

# 5 to Watch

Exceptional Graduates from the Pennsylvania Academy of the Fine Arts

MARCH 15–APRIL 12, 2013

VOLUME 1



AVERY GALLERIES

**MATTHEW COLAIZZO** (born 1983)

*Warrior Run, Pennsylvania, 2012*

Woodblock print, 14 x 19 inches (35.6 x 48.3 cm)

2011, Master of Fine Arts, The Pennsylvania Academy of the Fine Arts

#### Selected Recent Exhibitions

2012 *Honoring The Pennsylvania Academy of the Fine Arts*, Artists' House Gallery, Philadelphia

*Second State Press*, Crane Arts Building, Philadelphia

*New Prints 2011/Autumn*, Visual Arts Center at the University of Texas, Austin

2011 *Wish You Were There*, University City Arts League, Philadelphia

*New Prints 2011/Autumn*, International Print Center, New York

*Betsy Meyer Memorial Exhibition: PAINT!*, Main Line Art Center, Haverford, PA

*Promises of Greatness*, Philadelphia Sketch Club

*MFA Thesis Exhibition*, The Pennsylvania Academy of the Fine Arts

*Juried Fellowship Exhibition*, Gallery 128, The Pennsylvania Academy of the Fine Arts

2010 *Art of the State*, The State Museum of Pennsylvania, Harrisburg

*Juried Student Exhibition*, Gallery 128, The Pennsylvania Academy of the Fine Arts

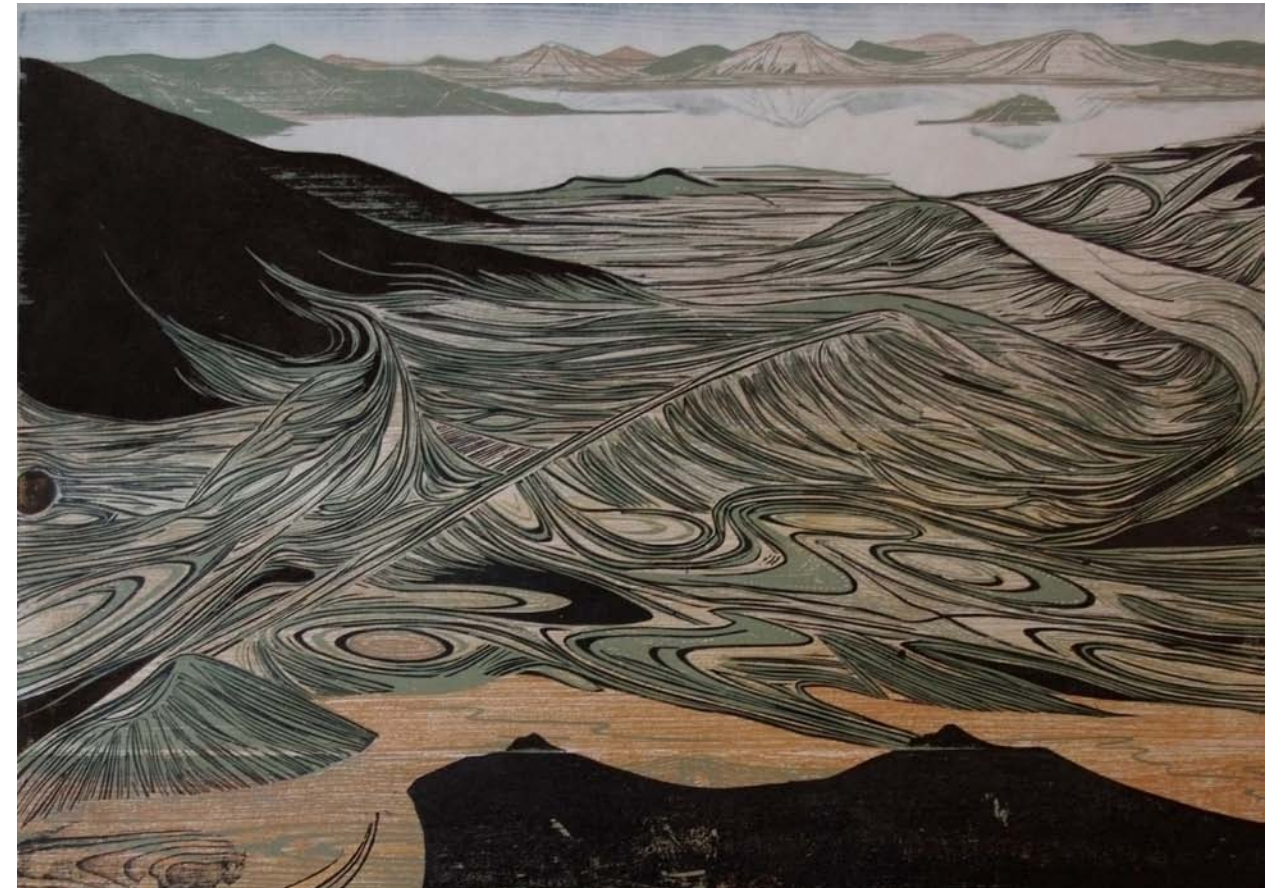
*Arcadia Works on Paper Rejects*, Little Berlin, Philadelphia

