CERTIFICATE MFA POST-BACCALAUREATE

PENNSYLVANIA ACADEMY OF THE FINE ARTS

RINTMAKING

# DOZENS OF GREAT MUSEUMS AND GALLERIES CATER TO YOUR PASSION FOR ART. WITHIN WALKING DISTANCE OF THE PENNSYLVANIA ACADEMY ARE THE PHILADELPHIA MUSEUM OF ART, THE RODIN MUSEUM, THE PHILADELPHIA FREE LIBRARY AS WELL AS THE ACADEMY OF MUSIC AND THE KIMMEL CENTER FOR THE PERFORMING ARTS.

- 1 Introduction
- 2 Philadelphia
- 4 Students
- 6 Faculty
- 8 Museum
- 10 Facilities
  - PROGRAMS
- 17 Certificate
- 19 Painting
- 21 Printmaking
- 23 Sculpture
- 25 Bachelor of Fine Arts
- 26 Post Baccalaureate
- 28 Master of Fine Arts
  GENERAL INFORMATION
- 30 Student Services
- 33 Faculty Bios
- 39 Admissions
- 44 Financial Aid
- 45 Scholarships/Prizes
- 48 Administration
- 49 Applications



Simon Huelsbeck, 2nd and April Street, oil



### James D. Adams

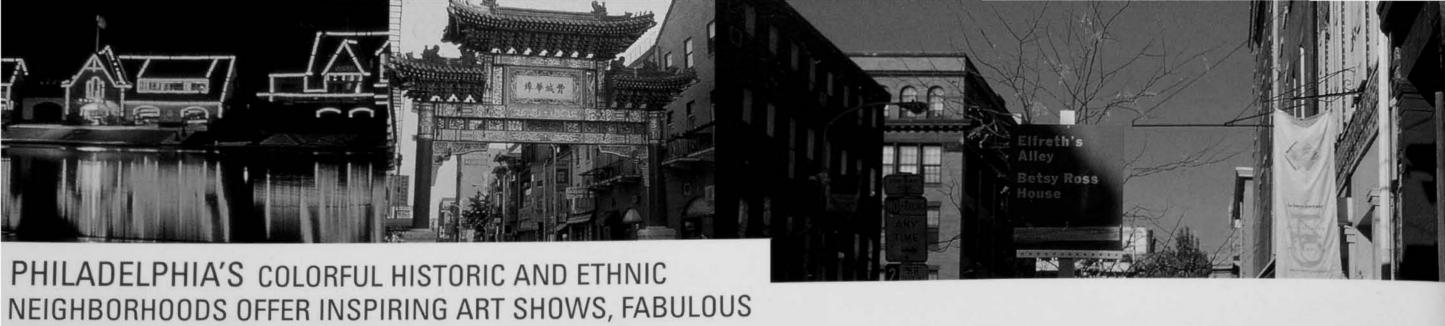
## THE PENNSYLVANIA ACADEMY: A BRIEF HISTORY

The Pennsylvania Academy of the Fine Arts, the nation's first art school and museum, will celebrate its 200th anniversary in 2005. Charles Willson Peale and seventy others founded this unique institution at Independence Hall in 1805. The goal of the new organization was "To promote the cultivation of the fine arts in the United States of America (and to) enlighten and invigorate the talents of our countrymen."

Peale and others created a rubric for fine arts education in Philadelphia. Using the aesthetic traditions of the British Royal Academy and the beaux-arts schools of Europe combined with the age-old relationship of master and apprentice, the Academy has produced many alumni who have shaped the history of American art.

The Peale sisters were the daughters of painter James Peale and nieces of Charles Willson Peale, a well-known portrait artist. Anna exhibited work in the first exhibition of the Pennsylvania Academy of the Fine Arts in 1811. In 1824 she was elected to the Academy and exhibited regularly until 1842. Sarah was also elected to the Academy in 1824 and exhibited annually until 1831. The Peale sisters were the first women to attend the Pennsylvania Academy and were among the first women to achieve recognition and success as American artists. Cecilia Beaux studied under Thomas Eakins at the Academy before becoming the Academy's first full-time teacher. Henry Ossawa Tanner, one of the first African American painters to achieve success both in America and Europe, also studied with Eakins.

For nearly 200 years the Academy has upheld the traditions that were instituted early on in the Academy's history. Today, the Academy is still dedicated to the exploration, education and creation of fine arts in America. The Peale's family history of portrait painting is still alive in the curriculum. Students are still exhibiting their work at the Academy through the Annual Student Exhibition each May. The mentoring once done by Thomas Eakins is now the role of our esteemed faculty who serve as critics and advisors for students in an independent private studio setting.



