Juliana Beth. The family moved to Ivyland in 1981.

A classmate in a Tyler printmaking class told him of an opening for an artist to give lectures on the history of printmaking, using the prints as visual aids, to groups of students at the graduate school. He also scheduled tours of the facility and handled research and cataloging.



Familiar settings like that outside the art center (left) have special meaning for Tony Rosati.

Printmaking is an art form all its own

Printmaking is a versatile art form.

The most basic type is called relief printing. Printmaker Tony Rosati said a common rubber stamp is an example. A smooth block is carved so that the image to be printed stands out. The surface is coated with ink and pressed against paper, forming the image.

Intaglio printing is the opposite relief printing. The image is cut to a smooth surface, rather than raised up. Ink fills in the lines and shapes, while the surface is wiped clean before printing. There are several types of intaglio printing. Dry point is a process in which a pointed stylus is used to carve an image directly into a metal plate, usually zinc or copper.

The intaglio method Rosati teaches at the Abington Art Center is called etching—acid is used to etch images into the plate. The zinc plate is coated with a material, known as a "ground," that is soft but acid-resistant. The image is etched with a needle through the ground, and the plate is then dipped in a mild nitric acid solution.

The acid eats away some of the metal in the areas where the coating has been scraped away. The rest of the plate is unaffected. The plate is then inked and attached to a mechanical press, which makes the impression on the paper.

Rosati said dry point processes raise a rough, jagged edge around the areas where the metal is

scraped. This edge, known as a "burr," gives the lines and shapes a "fuzzy" image when printed. Etched plates provide cleaner, finer lines.

Some grounds will dry and must be scraped away with a stylus. Others, called soft grounds, do not dry completely. Images and textures can be created in a variety of ways, such as dabbing the plate with a textured cloth to blot up some of the ground.

On his own time, Rosati is concentrating on a method called monoprinting. He paints a full-color image, in reverse, on a smooth plastic plate, then prints it on paper.

The process is called monoprinting because it allows for only one good print of each image.

Sometimes, there is enough paint or ink left on the plate to make a second, much fainter image. This is known as a "ghost print."

Some printmakers use copper or zinc plates for monoprints, but Rosati dislikes the method because it is difficult to judge colors on metal.

Making an etched plate print is a difficult, time-consuming process, Rosati said; while monoprinting is much quicker.

"Making monoprints is a way for me to make a finished work of art in one session—immediate gratification, if you will, it's refreshing."

Rosati said these brief descriptions and examples barely scratch the surface of the printmaker's art. "It's infinite. It's only limited by the artist's imagination."

Courier Times photo by J. James Pizzone

Printmaker's landscapes make all of nature alive with metaphysical energy

Says printmaker Tony Rosati, "I have always been in awe of nature, and very much aware of the spirit in all things, both natural and manmade. In my work, I strive to express an animistic view of the world."

Rosati's interpretations of landscapes, in intaglio and monoprnt, can be seen Wednesday through Jan. 10 at Rider College, Lawrenceville. Whether working in black-and-white or in color, he invests his clouds, mountains, trees and ocean waves with rhythmic, metaphysical energy.

Now a resident of Ivyland, Pa., Rosati graduated from Rider in 1969, one of the college's first students to major in fine arts. He currently teaches at the Pennsylvania Academy of Fine Arts and at the University of the Arts, both in Philadelphia.

Rosati worked for nearly a decade as assistant to the curator of the Lessing J. Rosenwald Collection, at the Alverthorpe Gallery, in Jenkintown, Pa. This world-renowned private collection parallels the history of Western printmaking from 1400 to the present. It is perhaps not surprising that elements ranging from traditional Oriental printing to contemporary minimalism appear in Rosati's own work.

White, solid-looking puffs drift through the sky in "Rapids," and cast wavy shadows upon a range of hills in "Cloud Over Mountain." They hang in a stylized way above more, undulating mountains in "Three Clouds." "Waves" rise in thick curves in the foreground of another landscape, and "Two Trees" with curly, pretzel tops bend near a country road.

Skies continue to dominate in Rosati's color monoprnts, which relate to the intaglios mainly in terms of their flattened perspective and dynamic contours.

White mists hang low over dark mountains in "Colorado Cloud" and "Denver Night"; clouds form deep scallop patterns over "The Mountain." In "Day Break," windswept streaks of white in the sky fan out like reaching fingers towards the viewer.

The landscapes are simplified as horizontal streaks of umber in "Cloud Fog" and "Small Moon." Wavy, translucent washes of navy blue create Aurora Borealis effects in "Holy Light" and "Alaska Night." "Three Spruce Trees" stand in solid, conical shapes against a shimmering landscape and pastel sky; "Red Woodlet" features maroon-rose foliage outlined with a "holy" light that reasserts the artist's spiritual feeling about the natural landscape.

Although simple in design, these works are deceptively complex in technique. Rosati uses the kind of "fingerprint" patterns typical of monoprnt for the mountains and deserts, achieves sweeps reminiscent of watercolor for the luminous skies, and achieves lighter, finer patterns to depict clusters of trees and bushes.

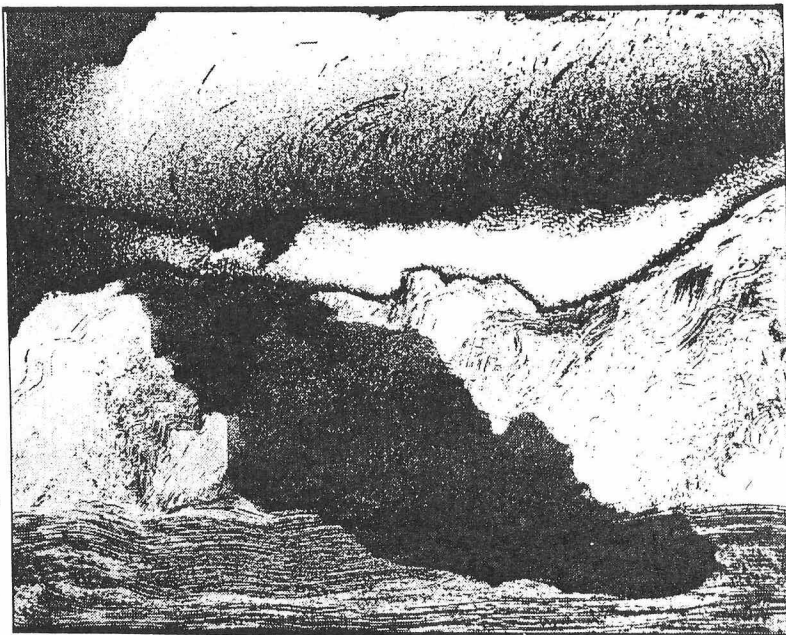


Photo by Jennifer A. Hushizer

'Cloud Over Mountain' is one of the prints by Tony Rosati featured at Rider College in Lawrenceville

THINGS TO DO

The cultural face of seven Bucks artists

By Victoria Donohoe
Inquirer Art Critic

Bucks is a county that hasn't had much official recognition for its living artists, even though a lot of good, stimulating and progressive work is being produced here.

But in its "Contemporary Philadelphia Artists: A Juried Exhibition," which ends its run July 8, the Philadelphia Museum of Art has brought together, for the first time in 35 years, an exceptionally interesting juried selection of works by 129 local artists, seven of whom are from Bucks County.

A comprehensive look at present-day art achievement in Bucks County has not been realized at this show in one shot. But it is something to have seven county artists get through the strict jurying system. Future generations will reach a better understanding of the historical processes that molded Bucks County artists in the '80s, thanks to this show.

In their widely varying ways, the seven are responding to the need of our time to wear their cultural face, their modernity, on their sleeve. Likewise, some may see themselves reflected in their fantasies. And in contrast to old-time county artists, these seven almost without exception have master of fine arts degrees.

John Opie, 54, of Pleasant Valley; Ivyland's Tony Rosati, 43, and Ken Vavrek, 51, of Hilltown, best illustrate a longstanding characteristic of Bucks County artists — an awakened interest in landscape. Nature is treated by them as their companion, confidant and inspiration.