2009 *Love*, Old City Jewish Art Center, Philadelphia

*Children's Art Alliance*, Philadelphia

*Next Generation*, AFA Gallery, Scranton, PA

My woodcut prints are inspired from nature. I am also deeply influenced by an Eastern philosophical view of the Appalachian Mountains. For my latest body of work I ventured deep into the anthracite coal regions of northeastern Pennsylvania to discover an eerie landscape that communicates emotional solitude to me. I feel that the materials of printmaking have a strong connection with this choice of subject matter. The nature of the surface of the paper is quiet. When the woodblock is printed onto it, the starkness of the black ink, under-toned by the subtleness of the paper, has an incredible ability to capture the mood of this landscape.



**PATRICK CROFTON** (born 1950)

*Spring Garden Subway, 2012*

Oil on four zinc panels, 20 x 15 inches (50.8 x 38.1 cm)

Signed lower right

2008, Certificate in Painting, The Pennsylvania Academy of the Fine Arts

#### Selected Recent Exhibitions

2012 *71st Annual Juried Exhibition*, Woodmere Art Museum, Philadelphia  
*Small Works*, Artists' House Gallery, Philadelphia

2011 *Urban Places/Urban Faces*, Durst Corporation Exhibition Space, New York  
*Art Across America*, Cortile Gallery, Provincetown, MA