## PHILADELPHIA

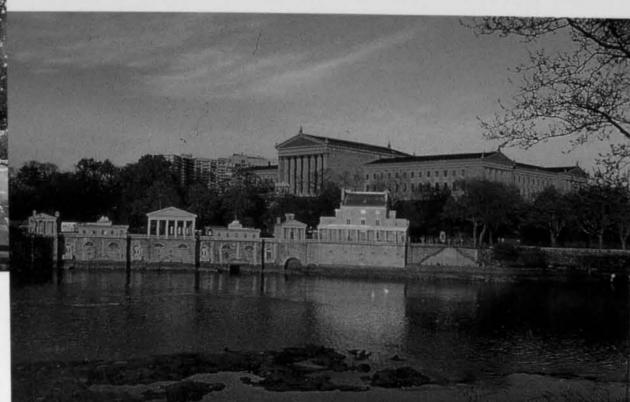
DINING AND DANCING, AND SHOPPING.

The Pennsylvania Academy is located in the heart of downtown Philadelphia, the first capital city of the United States. With a quarter of a million students in the area, Philadelphia is indeed a college town and certainly a principal city in art and design education.

Often referred to as "The Place that Loves You Back," this could not be truer for the visual and performing artists who call Philadelphia home. The love and support for the arts can be seen in the more than 400 arts and cultural organizations in the region. Pennsylvania Academy students have the opportunity to become a part of a community of artists very early on in their studies. The knowledge and experience they gain outside of the classroom contributes significantly to that which is learned in the classroom.

Philadelphia is an easy city to get around. It is very much a walking city and public transportation is highly accessible. Philadelphia is located only a couple of hours away from New York and Washington, D.C., allowing our students to easily explore art and culture beyond the region.







NEARLY EVERY MILESTONE IN
THE REGION'S ARTISTIC HISTORY
AND NEARLY
EVERY GREAT ARTIST
EMERGING FROM PHILADELPHIA
ARE LINKED TO THE ACADEMY.



Bo Bartlett, *Tender*, 1993, oil on canvas Gift of anonymous donors



Bo Bartlett
Cecilia Beaux
Arthur B. Carles
Mary Cassatt
Charles Demuth
Vincent Desiderio
Thomas Eakins
William Glackens
David McShane
Elizabeth Osborne
Maxfield Parrish
Rembrandt Peale
Charles Sheeler
John Sloan
Henry Ossawa Tanner



Samuel Murray, Thomas Eakins in profile in his Chestnut Street studio, 1891-92

## STUDENTS

The Pennsylvania Academy attracts some of the most committed and promising art students from across the country and around the globe. They come from diverse backgrounds – some directly from high school, or transferring from college programs, while others have made the choice to attend after focusing on a variety of careers such as medicine, architecture or business, and our MFA students represent college graduates from all walks of life. Combined with a common passion for studying the tradition of fine arts, the breadth of student experience provides a rich mixture of perspectives that enhance the rigorous curriculum.

Pennsylvania Academy alumni are among the leaders of the contemporary art world, with national and international reputations as exceptional practicing artists.



## **FACULTY**

Our faculty, composed entirely of working artists, maintains high standards in a rigorous curriculum, enabling students to master themselves and command the technical, philosophical, historical and contemporary aspects of the fine arts. As working contemporary artists — several with professional studios on campus — faculty members are able to share some of their own creative challenges in the studio with students, putting lessons into a current context.

Their own educational and professional experiences are diverse and internationally renowned, with some having studied at the Pennsylvania Academy – forming an unbroken chain of artists handing down the institution's valuable traditions to succeeding generations.

Throughout the year, painters, sculptors, performance artists, printmakers, and critics come to the Pennsylvania Academy as **Visiting Artists**. They give lectures and workshops, and visit students' studios for critiques, enriching the curriculum and augmenting the mentoring provided by the Academy's distinguished residential faculty.



John Lee



Marilyn Brent

## VISITING ARTISTS

Kim Abeles . Alice Adams . Steve Assael . William Bailey . William Beckman . Tom Butter . Squeak Carnwath

- Maurizio Cattelan Louisa Chase Emilio Cruz Arthur DeCosta Vincent Desiderio Lois Dodd Marisol Escobar Richard Estes Randall Exon Jackie Ferrara Janet Fish Eric Fishel Joel Fisher Audrey Flack Antonio Frasconi
- Matt Freedman Phil Frost Frank Gillette Sam Gilliam Leon Golub Neysa Grassi Nancy Graves •