For Opie, it can serve also as a background

Review

to mythology. He seldom studies landscape for his own sake. Opie offers here what has turned out to be the "Contemporary Philadelphia Artists" exhibition's signature piece picturing an illuminated "Pep Boys" sign lighting up the sky at dusk atop a Pep Boys store at Whitehall near Allentown.

In this canvas, typically, Opie walks boldly on the magical side of realism. He aims to make a rich, emotional, psychologically loaded art while suggesting some mysterious sort of experience. He favors bringing out the symbolic edge in all of this. He's likewise the only one of the current Bucks County Seven who can be said to be involved somewhat, as Claude Monet clearly was, and the Pennsylvania Impressionists too, in the perceptions of an exact shade of color, no matter how faint.

Opie may have the deepest local roots of any of the Bucks Seven. Although from a Kansas family, he moved to a farm here with his sculptor wife 20 years ago from Louisiana to be within "shouting distance" of New York City. Only then did he discover that his paternal grandfather (who ran away and joined a circus and became a miner in Colorado) was born in Riegelsville, 15 miles from the Opies' present home.

Rosati's monotype *Four Moons*, inspired by clouds over a Newtown cornfield, was a pivotal print for him in which some unexpected things happened that the artist would later capitalize on in other work. This way he

advanced toward greater spontaneity that carried over into his etchings and is more indicative of painting than printmaking. Besides working now on a commission, Rosati is teaching art in two separate summer sessions.

Vavrek, a ceramic artist, shapes clay vessels that reveal the deep empathy he feels for mountainous desert regions of the Southwest, particularly in Utah. Rock formations there with nautical names have led him to make stoneware pots that allude to ships at sea in a desert terrain. A certain kind of "spatial experiences," such as living in the city, as he formerly did, or visiting the Southwest, produce in Vavrek a rock-as-landscape Blakean vision whereby he sees infinity in a grain of sand.

Also in crafts is Gloria Kosco, 31, of Silverdale, who moved from North Jersey to work at the Moravian Tile Works. More recently, she went into business for herself with a partner and one assistant, doing tile and decorative functional objects in clay and cast metal. Her featured fireplace-surround represents very creditably the essence of long-established Bucks County handcraft traditions.

Marc Rosenquist is another artist influenced by skills recently learned commercially, in his case in a job he still holds. This sculptor, 35, is a Bucks County native with a studio in Doylestown, not too far from the Johnson Atelier foundry where he's a department supervisor. The real import of the cast-bronze abstract piece Rosenquist is showing is the recognition that experiences thought to be foreign to creativity in sculpture may not be. The artists has taken up old bronze-

casting techniques, producing an object spun on an axis like a lathe.

David Graham, 38, lives on an old farm in Tyler State Park, Richboro. At college, he was a sociology major before taking up the camera. His featured color photo of a flock of "snowbirds" (older women in a Sunbelt water aerobics class) reflects the overall attention he's been giving to the American cultural landscape. He's typically intent here on parodying it somewhat to render it human, yet not unserious. This summer, Graham will narrow in on portraits, with a book in mind. Alfred A. Knopf will publish another book of his, *Only in America*, next spring. And his prestigious Aperture-sponsored solo show, "American Beauty," has been touring. Look for his two new Hollywood-made commercials on TV for Mr. Goodbuddy's.

Judith Taylor, 37, of Point Pleasant, the other photographer, pointedly doesn't consider herself a Bucks County artist in the usual landscape-tradition sense, but a modernist. She zeroes in on the private moments of people's lives, not their public celebrations. Her models — high school and college students, old people — are seen by her not as individuals but as reflecting the human condition. Taylor succeeds photographing the shadowy embrace of an older couple (her Malvern parents) because she lets art ennoble their strength.

This "Contemporary Philadelphia Artists" exhibition adds a fresh chapter to our informed appreciation of the genuine achievements of modern Bucks County art — a legendary art that can be appreciated here quietly and gently as it further unfolds.

129 from area picked for 'Art Now' showing

By Edward J. Sozanski
Inquirer Art Critic

The jury for the "Contemporary Philadelphia Artists" exhibition scheduled to open at the Philadelphia Museum of Art next spring has chosen 129 artists to participate out of the approximately 300 who survived the first-round screening. About 2,000 artists had entered the competition, which began in June with the jurying of slide presentations.

The exhibition, which will open at the museum on April 22 and run through July 8, is the principal event in a three-year program, begun in 1988, called "Philadelphia Art Now" and involving the city's three major museums. Paid for with a \$1.1 million grant from the William Penn Foundation, the program is designed to increase public awareness of contemporary art in the Philadelphia area.

While the 129 artists were being notified this week that they had been included in the show, plans were moving forward for a "Salon des Refuses" exhibition that would show-

case the work of artists who were rejected.

The "Salon des Refuses" — after the 1863 exhibition in Paris that showed work by avant-garde artists who had been rejected by the jury for an official salon — is being planned by about 30 artists and art administrators.

This exhibition wouldn't be juried, and it would run for a few days during the museum show. Any artist who had applied to the museum show would be eligible to participate, although the participants probably would have to pay an entry fee to help defray the costs of the show.

The idea for a "Salon des Refuses" came from Carol Coren, former director of the Greater Philadelphia Cultural Alliance. Joan Smith, an artist and a spokeswoman for the group, said the show was not intended as a protest against the "Art Now" jury but as a way to present a wider range of work than the museum show could accommodate.

"We're trying to take advantage of the attention the museum show will generate and perhaps stimulate a dialogue about art activity in the city," she said.

The organizing group has scheduled a third planning meeting for 6:30 p.m. Oct. 2 at the Painted Bride Art Center, which is contributing its facilities for meetings and mail collection.

Arrangements for the show are not firm but are progressing. Bill Watkins, another spokesman, said the group had decided to hold the exhibition at the 103d Engineers Armory at 33d and Market Streets during the first week of May.

Watkins said the expense of renting the armory and installing the show probably would limit the run (See ART SHOW on 4-C)

129 are picked for 'Art Now' showcase

ART SHOW, from 1-C
to about four days, including a weekend. The group would rent the 50,000-square-foot building for a week, but would need two days to set up the show and one to take it down.

The organizers also are trying to determine how many artists would be interested in participating. He said the group hoped to attract at least 500.

Watkins said artists who would like to participate in the alternative show may send a postcard to the Painted Bride, 230 Vine St., Philadelphia 19106. The card should include the artist's name, address, telephone number and the medium in which he or she works.

The "Art Now" entries were judged in two stages. Five three-person juries looked in June at slides submitted in five categories — painting and drawing, books, prints and photographs, crafts, sculpture and installation, and video, film and performance.

Artists were permitted to enter work in more than one category, and

about 500 did so.

The 300 artists selected then submitted examples of their work to a second-round jury that consisted of five people drawn from the first-round panels plus two Art Museum representatives.

The second-round jurors were Marge Goldwater, curator at the Walker Art Center in Minneapolis; Doug Hall, a San Francisco-based video artist; Phillip Johnston, director of the Carnegie Museum of Art in Pittsburgh; Howardena Pindell, printmaker and former curator at the Museum of Modern Art; Allan Stone, a New York art dealer; Martha Chahroudi, associate curator of photography at the Art Museum, and museum director Anne d'Harncourt.

That jury will award nine cash prizes of \$3,000 each for the most distinguished works in the exhibition. These awards will be made after the exhibition has been installed in the museum's Dorrance Galleries.

The first event in "Philadelphia Art Now" was the show "Matter of

Time" at the Pennsylvania Academy of the Fine Arts. The next event will be "Philadelphia Photographers in Transit," organized by the Institute of Contemporary Art at the University of Pennsylvania. This program will display the work of five photographers on placards in 500 SEPTA buses and trains during November and December.

The photographers are Norinne Betjemann, David Lebe, Tom Maher, Susan Oyama and Elaise Tobia.