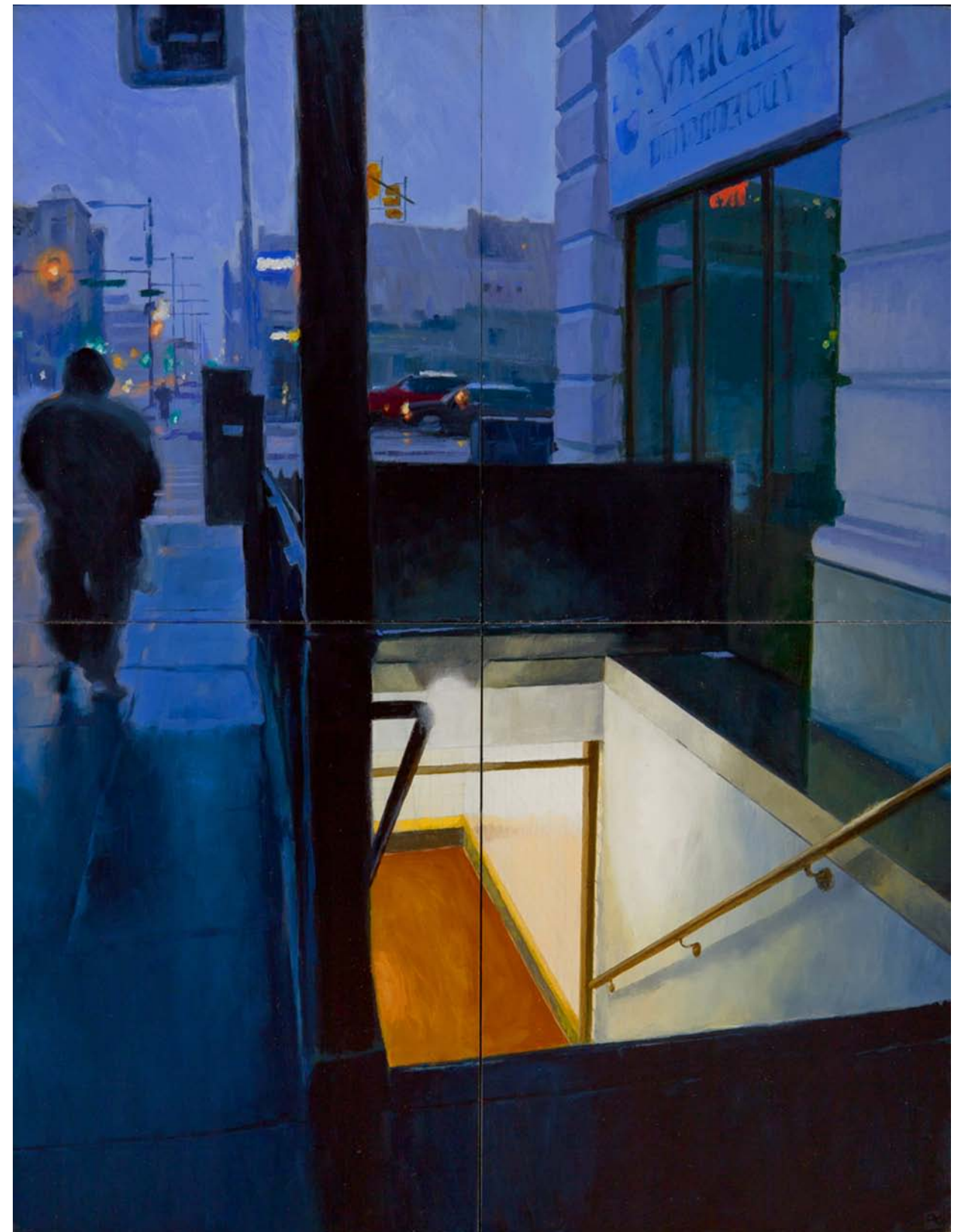
2010 *Alumni Gallery Inaugural Show*, The Pennsylvania Academy of the Fine Arts  
*147th Annual Exhibition of Small Oil Paintings*, Philadelphia Sketch Club

2009 *New Faces*, Artists' House Gallery, Philadelphia

I trained as a graphic designer in South Africa, and then worked in design studios and advertising agencies. While I received a basic academic education, it was nothing like the intensive artistic training I received at PAFA. The instructors I studied with were deeply committed to technique and discipline as well as the development of my personal vision.

I was able to expand my interest in classical art at PAFA. Having regular access to the wonderful casts, the works in the permanent collection, and most importantly, the intensive study of the human body, encouraged what I hope will be a lifelong capacity for learning and growth.

I've always been drawn to works of art on a small scale because of the delicacy and precision of craftsmanship they require. I try to make paintings that invite close scrutiny and establish an intimate connection. Much of my work is done on metal panels because of their contemporary feeling as well as their inherent historical association: the Romans made exquisite miniatures of painted gold under glass, and the Dutch prized copper as a smooth surface impervious to damp or warping. My pictures are comprised of multiple panels, a lasting influence of my background in graphic design, where I had to contend with the requirements of printing, folding and cropping. The industrial materials and the assembled panels are meant to suggest much larger pieces, such as large-scale murals and billboards. I enjoy creating abrupt shifts of focus, contrasting areas of fine detail with larger, more roughly indicated passages, allowing the viewer to complete the picture.