Clement Greenburg • Nancy Grossman • Wolf Kahn • Donald Kuspit • Jacob Landau • Alfred Leslie • James Lloyd • Elizabeth Murray • Manuel Neri • Philip Pearlstein • Irving Petlin • Judy Pfaff • Paul Russotto • Betye Saar • Raymond Saunders • Italo Scanga • Bill Scott • Judith Shea • Frank Stella • Donald Sultan • Joan Thorne

<sup>•</sup> Ursula von Rydingsvard • Lawrence Weschler • Theodore Wolf

## MUSEUM

The Academy's Museum, chartered in conjunction with the School in 1805, is an integral part of the Pennsylvania Academy, setting it apart from most art schools. The Museum celebrates the vitality of American art with an unparalleled collection of more than 1,700 paintings, 400 sculptures and 14,000 works on paper, plus hundreds of manuscripts, photographs, sketches and other primary source material from the mid-1700s to the present. The works on paper collection eloquently traces the development of American prints, drawings and watercolors. It also documents Philadelphia's primacy as a 19th-century publishing center and the Pennsylvania Academy's singular role in shaping American art and art education.

The Pennsylvania Academy's active program of acquiring the most exemplary pieces of contemporary art – including work of Academy students, alumni and faculty – has created a unique panorama tracing the evolution of the major techniques, styles, and imagery developed throughout the history of American art.

Each spring, the Museum galleries are cleared to make room for the century-old Annual Student Exhibition and the Graduate Thesis Exhibition, nationally acclaimed shows of current, upper-level students' work. Throughout the year, the Museum fills a powerful role in the students' daily instruction and serves as a significant resource. Classes are held in the galleries, as well as in the Museum vaults, where students and faculty may have access to the vast collection not currently on display.





Charles Truscott, Cast Drawing studio, ca. 1890





## **FACILITIES**

## FURNESS/HEWITT BUILDING

The Pennsylvania Academy's High Victorian Gothic building was built in 1876 and designed by Frank Furness and George W. Hewitt. Identified as a National Historic Landmark, this building is one of the internationally known examples of historic, American architecture, and, together with the Museum's collection, is one of the nation's cultural treasures. Its design, which incorporates gallery space for display and studio space for creation, symbolizes the institution's mission.

## HISTORIC STUDIOS

Students study cast and figure drawing, modeling and painting in the same studios as generations of Academy students before them. The six historic studios are designed in the tradition of the beaux-arts schools of Europe, with 20-foot vaulted ceilings and skylights with northern exposure. These majestic spaces contain the Academy's famous cast collections of antique and Renaissance sculpture, which have been part of the Academy's curriculum for nearly 200 years.

## ANATOMICAL DRAWING STUDIO

This collection of natural objects, available for study and demonstration, serves primarily the animal drawing and anatomy programs.



## 1301 CHERRY STREET

Dedicated almost entirely to academic facilities, this 65,000-square-foot, nine-story loft building houses life painting and drawing studios; still life studios; complete printmaking facilities; the sculpture department, which includes a foundry, wood shop and stone-carving room; faculty studios; exhibition gallery; library; art supply store; student lounge and café.

## PRIVATE STUDIOS

Four of the nine floors are devoted to private studios, which are an integral part of our curriculum. Every third- and fourth-year student is assigned a private on-campus space to produce artwork stemming from their studio classes and enhanced by the guidance of faculty critiques.

## PAINTING DEPARTMENT

Located throughout the building, group painting studios have skylights or northern exposures. There is a studio dedicated to still lifes, and a separate room with natural and flexible artificial lighting reserved for critiques.

## PRINTMAKING DEPARTMENT

Lithography, etching (intaglio), and woodcut classes are taught in a spacious, open-plan studio with an abundance of natural light, a state-of-the-art ventilation system, a separate lecture and student archives room, and broad areas of work and storage space. There are three presses in the etching studio; two with motorized press beds. Separately ventilated acid and solvent washout rooms, each equipped with large vent hoods, provide students with safe and efficient working laboratories. The four presses in the lithography area are capable of pulling large-format work. In the woodcut area there is abundant space for cutting, inking and printing.

## SCULPTURE DEPARTMENT

One of the two sculpture floors is devoted to figure modeling, casting, and plaster work. The mold-making room is used for ceramic shell molds, rubber molds, wax working, patina work, and sand blasting. There is also a fabricating floor with a wood shop, metal shop, foundry (ceramic shell casting), and a separate shop dedicated to wood and stone carving. The metal shop has nine welding stations and is equipped for gas, electric and tig welding. The ceramic shell foundry is capable of pouring 120 pounds at a time. There is a kiln for firing small clay sculpture and a portable hoist. The wood shop is completely equipped with table saw, radial arm saw, stationary sander, miter saw, band saw for metal and wood, drill press, and pneumatic air tools.