"Philadelphia Photographers in Transit" was conceived as an interim project by the ICA to partially compensate for a delay in its principal "Art Now" exhibition.

The ICA exhibition "Twenty-Five Years of Contemporary Philadelphia Art" was scheduled to open in November, but has been pushed back at least a year by the decision to construct a new ICA building rather than renovate a university maintenance building on Sansom Street.

Here are the artists accepted for the Art Museum exhibition, in alphabetical order:

Jennifer Adams, David Ahlsted, Martina Allen, Edna Andrade, Laurence Bach, Shelley Bachman, Eugene Bagakos, Bo Bartlett, Lisa Becker, Michael Biscotti, Larry Berger, Norinne Betjemann, John Blackford, Gavin Blake, Jeffrey Blake, Mark Blavat, Yvonne Bobrowicz, Jill Bonowitz, Jennifer Borders, Valerie Bowe, Betty Brandt, David Brewster, Moe Brooker, Mark

Bryce, Mark Bullen, John Eric Byers, Don Camp, Marie Carbo, Jack Carrell, Cynthia Carmeci.

Jimmy Clark, Donald Clift, Peter D'Agostino, Deborah Deitcher, Stephen Estock, Randall Exon, Charles Fahnen, Robert Farrell, Susan Fenton, Tom Ferns, Joyce Fring, Renee Fouks, Frank Galuska, Jack Pierce Gibbons, C. John Godfrey.

David Graham, Nancy Hellebrand, Nancy Clearwater Hermit, Mackling Hoy, Sharon Horvath, Alfonso Hudson, Bob Ingram and Kathy Helton (husband), Lois Johnson, Rebecca Johnson, Harry Kalish, Ben Kamah, Kevin Kaustenberg, Ray King, Gloria Kosco.

J. Kenneth Leach, David Lebe, Bartha Leonard, Sandra Lerner, Stacy Levy, Gilbert Lewis, Shanna Linn, Susan Lowry, Mark Lyons, George Lyster, Mark Mahoney, End Mark, Douglas Martenson, Dennis McKinley, Rod McCormick.

Mark McCullen, James McElhinney, Jeanette McGrath, Mitchell Messina, Brian Meurer, Peter Mergle, Susan Moore, Shirley Moskowitz, Ellen Neff, Nibel Masunobu, Chris Nissen, William Scott Noel, John Opie, James Parin, Mark Paul.

Orlando Pellize, Diane Pini, Bruce Pollack, Marian Pritchard, Rosemary Rand, Stephen Robin, Warren Rohrer, (Tony Roady), Peter Rose, Mark Rosenzweig, Teri Scharf, Joseph Sabatino, Judith Schaeffer, Wade Schuman, Kathleen Shaver.

Phillips, Sima, Anne Skoford, Kurt Solmsman, Merle Soodorfer, Kim Strommen, Evan Summer, Judith Taylor, John Thornton, Rochelle Toner, Richard Torchia, Sharon Turner, Kenneth Vowles, Jack Wax, William Welch, Susan Chrysler White.

William Williams, Michael Wilke, Elizabeth Wilson, Paula Windsor, Robert Windsor, Grady Wood, Omar Yacoub, Jan Yager and Allison Zito.

Quick Sketch: Tony Rosati

by Diana Meyers Bennet Roberts

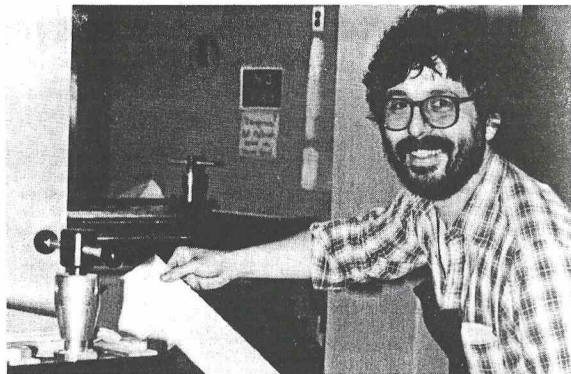
Although he's been an artist, curator, and teacher of art for two decades, Tony Rosati is an artist whose career is just beginning. This paradox explains Rosati's perception of his life thus far as preparation for the recognition and commissions that are now coming his way. "Everything I have been doing for twenty years has led me to this moment," he says.

Just what has Tony Rosati been doing? Painting was his initial pursuit in art, but serendipitously, while he was standing in line to register for graduate courses at Tyler, Rosati overheard two women discussing printmaking. "I signed up for the printmaking course and have been in love with the medium ever since."

In 1971, Rosati became the curator of one of the world's great print collections, the Rosenwald Collection. During the nine years he worked with the collection, Rosati had the responsibility of giving lectures and answering questions for scholars who came

to do research. It was during those years that Rosati earned his MFA in printmaking and became intimate with five centuries of prints by some of the world's greatest artists. "I spent the 70's getting an education, and in the 80's I got married, started a family, entered a lot of art competitions, and developed my talent and resumé. I'm more intuitive than I used to be, and I now translate my inspirations into art faster using monotypes."

Rosati makes a distinction between monoprints and monotypes, the former being done with a partially etched plate which can be recolored many times to make nearly identical multiples, the latter resulting from painting on plexiglass or metal. By this means, only one print is made (except for those one or two "ghost" prints which may also be printed). In creating with monotypes, Rosati achieves fascinating textures using finger painting as well as brushes, Q-tips, cotton balls and any handy instru-



Tony Rosati at the press.

ment. The results are quiet compositions of muted colors in which clouds and sky, for instance, take on a majestic presence, while the landscape remains submissive, the wind and weather palpable. "Nature is my inspiration. I feel that trees and natural objects have a kind of soul, a personality, and I strive to express the inner beauty of the spirit of nature."

A PAFA instructor, lecturer, and sometime visiting-artist, Tony Rosati is the consummate teacher. So much knowledge and so many skills in all forms of printmaking, and the desire to share all he knows are his gifts to others as well as his own personal joy. "I love to teach; I love the contact with people, and the opportunity to exchange ideas and opinions. I don't worry about giving away secrets, and I don't try to mold students to my way of making art. It's up to each of

them to intuit his or her own way. I just give them some tools and then encourage them to follow their own creative visions. They have to make the magic happen for themselves. That's something you can't make happen or give away as a teacher. Each artist has to find it alone."

Rosati's one-man show at Rider College, his alma-mater, took place November through January. Look for Tony Rosati's work in the ART NOW exhibition at the Philadelphia Museum of Art in May. From June to August, Rosati's prints will be featured in a major solo exhibit at the Philadelphia Art Alliance where he received a commission to produce the members' patron print. His work will also appear in a group show at the Hicks Art Center of Bucks Community College in March and April.

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Rosati makes a distinction between monoprints and monotypes, the former being done with a partially etched plate which can be recolored many times to make nearly identical multiples, the latter resulting from painting on plexiglass or metal. By this means, only one print is made (except for those one or two "ghost" prints which may also be printed). In creating with monotypes, Rosati achieves fascinating textures using finger painting as well as brushes, Q-tips, cotton balls and any handy instru-

ment. The results are quiet compositions of muted colors in which clouds and sky, for instance, take on a majestic presence, while the landscape remains submissive, the wind and weather palpable. "Nature is my inspiration. I feel that trees and natural objects have a kind of soul, a personality, and I strive to express the inner beauty of the spirit of nature."

A PAFA instructor, lecturer, and sometime visiting-artist, Tony Rosati is the consummate teacher. So much knowledge and so many skills in all forms of printmaking, and the desire to share all he knows are his gifts to others as well as his own personal joy. "I love to teach; I love the contact with people, and the opportunity to exchange ideas and opinions. I don't worry about giving away secrets, and I don't try to mold students to my way of making art. It's up to each of

the to intuit his or her own way. I just give them some tools and then encourage them to follow their own creative visions. They have to make the magic happen for themselves.

That's something you can't make happen or give away as a teacher. Each artist has to find it alone."