**AUBREY LEVINTHAL** (born 1986)

*Watching You Eat Breakfast*, 2012

Oil on panel, 22 x 18 inches (55.9 x 45.7 cm)

Signed lower right

2011, Master of Fine Arts, The Pennsylvania Academy of the Fine Arts

**Selected Recent Exhibitions**

2013 *Coming Into View*, Gross McCleaf Gallery, Philadelphia

2012 *Painting the Periphery*, Millersville University, Sykes Gallery, Millersville, PA

*New Moderns*, Gross McCleaf Gallery, Philadelphia

*Annual National Juried Show*, Prince Street Gallery, New York

*71st Annual Juried Exhibition*, Woodmere Art Museum, Philadelphia

2011 *Small Works Show*, Rosenfeld Gallery, Philadelphia

*Betsy Meyer Memorial Exhibition: PAINT!*, Main Line Art Center, Haverford, PA

*Intimations*, Hopkins House Gallery of Contemporary Art, Collingswood, NJ

*215/610: Regional Emerging Artists*, Delaware County Community College, Media, PA

*MFA Small Works Show*, MBN Studios, Philadelphia

*MFA Thesis Exhibition*, The Pennsylvania Academy of the Fine Arts

2010 *Feast the Eyes*, Wayne Art Center, Wayne, PA

*Sample 3*, Rebekah Templeton Gallery, Philadelphia

*147th Annual Exhibition of Small Oil Paintings*, Philadelphia Sketch Club

2009 *Spring Show: Jacoby, Levinthal and de Girolamo*, Lankenau Art Gallery, Wynnewood, PA

I get to the studio, coffee consumed, by 9am. I look at the work in progress, move some things around on the walls, and sort through books and images on my computer. I start painting around 10am and don't physically leave my studio until 5pm no matter how rough it's going.

PAFA gave me this studio routine. While there, I became firmly committed to establishing a rigorous studio practice. I liked picturing the 8th floor of our building as an aerial view—43 other 10 x 10 rooms, cement floor, four walls, an artist in each—but everything else, completely different. There was a sort of buzzing that existed because of this diversity: we would discuss, argue, and ultimately take away something of value, and rarely did we all take away the same thing. I liked that.

While at PAFA, I met a handful of painters, both my peers and faculty, whom I grew very close to. They gave me confidence in the work I was making, but also continually challenged me to defend it and push myself further. This community of artists and the importance of this studio practice have stayed with me since leaving. I can hear those voices while I work and they keep me company. While they are no longer as present and loud as before, it is very important for me to still feel connected to them in such a solitary practice.



**MIA ROSENTHAL** (born 1977)

*After Thomas Cole, 2013*

Ink and graphite on paper, Image: 9 x 4 ½ inches (22.9 x 11.4 cm)

Sheet: 14 x 9 ½ inches (35.6 x 24.1 cm)

Signed lower right

2008, Master of Fine Arts, The Pennsylvania Academy of the Fine Arts

**Selected Recent Exhibitions**

2013 *Drawn From Nature*, Wave Hill, Bronx, NY

2012 *American Landscapes* (solo show), Gallery Joe, Philadelphia

2011 *Here and Now: Prints, Drawings, and Photographs by Ten Philadelphia Artists*, Philadelphia Museum of Art

2010 *new talent*, Gallery Joe, Philadelphia

*Same:Difference*, The Pennsylvania Academy of the Fine Arts

*Narcissus in the Studio: Artist Portraits and Self-Portraits*, The Pennsylvania Academy of the Fine Arts