TODAY'S PENNSYLVANIA ACADEMY STUDENTS FIND THEMSELVES ENLIGHTENED BY THE TIME-HONORED FUNDAMENTALS OF EUROPEAN ART EDUCATION, BUT ALIVE IN A CITY FILLED WITH ART AND ARTISTS.

IT'S THE PERFECT ENVIRONMENT FOR FULFILLING YOUR DREAMS AND BECOMING

A PROFESSIONAL ARTIST.



## LIBRARY

Serving students, staff, faculty, alumni, and the general public, the Library, which is located on the ground floor, is devoted exclusively to the visual arts. The collections provide an historical perspective with an emphasis on the work of individual artists, focusing on their thoughts and techniques. The library has more than 14,000 books, a growing selection of videotapes, a collection of 20,000 slides, and current subscriptions to more than 75 periodicals. An extensive artist file - started as a Works Progress Administration project - is a collection of newspaper clippings, gallery announcements, resumes, and pictures of more than 5,000 artists whose works are difficult to document in books. In the lower level of the library (the "Wing") are several computers for word processing, Internet access, and weekly digital media instruction.

### **GALLERY 1301**

Throughout the year, the gallery facilitates the showing and selling of student works from the Certificate, Graduate, and Continuing Education programs, as well as from alumni and faculty. Student staff manages the space and exhibitions. Gallery 1301 is open daily to the public.

### ART SUPPLY STORE

Specifically tailored for the fine artist, the store carries a wide range of domestic and imported art supplies, papers, and fine art books at competitive prices. Academy students and alumni receive a 20 percent discount on purchases.

## STUDENT LOUNGE AND PAFA CAFÉ

The Student Lounge, complete with baby grand, offers a relaxing environment for meeting with friends and faculty, and adjoining this space is the café, open to the public, serving meals, snacks and coffee throughout the day.

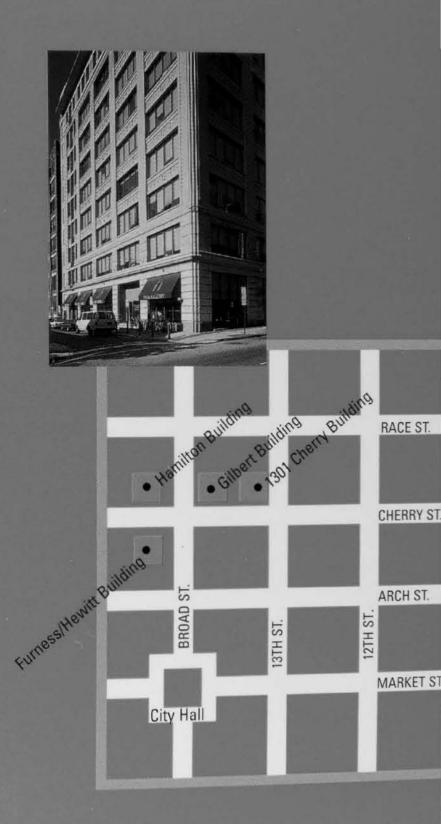
## GILBERT BUILDING

Two floors of this second loft-style building (adjacent to 1301 Cherry Street) are filled with private studios for the Graduate and Post-Baccalaureate programs, as well as some additional Certificate private studios. The Graduate office provides information and a central base for the Graduate program. In addition to studios, there are larger spaces for community use including a drawing room, a 900-squarefoot seminar room, and installation rooms.

## SAMUEL M.V. HAMILTON BUILDING

In fall 2003, Academy Certificate and Graduate students will begin their studies in a fabulous state-of-the-art facility that will include spacious studios, classrooms, educational areas, and a greatly expanded library. Comfortable student lounges will be located on each floor with a grand penthouse student center and terrace at the pinnacle of the building. Conveniently located directly across the street from the beloved landmark building designed in 1876 by Frank Furness and George W. Hewitt, the 300,000-square-foot, eleven-story Samuel M.V. Hamilton Building is dedicated in memory of longstanding Academy trustee and Chairman of the Board.