Rosati's one-man show at Rider College, his alma-mater, took place November through January. Look for Tony Rosati's work in the ART NOW exhibition at the Philadelphia Museum of Art in May. From June to August, Rosati's prints will be featured in a major solo exhibit at the Philadelphia Art Alliance where he received a commission to produce the members' patron print. His work will also appear in a group show at the Hicks Art Center of Bucks Community College in March and April.

ART

By Edward J. Sozanski
Inquirer Art Critic

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His view of nature might be classified as miniaturist, for in most cases he locks onto isolated, mundane objects and phenomena. But the care and sensitivity with which he does so imply a visceral communion with nature in its grander aspects that the viewer cannot help but apprehend.

Philadelphia Art Alliance, 251 S. 18th St. Hours: 11:30 a.m. to 9 p.m. Mondays through Fridays, 10:30 a.m. to 5 p.m. Saturdays. Through Aug. 11. Telephone: 545-4302.

Unless noted, call location for exhibit hours. Also, admission is free unless otherwise noted.

Tony Rosati
Old Masters with New Ideas
a slide lecture
Sunday, January 21, 1996, 2 PM



Old Masters with New Ideas will explore some of the earliest innovations of printmaking which, in retrospect, appear enormously progressive. From Braccelli's "Bizzarrie" prints with their 17th century cubist and surrealist subject matter to Picasso's invention of color reduction printing, artist Tony Rosati will juxtapose modern twists in old master images and techniques with the development of his own monotypes and etchings.

For almost ten years **Tony Rosati** worked closely with the world renown Lessing J. Rosenwald Collection of prints, drawings, and rare books. The collection, now deeded to the National Gallery of Art and the Library of Congress, offered Mr. Rosati an intimate knowledge of masterprints and the history of printmaking. Currently Chairperson of the Printmaking Department at the Pennsylvania Academy of the Fine Arts, Mr. Rosati continues to exhibit his prints throughout the United States.

Free for Woodmere members; \$3 for non-members



Woodmere Art Museum
9201 Germantown Ave., Philadelphia, PA (215) 247-0476

ART NOW
Gallery Guide
 SEPTEMBER 1998
 PHILADELPHIA/WASHINGTON, D.C.
 MID-ATLANTIC REGION



Delacroix at the Philadelphia Museum of Art

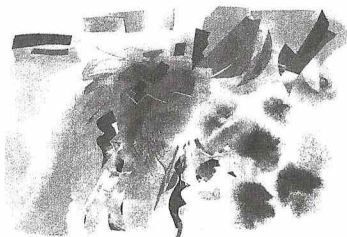
GALLERY
 PENG

SAM MAITIN
 TONY ROSATI

September 4-28, 1998

OPENING RECEPTION
 Friday September 4, 6-8 pm

35 SOUTH 3RD STREET
 PHILADELPHIA, PA 19106
 215-629-5889
 215-629-2878 FAX



Sam Maitin, *The Book #3*, watercolor, collage, 15x23 in

THE PRINT CENTER & GALLERY STORE 1614 Latimer, 19103 • 215-735-6090, fax 215-735-5511 • Email: print@libertynet.org • URL: www.libertynet.org/~print • tues-sat 11:530 • "Eastern Bloc Party!!!" The Print Center's Annual Street Party & Silent Auction Sep 12 • "Publisher's Exhibition," prints by major artists from the country's premier presses Sep 23-Oct 31

ARTHUR ROSS GALLERY/UNIVERSITY OF PA 220 S 34th, 19104-6303 • 215-998-4401, fax 215-573-2045 • Email: sdreher@pobox.upenn.edu • URL: www.upenn.edu/ARG • tues-fri 10-5, sat-sun 12-5 • "Shouts from the Wall: Posters and Photographs from the Spanish Civil War," posters, lithographs & photographs brought home by American volunteers from the Spanish Civil War. Organized by the Abraham Lincoln Brigade Archives, Brandeis University thru Oct 4

SCHMIDT/DEAN GALLERY/WALNUT 1636 Walnut, 19103 • tel/fax 215-546-7212 • Email: lonnnnn@msn.com • tues-sat 10:30-6 • Steve Baris: New Painting Sep 11-Oct 10

SCHMIDT/DEAN GALLERY/SPRUCE 1721 Spruce St., 19103 • 215-546-9577, fax 215-546-7212 • Email: lonnnn@msn.com • wed-sat 10:30-6 • Ruth Thorne-Thomsen: "Proverbs" Sep 11-Oct 17

LAGAKOS TURAK 132 S 17th St, Frank Furness Bldg, Rittenhouse Square, 19103 • 215-665-1360, fax 215-665-1362 • Email: TurakArt@Aol.com • mon-fri 9:30-5 • Specializing in American Artists from 19th through the 20th Century including works by Theodore Butler, Mary Cassatt, Charles Sprague Pearce, George Henry Durrie, Childe Hassam, William Sydney Mount, Martha Walter & Andrew Wyeth

THE UNIVERSITY OF THE ARTS 320 S Broad, 19102 • 215-875-1116, fax 215-875-2238 • mon-fri 10-5; wed until 8; sat-sun 12-5 • Gregory Crewdson: "Mise-en-Scène," selected photographs Sep 11-Oct 24; Artist's Lecture: Sept 17, 5:30 • Gil Kerlin: Window on Broad • Ed Colker: Print Retrospective Sep 11-Oct 16

SANDE WEBSTER 2018 Locust, 19103 • 215-732-8850, fax 215-732-7850 • Email: swgart@erols.com • mon-fri 10-6, sat 11-4 • Sica: "Twelve Planets Playing Pool," internationally known New York artist Sica, translates her passion for pool into her abstract compositions. Come anytime during the exhibition to shoot some pool on a custom made table courtesy of Monarch Billiards Inc Sep 4-26

25 SOUTH 3RD STREET
PHILADELPHIA, PA 19106
J S A

215 629.5889
215 629.2878 FAX

JOINT EXHIBIT OF THE WORKS
OF
SAM MAITIN AND TONY ROSATI

Sam Maitin, probably the most revered Philadelphia artist and the very talented Tony Rosati will be exhibiting some of their more recent work at the eclectic Peng Gallery located in Olde City.

Mr. Maitin's works are in many prominent international collections such as the Tate in London and the National Gallery in Washington just to mention a few. Maitin's work is joyful. His work leaves one with a sense of hopefulness and happiness. It is said that fine art is the expression of the innermost self of the artist. Maitin's work is a visual portrait of his personality and character. He is one of the finest artists of today, one of the finest gentlemen one could have the honor of meeting, and a man of inexhaustible generosity of spirit.

Tony Rosati, a master printmaker and water colorist will be exhibiting three of his ongoing series of Presidential Landscapes and several monotypes, some with elements of collage.

The "Presidential Landscapes" are truly unique and demonstrate the immense creativity of this artist. Rosati has always been interested in landscapes and particularly the horizon line. He finds elements of animation, the psychological, the spiritual in the lines of his imaginary landscapes. These works are done in watercolor with bold, flowing lines. George Washington, Thomas Jefferson and Abraham Lincoln, all of whom were dreamers and doers would probably consider these works the best portraits of themselves. One can only remember the days of childhood when one lay on the grass and looked into the sky and imagined what the future would hold.

The smaller works that Mr. Rosati is exhibiting are monotypes. Several contain scenes of Philadelphia presented in a unique composition of collage and in some gold leaf.

This exhibit opens on Friday, September 4th and will run for the month of September. It is a "not to be missed exhibit".

Winners / This week in the subur



Tony Rosati of the Philadelphia College of Art will demonstrate printmaking at the Abington Art Center

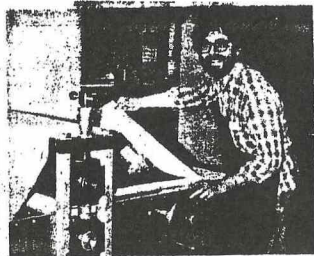
A chance to give vent to your artistic urges

Let spring fever burst forth in a creative surge. Try your hand at printmaking.