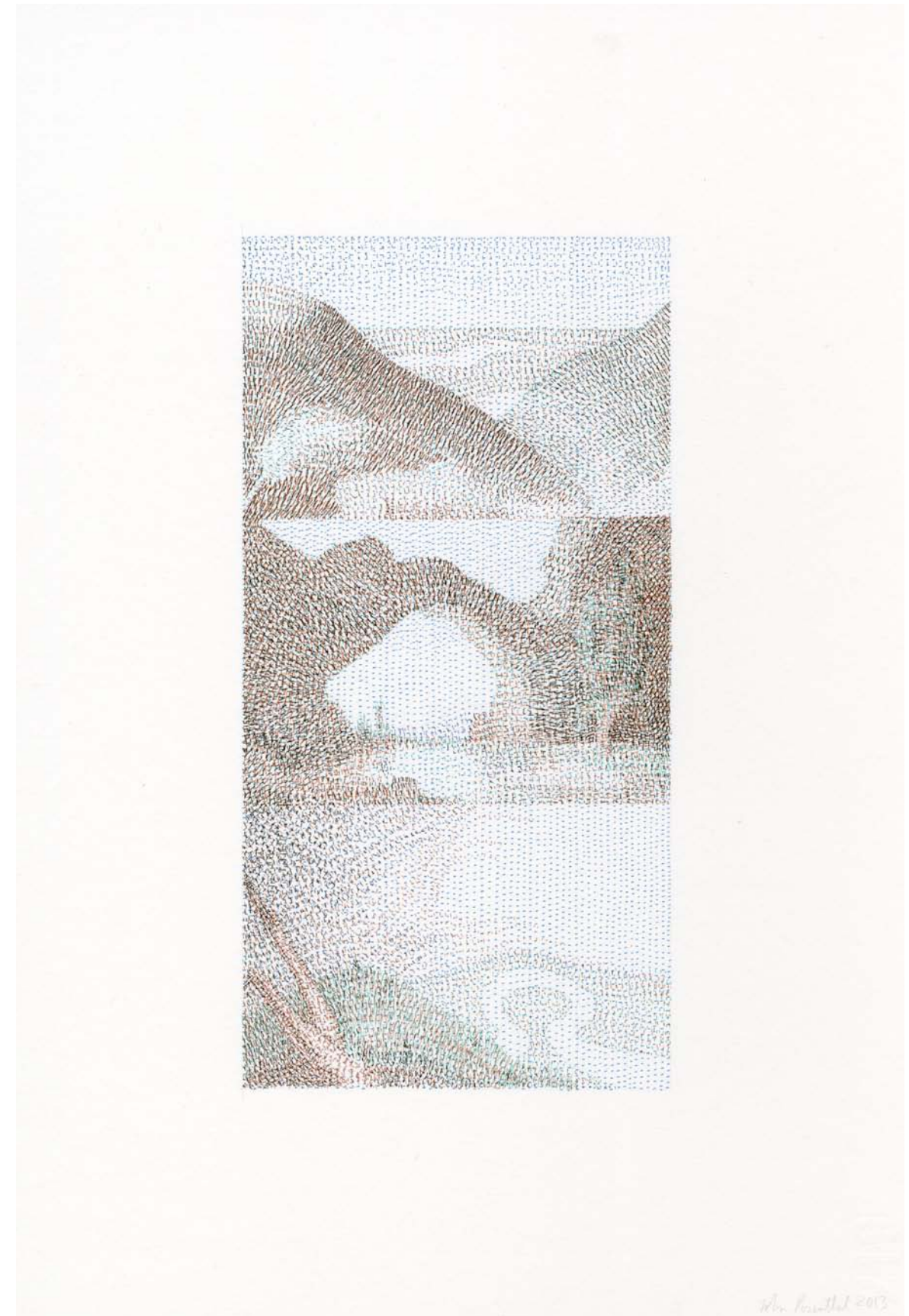
*Mia Rosenthal and Clint Jukkala*, Tiger Strikes Asteroid, Philadelphia

*It's Who You Know*, Projects Gallery, Philadelphia

In 2004 I saw Vincent Desiderio's painting *Cockaigne* at Marlborough Gallery in New York and was completely overwhelmed by this masterpiece. I wanted to study painting in a serious way, and decided to go to PAFA and study with him. The word "amateur" literally means "lover of," and that is what I was at the time.