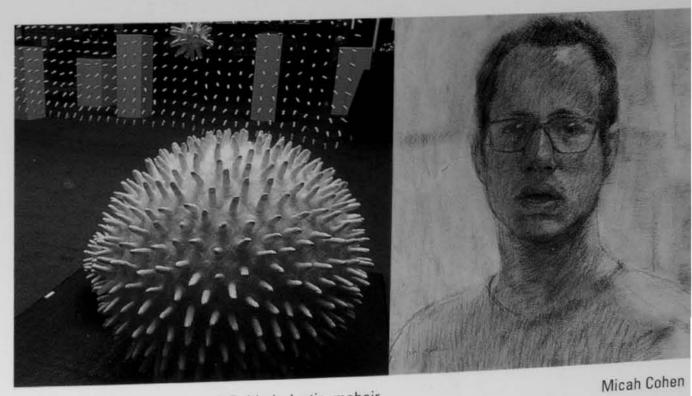




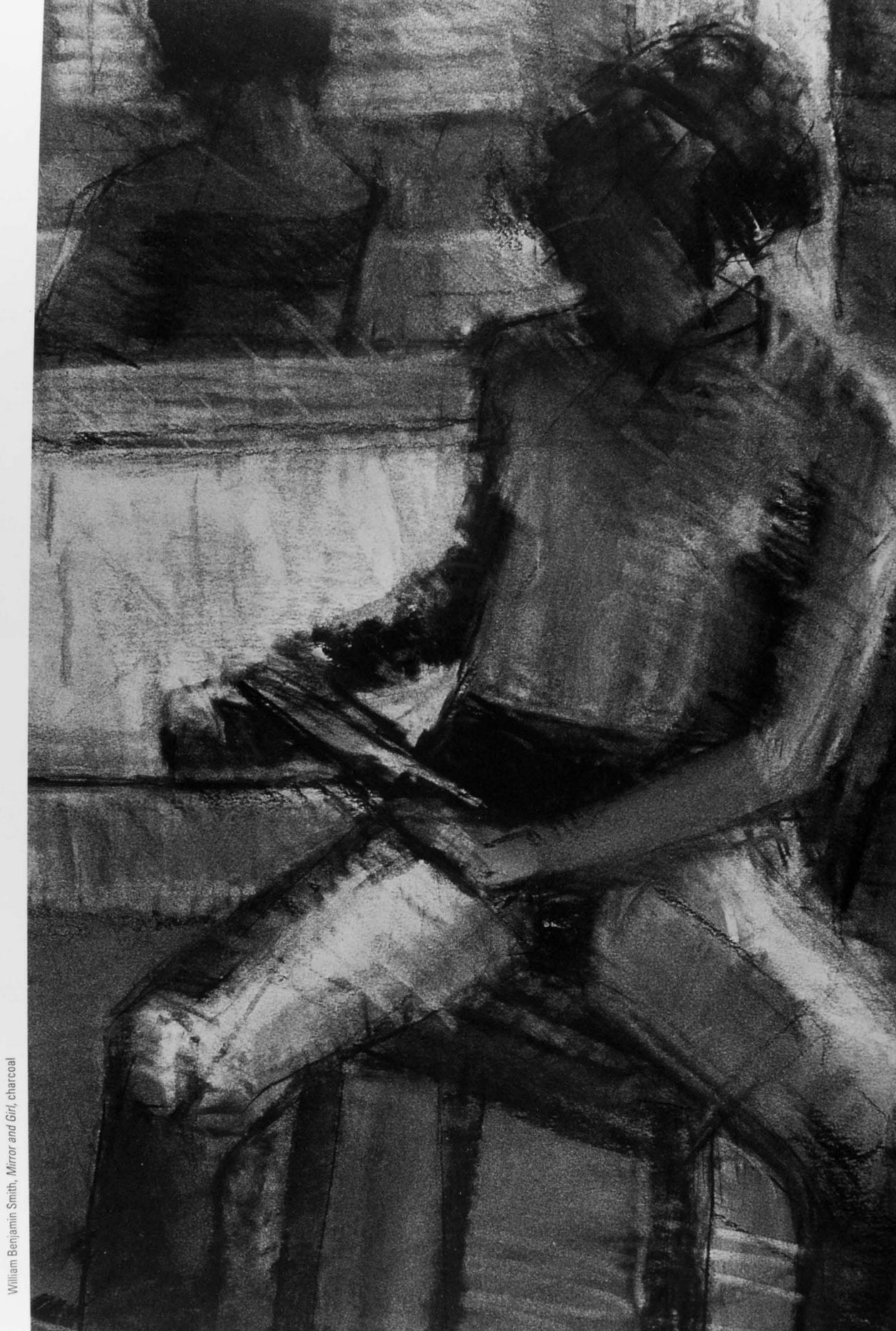


"WE ARE NOT A SCHOOL IN THE TRADITIONAL SENSE, RATHER, WE ARE A WAY OF LIVING AND BEING. WE ARE MORE THAN CURRICULUM, MORE THAN PAINT AND MODELS. WE ARE ABOUT FINDING SELF, THAT TRUTH WITHIN, AND GIVING THAT EXPRESSION..."