Tony Rosati, an instructor at Philadelphia College of Art, will conduct a workshop on the history and techniques of printmaking Saturday from 1 to 4 p.m. After a slide presentation and a studio demonstration, participants will get a chance to design and execute their own print. Students will learn how to make

monoprints using oil- and water-based colors, painterly and drawing approaches as well as press-printed and hand-printed methods.

The workshop is at the Abington Art Center, 515 Meetinghouse Rd., Jenkintown. A fee of \$7 includes all materials. Advance registration is suggested. Phone: 887-4882.



Tony Rosati

Monoprint Workshops

Tony Rosati, a professional printmaker, held two well-attended workshops in monoprint on Sat., March 9th and 16th. He showed slides as well as examples of his own original work — monoprint landscapes — and demonstrated a variety of unique monoprint techniques.

He uses either plexiglass or a hi-impact white polystyrene as a "plate." He then works in either watercolor, gouache or oil paint and turpentine glazes, building layers of thin washes to create subtle textural and spatial effects. He demonstrated the classic "dark manner." Gauguin's techniques, hand printing and printing on the press. Unique to Rosati's method is continual drying of the thinly painted plate, depending on the dampened paper to pick up the image, and his use of oil paint as opposed to the usual printer's ink.

Rosati, BFA, Rider College; MFA, Tyler; was assistant to the Curator with the Rosenwald Collection for 9 years. He has been a visiting artist at Tyler and is currently teaching Printmaking at Philadelphia College of Art. His work has been in many national and international competitions and he is Artist-in-Residence at Abington Art Center for 1984-85.

ART

By Edward J. Sozanski
Inquirer Art Critic

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bulletin

The Philadelphia Art Alliance

November - December 1989

1989-90 Patrons Gift

The Art Alliance has commissioned **Tony Rosati** to create "Rapids," a limited edition intaglio, as the **1989-90 PATRONS GIFT**. This evocative print is the second in an annual series of limited edition works created by Philadelphia artists for



TONY ROSATI in his printmaking studio

the Art Alliance in appreciation of the generosity and leadership of our members in the Patron, Benefactor and Wetherill Associate categories. **Rosati** teaches printmaking at the Pennsylvania Academy of the Fine Arts, the University of the Arts and the Abington Art Center. He received his B.A. from Rider College and M.F.A. from the Tyler School of Art. For many years he served as Assistant to the Curator of the **Lessing J. Rosenwald** Collection, and he has exhibited, taught, lectured, and held residencies at many arts institutions in the Delaware Valley. For more information on the Art Alliance's annual Patrons' Gift Program, please contact the Membership Office.

Current Exhibitions

Tony Rosati

"I love to make pictures of landscapes. I have always been in awe of nature and am very much aware of the spirit in all things, both natural and man-made," says Philadelphia artist **Tony Rosati**, whose works on paper will be on view through AUGUST 11 in the Dietrich Galleries. A graduate of Rider College and the Tyler School of Art, **Rosati** currently teaches at both the Pennsylvania Academy and the University of the Arts. This exhibition includes intaglio prints, monoprints, etchings and drawings, all revealing the artists' fascination with nature and the land.

Members Show

Members and their guests surely won't want to miss the opportunity to see the work of colleagues and friends on exhibition this Summer in our Members Show. We've asked all members to bring in their best and show it off. Do show your support of fellow members and see the show. And don't forget the artists subscription dinner on Thursday, JULY 19 in the dining room. (See *Restaurant*)

Michael Pitcairn



MICHAEL PITCAIRN, *Village Barbecue-Luzon, Philippine Islands, 1945*

Photographer **Michael Pitcairn** became interested in photography at the age of 12 when he received a box brownie camera. Since that time he has been around the world photographing exotic cultures and foreign lands. Stationed in the South Pacific during World War II, **Pitcairn** was able to record and document many fascinating places. He has remained a freelance professional photographer throughout his career. Through AUGUST 12 in the Dining Rooms.

bulletin

The Philadelphia Art Alliance

75th Anniversary Celebration

Summer 1990

The excitement is building as the 75th Anniversary celebration approaches. We're working hard on a whole new series of special events for OCTOBER, as well as new arts programs beginning this Fall!

The kickoff to the 75th Anniversary will be a spectacular gala on Thursday, OCTOBER 4, 1990. Maestro **Riccardo Muti** and other stars will be on hand as we present special "diamond" gifts to previous recipients of the Medal of Achievement and Award of Merit. Cocktails, hors d'oeuvres and award presentations will be held at the Art Alliance, followed by a lavish dinner in the Rittenhouse Hotel Ballroom. You won't want to miss the chance to meet this stellar group of individuals. Honorary Chair for the Gala is **Mrs. Philip Klein**, who has the distinction of being the only person to receive both the Medal of Achievement and the Award of Merit. Co-chairs are **Mr. and Mrs. Jay Gross** and **Mr. and Mrs. Thomas J. Reilly, Jr.**

On Saturday, OCTOBER 13 will be the **Surrealist Ball** for artists, young members and friends. A fabulous hat competition recalls the festive headdress ball held here in 1967. Surreal installations, icons and human tableaux vivants will round out decorations. Libations will include Coteau cocktails and other eccentric mixtures. Co-chairs are **Hilary Jay**,



Maestro Riccardo Muti is just one of the luminaries who will be here in October!

Melissa Moyer and **John Wind**. Start working on your hat now, and stay ahead of the competition!

Family members should be sure to attend on Saturday, OCTOBER 20 for a whole series of programs for children and their parents, chaired by **Jeanne Pearce** and **Eric Gibson**. Special workshops, films, performances, and more make this a super day for families. The last, but certainly not the least, special event will be a fascinating tour of private libraries in historic

Rittenhouse homes. Organized by **Mrs. Arthur Klein**, the tour will be on Sunday, OCTOBER 21 at 2 PM, and will include handcolored prints in books, rare first editions, and other magnificent collections. And don't forget the special Fall auction on Saturday, OCTOBER 6!

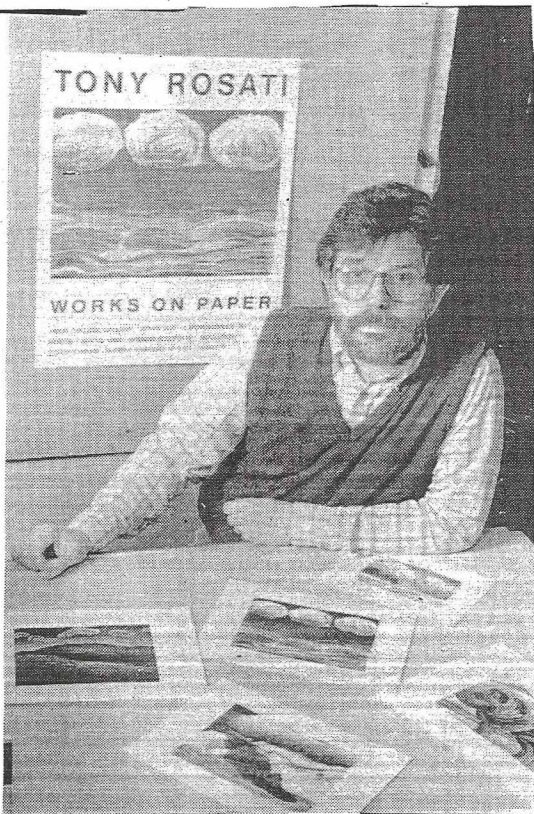
Be sure to keep an eye out for a whole new series of programs. We have expanded the performance and literary arts programs by organizing two series of poetry readings and dance demonstrations. A special architectural series exploring the legacy of **Louis Kahn** is set to begin in the Fall.