I started the MFA program at the Academy and immediately quit painting. I never even met Vincent Desiderio. Instead, I studied woodcut with Dan Miller and learned to use a razor blade to cut the blocks like he did. I glue-gunned Froot Loops together. I went into the galleries and stared at Winslow Homer's *Fox Hunt*. I studied drawing with Michael Moore, who spoke about the medium like it was possible to put anything onto paper. In my second year I got a studio with a big window and invited anyone I could to come talk to me about my work. Robert Cozzolino, Curator of Modern Art at PAFA, visited one day. Did he know he was wasting his time with an amateur? I wasn't going to be the one to tell him. The feedback I received was both positive and negative, but what carried the most weight was that I was being taken seriously.

I particularly remember the final critique, when graduating students hung their thesis work just before the opening of the Annual Student Exhibition. With MFA faculty, peers and other visitors there, it was my time to stand in front of this crowd of people and defend my work. I found out afterwards that PAFA was going to acquire one of my drawings! Somehow in this process, without really knowing how it had happened, I had gone from an amateur to an artist.



**SARA MILES SANDERSON** (born 1980)

*Ruins*, 2013

Watercolor on paper, 9 x 12 inches (22.9 x 30.5 cm)

2010, Master of Fine Arts, The Pennsylvania Academy of the Fine Arts

#### **Selected Recent Exhibitions**

2013 *Come Closer*, Firehouse Art Center, Longmont, CO

2012 *Flora and Fauna* (solo show), Core New Art Space, Denver  
*Painting the Periphery*, Pierre S. du Pont Arts Center, Wilmington, DE

2011 *New Works* (solo show), Core New Art Space, Denver  
*Big Draw, Little Draw*, Abecedarian Gallery, Denver  
*Collective Nouns: MSCD Art Faculty Exhibition*, Center for Visual Art, Denver

2010 *Pink: An Art Show to Support Breast Cancer Research*, Core New Art Space, Denver  
*Juried Show Selections from the Annual Student Exhibition*, The Pennsylvania Academy of the Fine Arts  
*MFA Thesis Exhibition*, The Pennsylvania Academy of the Fine Arts  
*Juried Group Show*, Long Beach Island Foundation for the Arts, Loveladies, NJ  
*Arcadia Works on Paper Rejects*, Little Berlin, Philadelphia

2009 *108th Annual Student Exhibition*, The Pennsylvania Academy of the Fine Arts  
*POST: Philadelphia Open Studios Tour*, Philadelphia  
*Juried Student Exhibition*, Gallery 128, The Pennsylvania Academy of the Fine Arts

My latest paintings are inspired by the urban landscape of Philadelphia. They also serve as a record of my time at PAFA. While living in the city, color, shape, form, and grit inundated my eyes. The experience of this different environment provided a new visual journal for my work. Moreover, PAFA itself gave me the opportunity to experiment and fail, which was both terrifying and exhilarating. My professors and colleagues challenged each other, themselves, and me, much like a family does. It was this atmosphere that solidified my trust and love for living a life of art.



# 5 to Watch

Exceptional Graduates from the Pennsylvania Academy of the Fine Arts

MARCH 15–APRIL 12, 2013

Avery Galleries is delighted to present the inaugural year of *5 to Watch*, a special exhibition that showcases the artwork of five exceptional graduates from the Pennsylvania Academy of the Fine Arts. This newly established annual show brings together the work of these contemporary artists and places it in dialogue with Avery Galleries' distinguished collection of historic American art.

The idea for *5 to Watch* grew from a special exhibition Avery Galleries hosted in 2009 titled *Cradle and Crucible: The Enduring Legacy of the Pennsylvania Academy of the Fine Arts*. The success of that show stemmed from the fascinating conversation that took place between the historic and contemporary art. Being able to view such works together brought PAFA's rich history to life and highlighted the continuing strength of its students.

The artists we chose for *5 to Watch* vary in their interests and choice of media, yet they share keen powers of observation, superb technical skill, and a deep commitment to their artistic practice. Some common themes also emerge, namely the importance of the landscape/environment and the artist's relationship to it. We invite you to see the show for yourself and experience how artists educated at PAFA continue to enrich American art as a whole.

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