- DAN MILLER



Hisako Inoue, Left Behind, plastic, mohair



## THE CERTIFICATE PROGRAM

The most historic of the academic programs at the Pennsylvania Academy, the Certificate program is a four-year, full-time program of intensive studio art education, combining focused group studio classes, with the one-on-one, mentoring experience of the upper-level faculty critic component. The Certificate offers three major areas of concentration: Painting, Printmaking and Sculpture.

Central to the Academy's philosophy is the conviction that all the fine arts are mutually informative and a serious art education should advance knowledge in all fine arts disciplines. Further, the Certificate program provides the environment and a curriculum that encourages and accommodates exploration across departments. Illustrating this interdisciplinary perspective is the historic and continuing emphasis of drawing across the curriculum; drawing classes are required for all majors in every year of the program, and are taught by faculty members in all three departments.

## STUDIO CLASSES THE FOUNDATION AND MAJOR

You'll spend your first two years studying in the aesthetic tradition first developed at the British Royal Academy. Working with other students in group studios much of the day, with a strong emphasis on representation and work from life models, the early studio classes introduce you to the fundamental skills, perspectives and materials essential for addressing the challenges of advanced fine arts study. The second year studio classes, in a declared major, provide a guided opportunity for pushing and expanding the traditional concepts, focusing in one concentration. In addition, art history and anatomy lectures add depth to the first- and second-year studio curricula.

You'll spend at least 30 hours per week in self-directed studio work in addition to fulfilling additional course requirements. Non-instructed class sections, a long tradition at the Pennsylvania Academy, is an opportunity for students to test and practice techniques and to encourage independent exploration and creation in the first year.

## INDEPENDENT STUDIO & THE CRITICAL PROGRAM

In the second two years, you will assume the life of a professional artist, working independently in your on-campus private studio most of the time, supplemented with upper-level seminars. You will meet regularly, in your studio, with three faculty critics, a format that is rooted in the centuries-old master/apprentice system that has proven to be nurturing and effective. Participation in group critiques further disciplines your development as an artist.

## ANNUAL STUDENT EXHIBITION

At the end of the third and fourth years, students are eligible to participate in the Annual Student Exhibition—an unparalleled opportunity for students to exhibit a body of work in the Museum galleries, providing experience in planning and installing a show. The exhibition is internationally renowned, attracting art collectors, gallery owners and the general public from around the region and country.

## CURRICULUM

## FIRST YEAR

In the first year, students experience the fundamentals of drawing, painting, printmaking and sculpture. This year provides: (1) the necessary familiarization with media and process; (2) the recognition of the creative connection among disciplines; and (3) the discovery of an area of personal creative strength. All of these assist each student in declaring a major at the end of the year.

3.0
3.0
3.0
4.0
1.5
5.0
1.5
1.5
2.5
1.5
1.5
2.0
30.0



TEACHING TRADITIONS OF THE GREAT EUROPEAN ART ACADEMIES, AND THE DYNAMIC INNOVATIONS OF CONTEMPORARY ART."



## PAINTING

In the four years, students can draw on the collective experience of the faculty, who come from a wide variety of backgrounds and produce work in many different styles and media.

There are those who work with precision in pen and ink, silverpoint, or graphite; those who build their paintings from a highly developed underpainting; and others who work directly with paint, pastel, or charcoal, employing representational, abstract, or nonobjective imagery. Painting students are the direct beneficiaries of this collective experience.

The Department's expectation is that its graduates will be independent artists, grounded in the principles of the traditions, and launched on a lifetime quest to make meaningful statements through their work.

## CURRICULUM

## SECOND YEAR

Drawing	4.5
(Life Drawing, Studio Anatomy,	
Drawing, Animal Drawing or	
Advanced Cast Studies)	
Life Painting or Figure Composition	6.0
Portrait or Head Structure	6.0
Media on Paper	1.5
Materials & Techniques	1.5
Painting Electives	3.0
Electives	7.5
Total	30.0

## THIRD YEAR

Minimum Requirements:	
Independent Study	24.0
(divided between three critics)	
Drawing Seminar	3.0
Electives	3.0
Total	30.0

## FOURTH YEAR

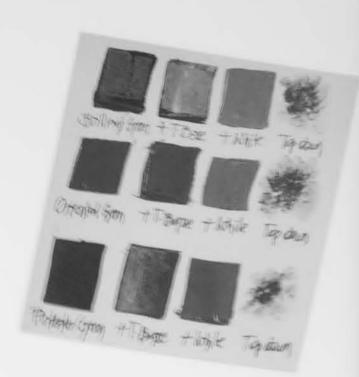
Minimum Requirements:	
Independent Study	30.0
(divided between three critics)	100
Total	30.0



THE SPACIOUS PRINTMAKING DEPARTMENT TAKES UP THE ENTIRE THIRD FLOOR OF THE ACADEMY'S 1301 CHERRY STREET FACILITY.