If you would like to learn more about any programs or special events, or are interested in becoming a volunteer for the 75th Anniversary, please do not hesitate to call the administrative offices at 215-545-4302



DATEBOOK

LAST CHANCE...The works — landscapes, drawings and monotype prints — of Ivyland resident Tony Rosati are on exhibit at the Hicks Art Center on the campus of Bucks County Community College in Newtown. His works, part of the "Bucks County Artists — A Cross Section" exhibit, can be seen through Friday. The gallery will be open Wednesday through Friday from 9 a.m. to 4 p.m., with additional hours of 6 to 9 p.m. on Wednesday and Thursday.



Associations and Exhibitions

Printmaker's works speak of unyielding effort

Dox Thrash, born in poverty, polished his talent in Philadelphia. The Art Museum pays him tribute.

By Edward J. Sozanski
INQUIRER ART CRITIC

Dox Thrash must have been blessed with exceptional perseverance and sense of personal destiny.

The dream of a rural Southern black man born in 1893 of becoming what he became — a skilled, inventive and prolific quixotic in retrospect.

But inspired by a childhood love of drawing and surviving for years on a succession of miscellaneous jobs, including as an elevator operator and song-and-dance man, Thrash achieved the improbable.

Over several decades, he not only transformed himself into a competent and respected artist but in a small but significant way extended the technical range of intaglio printmaking.

Thrash's struggle isn't immediately apparent in the retrospective exhibition of his art that opened at the Philadelphia Museum of Art yesterday. Visitors will find numerous examples of the innovation for which he was primarily responsible, the Carborundum print, but unless they read the show's catalog, they might not appreciate the magnitude of what he achieved.

Nor might they grasp the fact that the exhibition opens windows onto two fascinating facets



"Head of a Woman" is in the show.

of Philadelphia history that, if not actually hidden, have become obscured by the passage of decades.

One is the profusion of printmaking in the city before World War II that was promoted by the Federal Art Project, in which Thrash was a prominent participant.

The other is the importance in the city's cultural landscape of the Pyramid Club, a black social organization that organized art exhibitions. Thrash was active in the club for many years as an exhibitor and an officer.

Thrash, who died in 1965,

made his career in Philadelphia, where he settled, by his own recollection, in 1925. By then he was equipped with seven years of formal art study at the Art Institute of Chicago (four of them part-time).

The fact that Thrash even attended art school is itself a minor miracle. He was born in rural Georgia, halfway between Atlanta and Macon. He dropped out of school after the fourth grade, left home at age 15, and began to study art through correspondence courses while moving from city to city.

In 1911, at about age 18, he arrived in Chicago, just before the great migration of Southern blacks to Northern cities began. In 1914, he began to take evening classes at the Art Institute of Chicago, which is a school as well as a museum.

When the United States entered World War I in 1917, he joined the Army and served in France with the regiment later known as the "Buffalo soldiers." He was gassed, wounded and shell-shocked just hours before the armistice, but recovered quickly and returned to Chicago in 1919.

Back he went to the Art Institute, at first part-time and then, after qualifying as a veteran for federal subsidy, full-time.

In the exhibition catalog, Art See **DOX THRASH** on H10



^{AP} Federal Works Agency, Work Projects Administration
Dox Thrash helped perfect the Carborundum print.

Printmaker's works at Art Museum tell of triumph

DOX THRASH from H1
Museum curator John Ittmann reports that from 1920 to '23 Thrash studied days, evenings and summers at the Art Institute. Besides fine-art techniques, he also learned commercial-art skills such as lettering, decorative composition and poster design.

By age 30, Thrash had become a proficient professional artist. After arriving in Philadelphia, he made money as a freelance graphic artist, designing logos and posters for businesses such as Powell's Funeral Home on North 27th Street.

During World War II, he also worked as a graphic designer at Sun shipyard in Chester.

(Thrash was turned down in 1942 for work as an insignia painter at the Philadelphia Naval Shipyard because, as he was officially informed, "this job was not available for members of my race.")

During his 40 years in Philadelphia, Thrash exhibited his paintings and prints in a number of places, including the Graphic Sketch Club (now the Fleisher Art Memorial), the Philadelphia Art Alliance, the Print Club (now the Print Center), A.C.A. Gallery, the Art Museum and the Pyramid Club, an African American social organization founded in 1937.

He also exhibited nationally in Washington, Chicago, Baltimore and Atlanta.

Many of these shows featured either work by contemporary black artists or art made in Phil-

adelphia's fine print workshop sponsored by the Federal Art Project at 311 S. Broad St.

Thrash, by now known primarily as a printmaker, joined this Depression-era relief program for artists in 1937, and became one of its more prominent members. Late in that year, he participated in the invention of what became known as the Carborundum mezzotint, or Carborundum print process.

Thrash always claimed sole credit for this development, although his own recollection in a subsequent newspaper interview strongly suggests that one of his print-workshop colleagues, Hugh Mesibov, played a critical role. The workshop supervisor, Michael Gallagher, also contributed refinements.

In retrospect, the invention of the Carborundum print doesn't seem like such a big deal; it was, after all, just another way to create tone on an intaglio plate.

But as Ittmann explains, in the 1930s, when etchers were still trying to emulate masters of the medium such as Rembrandt, Goya and Whistler, printmakers considered any technical innovation significant.

The Carborundum process provided a less demanding way to roughen an etching plate so it would trap ink in a way that

would produce passages of black or gray. Before Carborundum, artists had to use either mezzotint or aquatint techniques.

For mezzotint, they abraded the plate with a tool called a rocker that left tiny indentations. **Anthony Rosati**, head of the print department at the Pennsylvania Academy of the Fine Arts, explains that this is a tedious and exacting process.

"When you rock a plate, you do it one square inch at a time in a clockwise manner. You have to be very systematic

to achieve the effect you want."

Aquatint, used in acid-etching, is even more demanding. The areas to be toned are coated with a porous resin that is baked on before the plate is etched.

"Getting a dead black with aquatint requires a certain level of experience and expertise," Rosati continued. "Things can go wrong in the acid, and you might have to put aquatint over aquatint to get dead black. And then it might not hold up very well in the press."

The Carborundum process that Thrash, Mesibov and Gallagher perfected simplified the process. They used crystals of Carborundum, an extremely hard abrasive, to roughen the surface of a plate, then created

**Dox Thrash
dropped out of
4th grade, left
home at 15,
and took
correspondence
courses in art.**

their images by selective burnishing.

The smooth, burnished areas would print white after the plate was inked and wiped, while the rough areas would hold ink to varying degrees and print black or gray.

Philadelphia artist Sam Maitin recalls making Carborundum prints as a young artist. "It was so much easier to get a soft, velvety tone that way," he said. "The rocker took much longer and was much more work."

Rosati still teaches the Carborundum method at the Academy, although he doesn't use it in his own work. "A few students every year have expressed interest in it," he said. With the Thrash show in mind, Rosati has assigned a Carborundum project to his current students.

"You might call it microwave mezzotint or aquatint," he quipped. "You can accomplish what they do in five minutes."

But at a price. Rosati said that the blacks in Carborundum prints aren't usually as rich as they can be in either a well-executed mezzotint or aquatint.

Aside from this bit of technical history, the Thrash exhibition of about 100 prints, drawings and watercolors recalls the impact of the Pyramid Club on African American culture in the city, especially during the 1940s and '50s.

Beginning in 1941, the club, at 1517 Girard Ave., sponsored an annual art exhibition; these continued until 1957. One artist was featured every year; Thrash was honored in 1945.

These exhibitions featured nationally reputed artists such as Romare Bearden, Beauford Delaney and Jacob Lawrence as well as local ones. The shows occasionally included white artists such as Julius Bloch.

Through the 1950s, the club was the most important exhibition venue for the city's black artists, because it was the only space they owned and controlled.

The club was important to Thrash in that regard because it represented one place in the city where he could count on showing his work regularly. It also drew him into a network of African American professional people who could, and did, support his art.

He was active in the club until its demise in 1963, serving on



Dox Thrash's "Twenty-Fourth & Ridge," circa 1936-1939, is part of the Art Museum exhibit. Thrash settled in Philadelphia in 1925.

its exhibition committee and as sergeant at arms for at least five years, through 1957.