AN ABUNDANCE OF NATURAL LIGHT MAKES

FOR AN IDEAL WORKING ENVIRONMENT.





## PRINTMAKING

The tradition of printmaking at the Academy is an independent freestanding fine art discipline. An extensive technical foundation is provided, to ensure that the student has the knowledge to be able to fully explore the potentials inherent in printmaking.

The emphasis is on merging the conceptual with the technical in order to produce works that have relevance and significance in the context of contemporary art. The curriculum focuses on the disciplines of intaglio, lithography and woodcut, and includes both traditional and experimental approaches to image making. In addition to being printmakers, the faculty paint, draw and sculpt.

The Department contains a Student Archives Study Collection. Selected prints from each class and semester have been acquired for the collection. The work is used as teaching aids and for exhibitions. It is a rich source of examples of specific techniques as well as a resource that serves to instruct and inspire students.

## CURRICULUM

### SECOND YEAR

Printmaking	19.5
Life Drawing	3.0
(includes Studio Anatomy)	
Electives	7.5
Total	30.0

## THIRD YEAR

Minimum Requirements:	
Printmaking	15.0
Printmaking Critique	3.0
Other Critique	3.0
Drawing Concepts Seminar	3.0
Electives	6.0
Total	30.0

## FOURTH YEAR

12.0
3.0
3.0
12.0
30.0



MOST MODES OF THREE-DIMENSIONAL ARTISTIC EXPRESSION
IN ORDER TO ADDRESS TODAY'S COMPLEX ART WORLD
IN A COMPREHENSIVE FASHION.





## SCULPTURE

The Sculpture Department encompasses most modes of three-dimensional artistic expression in order to address today's complex art world in a comprehensive fashion.

In the second year, majors focus on understanding the relationship between sculpture processes and issues related to composition and content. The second year curriculum includes studios in metal, wood, mixed media or fabrication, casting, carving, figure modeling and anatomy.

When students advance to independent status in their third year, the cooperative atmosphere of various departmental workshops, in which they are encouraged to learn from one another, enhances their studio experience.

Third- and fourth-year students may also continue to enroll in upper-level elective studios. These advanced classes are intended to supplement the individual focus of the student, whether it be figurative, abstract work, or site-specific (public art).

## CURRICULUM

### SECOND YEAR

Minimum Requirements:	
Sculpture	18.0
Drawing (200 level)	3.0
(Studio Anatomy, Life Drawing,	
Animal Drawing or	
Advanced Cast Studies)	
Electives	9.0
Total	30.0

## THIRD YEAR

Minimum Requirements:	
Seminar	3.0
(Drawing Seminar or	
Studio Anatomy)	
Independent Study	9.0 to 24.0
(divided between three critics)	00: 100
Sculpture Classes	3.0 to 18.0
Total	30.0

## FOURTH YEAR

Minimum Requirements:	3.0
Seminar	
(Drawing Seminar	
or Sculpture Class)	9.0 to 27.0
Independent Study	
(divided between three critics)	30.0
Total	30.0



HAVE BEEN WORKING TOGETHER IN A PROGRAM THAT PROVIDES
DEVELOPING ARTISTS WITH ONE OF THE FINEST
EDUCATIONS AVAILABLE.

## BACHELOR OF FINE ARTS

COORDINATED PROGRAM WITH THE UNIVERSITY OF PENNSYLVANIA

For decades, the Pennsylvania Academy of the Fine Arts and the University of Pennsylvania (Penn) have been working together in a program that provides developing artists with one of the finest educations available. This program allows the Pennsylvania Academy to offer academic study in conjunction with intense studio course work.



Fisher Fine Arts Library, University of Pennsylvania, designed by Frank Furness

Pennsylvania Academy students may obtain a Bachelor of Fine Arts degree by participating in the Coordinated BFA Program at Penn. Students who have completed the first year as a matriculated student at the Pennsylvania Academy, in good academic standing, may be eligible to apply for the program. Penn will accept Academy credits as fulfillment of studio credit requirements for the BFA program. Penn's Admissions Committee will review all academic preparation prior to the Academy; however, Penn will not accept transfer of credits from other institutions.

Students may choose to pursue the Penn component of the BFA in a number of ways. A student may 1) take classes concurrent with Academy classes, 2) during the summer months, or 3) after completion of the Certificate program. Therefore a student's length of study to complete the BFA course requirements will vary.