By then, Thrash's active career was winding down. He was a 1930s social realist, and by the late '50s American art had gone through abstraction and was

about to experience pop art.

Thrash retired in 1958 after 13 years as a house painter for the Philadelphia Housing Authority. His last recorded exhibition, of paintings, occurred in 1962, at the Wharton Settlement House in North Philadelphia.

On April 19, 1965, after judging a poster contest at a housing project in South Philadelphia, Thrash became ill suddenly and was taken to Graduate Hospital, where he died shortly after being admitted.

The revival of interest in Thrash has instigated an area-wide celebration of printmaking by more than 50 arts organizations that will run from Nov. 2 to Dec. 14.

"Celebrating Prints and Printmaking: In Homage to Dox Thrash" will include exhibitions of work of his WPA-era contemporaries, print demonstrations, artist lectures and educational programs.

Edward J. Sozanski's e-mail address is esoanski@phillynews.com.

If You Go

"Dox Thrash: An African American Master Printmaker Rediscovered" continues at the Art Museum, 26th Street and the Parkway, through Feb. 24. The museum is open from 10 a.m. to 5 p.m. Tuesdays through Sundays, and to 8:45 p.m. Wednesdays and Fridays. Admission is \$10 general and \$7 for visitors 62 and older, aged 13 to 18, and for students with I.D. Pay what you wish all day Sundays. Information: 215-763-8100, 215-684-7500 or www.philamuseum.org.

WHAT IS A CARBORUNDUM PRINT?

"Microwave mezzotint"—that's how artist Tony Rosati describes the carborundum process developed in the late 1930s. Like the mezzotint, a labor-intensive printmaking technique developed in the 17th century, the carborundum process employs a metal plate that has been roughened to create a velvety texture. Like a microwave, it drastically reduces the amount of time needed to get the job done.

To make a mezzotint, the artist uses a tool with small spikes to add texture to the metal plate. Rosati, Chair of the Printmaking Department at the Pennsylvania Academy of the Fine Arts, says the process can take up to 12 hours, depending on the plate size. Dox Thrash often refinished the surface of limestone slabs used for lithography by sanding them with a gritty commercial product called Carborundum,

and realized that the product could also be used to roughen the surface of a copper plate.

Thus, after much experimentation by Thrash and his fellow WPA artists, the carborundum print was born. After graining the surface, they created the images on the copper plates by scraping away portions of the textured surface and then rubbing ink into the pitted areas. Thrash's prints are especially warm and plush, Rosati says, because he used his skills as a painter when applying ink to his plates. Rosati is teaching the carborundum process this fall at the University of the Arts and says that, although it is not widely used today, contemporary printmakers still admire Thrash's innovative work.

Want to try your hand at making carborundum prints?

Join printmaker Charlotte Yudis for a Two-Day Workshop in Carborundum Printing at the

Samuel S. Fleisher Art Memorial, 709-21 Catharine Street, Philadelphia. Experiment with carborundum in the studio where Thrash created and displayed his own prints. Saturday, December 1, 10:00 a.m.-1:00 p.m. and Saturday, December 8, 10:00 a.m.-3:00 p.m. Space is limited, so register early by calling (215) 735-6090.



Dox Thrash applying color to a carborundum print, c. 1940, photographed by Norman Solomon (Federal Works Agency, Work Projects Administration, on long-term loan to the Philadelphia Museum of Art from the Fine Arts Collection, U.S. General Services Administration, Washington, D.C.)



Tony Rosati, Printmaker



A feast for eyes and minds,
Philadelphia Print Collaborative

presents *Celebrating Prints and Printmaking: In Homage to Dox Thrash* from November 2 through December 14, 2001. A seminal event for the region, the print festival includes over 80 exhibitions and programs that will span seven decades of innovative printmaking in the Americas. *Celebrating Prints and Printmaking* explores the influence of Thrash and the vitality of printmaking today with a broad spectrum of exhibitions at area galleries, museums, arts organizations, and schools. Visit PPC's website at www.printcollaborative.org for the complete schedule of festival activities or call (215) 557-8433 for additional information.

**celebrating PRINTS
& PRINTMAKING
IN HOMAGE TO
DOX THRASH**

THE ARTS



Detail of Anthony Gorny's lithograph 'Maggie Caliper'

Fresh variations by seven artists

By Victoria Donohoe
Inquirer Art Critic

The show "Pennsylvania Artists on Paper" at Dolan/Maxwell is beautiful, even if it contains nothing particularly earthshaking. It presents many fresh variations on current ideas by the seven participants. This display helps us to get several of the artists more clearly in our sights.

Martha Zelt, for instance, her work has been influential, and the featured works here are characteristic Zelt: They battle to reconcile the contradictory demands of form with vigorous drawing as well as color and texture. Moreover, they project a mixture of childhood nostalgia, women's domestic activity and the lore of the American frontier — and, perhaps, they veil an inner enigma. What is clear is that these

On galleries

mixed-media pieces are exceptionally well-made and powerfully effective in a visual sense.

Dean Dass' name is synonymous with very mixed media. His works on treated paper combine shimmering atmospheric effects with understated forms that resolve into images at a distance without losing their elusive ambiguity. One of these pictures substitutes written texts for visual images.

Each show by Anthony Gorny affirms that this precocious artist hit his stride when he began to think of increasingly



Ed O'Brien's 'Peripheral Vision', 1982, etching with aquatint, at Dolan/Maxwell Gallery

complex forms juxtaposed unexpectedly and arranged to suggest layers of deep spaces. The latest works are a balance between gesture and structure, richness of handling and restraint. Gorny's giant study-book, a record of his art, is awesome.

Allegra Ockler makes monoprints of laminated garments, sometimes adding very cleverly photo-copied images. Results are very gutsy, comically parodied assemblages that become symbols of clothing and its wearers.

Donald Forsythe's art has nothing to do with design recipes or critical theories. It's the result of a profound inward effort, and it provides a fine contemplative experience. His format is a slowly fashioned intensity. His format is a slowly fashioned intensity. His format is a slowly fashioned intensity.

with a reasoned orderliness and precision. It's easy to see why Tony Rosati is recognized for his landscape monotypes. In this show, he exerts control and attains a broad, translucent surface effect in shimmering hues by means of painterly washes — quite a feat. And he gives his suburban settings convincing authenticity.

Ed O'Brien's new charcoal pencil drawings are surprising in that they show a spirit of engaging candor and a heightened sense of clarity. Earlier work continually attested to O'Brien's penchant for handling the human figure in domestic settings. Now he ventures outdoors to portray crowds. Now he ventures outdoors to portray crowds. Now he ventures outdoors to portray crowds.

Dolan/Maxwell Gallery, 1701 Walnut St., 3d floor. 665-1701. Monday to Friday, 10-5:30. \$250 and up. To Aug. 24.

OLD CITY PREVIEW

April 2002 **Art Matters** Page 9

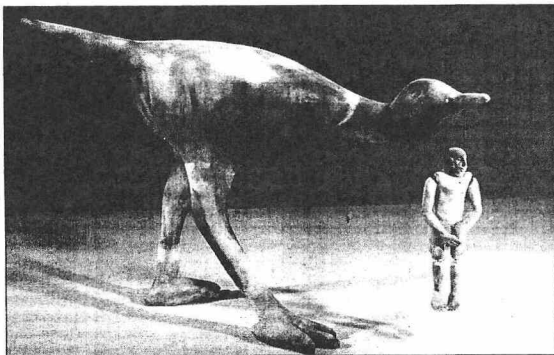
by Deborah Kravetz

World views

Etta Winograd has always presented a unique perspective in ceramic sculpture. Through visual puns and her commentary on the social condition of humanity, "Reflections in Clay" at MUSE continues her exploration of psychological elements relating to emotions and anxieties, but not without a sense of whimsy. Winograd's beige-toned sculptures are made with a firing technique using newsprint to naturally "age" pieces, some of which are decorated with birch branches and attached smaller objects, often based on simple primitive shapes.

Since 1997, I have learned to appreciate work by Martin Poole, exhibiting at **Rodger LaPelle**. Poole combines realist figures with idealist landscapes for a sort of surrealist Hudson River effect. I have discovered that he is really good with rocks and light in scenes set at "Tom's Creek" and "At the Beach"; "Island Wave" is simply surging green wavelets and water; "Sienna View" has a gold sun set behind an old mountaintop villa; "Bouldering" of lakeside rocks in gold light and fog is a wonderfully lit memory, and his landscapes are most effective when concentrating on clouds, light and shadow. Compare these with landscapes by Henry C. Martin at F.A.N. — full of sun and shadow, you know these are real places.

Details, more and less, mark the exhibit this month at **Artists' House**. Compare the miniature oil scenes by David Baker with excellent details and dark shadowing whose wide frames



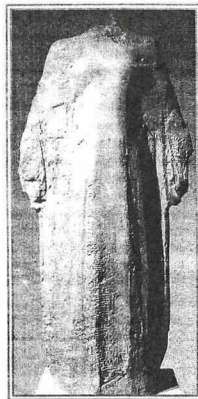
Sculpture on view in Old City this month includes "Puppet" by Etta Winograd at Muse, above, and "Untitled II" by Stephen Layne at Artists House, right.

bring a sense of formality to casual objects and well-worn interiors; the landscapes depict vast spaces. The technique of monoprints, collage and watercolor allow Tony Rosati to create "finger-painted" impressions of both open landscapes and familiar landmarks; dark blues contrast with bright yellows for storm and sun over outlined hills with fluffy trees and swirls of cloudy skies. Also on view are bronze sculpture by Stephen Layne, charcoal drawings by Michael Allen and etchings by Ceres Vaden.

In 1996, **Rosenfeld** exhibited Doris Staffel's "Spirit Gate," comparing a Buddhist view of brush strokes with a poem by Han Chu (1121), about brush

lines revealing the emotions of the heart, using line to distinguish between light and dark. In 1999, "Step by Step" developed from this peaceful sparseness to the tumbling chaos of images composed of many short strokes — small gouache squares with dense tangles of squiggles in spring colors imparted a sense of liveliness. Now, recent paintings.

P11 Gallery's expanded space presents two very different artists this month. In the main room, paintings by Egyptian artist Ahmed Sorour include a colorful marketplace scene. Danielle Verdakas chose the cave-like basement for her mixed media memories of childhood and adolescence of gather-



ing and keeping special objects, which include projections and cast, blown and worked glass items.

Silicon stresses its differences this month — not only by showing digital-developed projects, but by recalling that old craft of bookmaking by applied digital techniques. Yet digital is the last word that comes to mind when viewing these unique objects, the book of matches, handmade paper with photos in a warm tangerine cover, the tiny foldout book from a red leather box, what appears to be a furry turtle, and a green pod — all reveal their unique contents to the white-gloved viewer.

The Arts

Fine Arts Academy and its alumni enjoy symbiotic relationship

By Victoria Donohoe
INQUIRER ART CRITIC

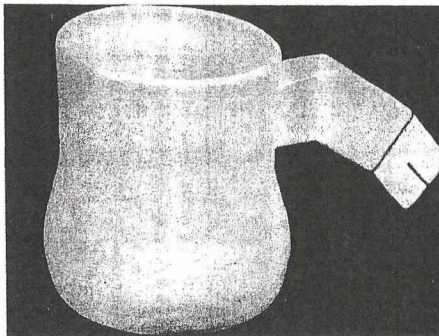
What would the Pennsylvania Academy of the Fine Arts have done without the alumni organization this oldest art school in America has — and vice versa?

Rarely do the careers of a major art-teaching institution and the generations of living artists it has trained intersect in such a clear-cut way.

This interdependence is always most visible during the fellowship's annual exhibit. The 98th exhibition is now on in West Chester.

One of the fellowship's most striking attributes, aside from having a plainer of the caliber of Thomas Eakins among its former members, is its supportive purchases of alumni artwork each year, mostly from this show. Visitors to this latest display can see six of the fine works the fellowship bought in 1995. These are threaded through the exhibit's 76 paintings and 15 sculptures by as many artists, three or four generations of them chosen from 525 entries.

As for the exhibit's two top prizes, Ron Wyffels won best-in-show for a lithograph *Horseless Table* that defines a new direction for him and evokes the eeriness and solemnity of



"Inca Crank Cup," a 1972 glazed ceramic by California artist Ken Price, is among a selection of his works on view at Beaver College.

one man's shadowy visage and his take on modern life.

And the show reached beyond its own alumni to Libby Newman, a University of the Arts graduate, who won the Percy M. Owens Award for a distinguished Pennsylvania artist.

The influential positions of some of the show's most established artists are exemplified through medium-size and smaller-than-usual pieces, but this is not a disadvantage. Among the surprisingly many "new faces" here, some have work deserving

mention, notably Vera Barnett, Robert Beck, Ralph Caparulo, Richard Chalfant, Kevin Cummins, John T. Meehan 3d, Mike Moser, Bill Schmidt and Stuart Yankell.

This display makes few demands on the spectator, and is easy to enter visually. Recognizable subject matter is more plentiful than abstraction.

But certainly it has been a long while since officially sanctioned academic realism held sway at this annual event.

It seems almost as long, however — and far too long — since the Academy itself provided, as it traditionally did at Broad and Cherry Streets in Philadelphia, a comfortable home for this event.

It is now a circuit-rider at local galleries and museums hospitable to it. Hopefully, this fellowship exhibit may migrate home to the Academy in 1997 to mark the 100th birthday of this show by the alumni association of America's first art school and museum. West Chester University's Mitchell Hall, Chester and Sharpless Streets, West Chester. To Dec. 13. Mondays-Fridays 9 a.m.-4 p.m. Call 610-436-2755.

Beaver College. One of the season's best shows, a selected survey of

color-rich ceramics by Ken Price, a California master on a par with Peter Voulkos and Robert Arneson, is on view at Beaver College.

Visitors can see some great works, which come from many private collections, and tune in to a marvelously graceful, earthy, funky and underestimated talent.

They also can hear Price in a free lecture at 7 p.m. Tuesday in Stiteler Auditorium, followed by a reception. Beaver College Art Gallery, Church Road at Easton Road, Glenside. To Dec. 20. Mondays-Fridays 10 a.m.-3 p.m., Sundays 1-4 p.m. Call 215-572-2131.

Michener Art Museum. One of the leitmotifs of ceramic sculptor Jack Thompson, who dominated the four-person Bucks County artists' show at the Michener, is a concern with the traditions of the Americas, certainly pottery-making from various regions and centuries, and ancient Egypt.

Probably his greatest ambition is to establish the ancient and modern as part of a continuing material sequence — something he often masters with considerable finesse and self-assuredness here.

As a realist, Thompson "consumes" his subjects, contending and disputing with them, and asking questions.

By contrast, painter Susan Zoon is more accommodating and receptive of her subjects. Yet she too kicks loose the scaffolding of conventionally affecting social representation.

The distended or contracted space in her pictures is a critical bearer of feeling about timely issues: feminism, AIDS, and the war in Bosnia. The show's most expressionistic works are small-format, open-landscape monotypes by printmaker Tony Rosati. Lushly pigmented using his fingers, these succeed well and capture an implicit sense that they invoke tradition and keep order within their warmly expressive mode.

Photographer Judith Taylor zeros in on life's fragments. Her young women stand eerily alone, out of context and vulnerable to the elements. Her dresses and chairs against a dark backdrop also take on human associations. For me, such pictures suggest an evocation of the traditions of Spanish realism, carrying implicit sensations of pain and suffering. Michener Art Museum, 138 S. Pine St., Doylestown. To Dec. 3. Tuesdays-Fridays 10 a.m.-4:30 p.m., Saturdays-Sundays 10 a.m.-5 p.m. Call 215-340-9800.