## CURRICULUM

## Option 1:

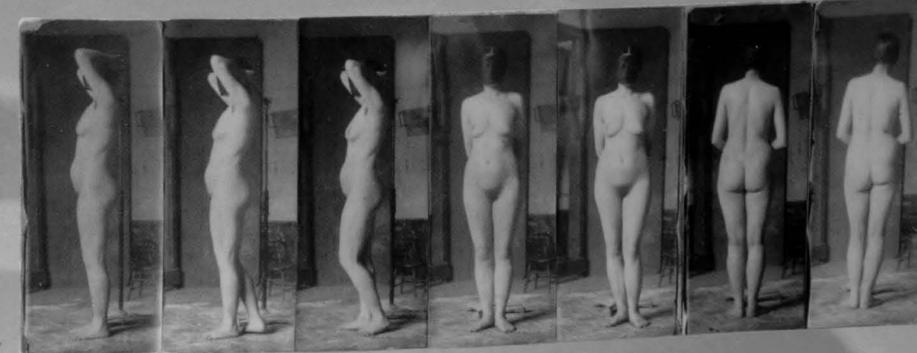
BFA with Pennsylvania Academy Certificate: 120 credits Pennsylvania Academy (4 years) 16 classes (48 credits) – Penn

- · 4 classes (12 credits): Art History
- 12 classes (36 credits): Electives

## Option 2:

BFA (only)
90 credits
Pennsylvania Academy (3 years)
16 classes (48 credits) – Penn

- 4 classes (12 credits): Art History
- 12 classes (36 credits): Electives



## POST-BACCALAUREATE PROGRAM

Whether your aim is to further develop your work in preparation for a Master of Fine Arts Program, make a career change, or acquire technical skills and knowledge in an area outside of your undergraduate degree, the Pennsylvania Academy offers students the opportunity to satisfy their personal goals through the unique and intensive fine arts education of our Post-Baccalaureate Program.

The Post-Baccalaureate Program is designed to address the needs of a wide range of students: those with a BA or BS degree, with substantial studio experience, who need an additional year of studio work to develop a strong, cohesive and competitive body of work; students requiring a year of intensive studio work prior to beginning a graduate level program, or individuals with a degree in art who wish to pursue work in a different medium.

The curriculum combines the more formal structure of an advanced undergraduate program of foundation and techniques, with a graduate level studio/critique system comprised of independent research and studio development, and seminars designed to develop personal vision through exposure to trends in contemporary art issues.

### CURRICULUM

This is a full-time program that requires approximately 45 hours of work per week. All course work as outlined, is required of all students in the program.

Total Credits	15.0
Seminar/Subject, Form, Content	3.0
Seminar/Drawing	3.0
Studio/Critique	3.0
Studio/Critique	3.0
Studio/Critique	3.0
First Semester	

Select one of the following:	
Elective/Painting/Drawing	audit
Elective/Printmaking	audit
Elective Sculpture	audit
Second Semester	
Studio/Critique	3.0
Studio/Critique	3.0
Ctudio/Critiana	0.0

otudio/ oritique	3.0
Studio/Critique	3.0
Studio/Critique	3.0
Seminar/Drawing	3.0
Seminar/Subject, Form, Content	3.0
Total Credits	15.0

## Select one of the following: Elective/Painting/Drawing audit Elective/Printmaking audit Elective Sculpture audit



IN REGARD TO FACULTY

"WE HAVE A TREMENDOUS DIVERSITY OF OPINION AVAILABLE TO THE STUDENT THEY HAVE TO CHOOSE FROM ALL OF THE CRITICISMS RECEIVED AND MAKE THEIR DECISIONS CONSEQUENTLY, OUR STUDENTS GRADUATE

AS INDEPENDENT ARTISTS."



Marilyn Brent

## MASTER OF FINE ARTS PROGRAM

The mission of the graduate program is simple: to encourage the evolution of a personal aesthetic of forms and images within a context that can be known, shared and understood. We strive to advance individual ability and potential.

No ideal is ever imposed. Each candidate is expected to possess a strong work ethic, be productive and work independently.

The MFA program, which requires two years of full-time study, is centered on private studio time and critiques. The studios are large, private spaces with wonderful natural light, ample ventilation, and locking doors.

The strength of the graduate program lies within the Studio Critique system. The Pennsylvania Academy's highly diverse and respected faculty serves as a guide through the creative process. The wide range of artistic backgrounds offers students an opportunity to select three faculty critics who best fit their needs in the pursuit of a figurative or more conceptual body of work.

In the first year of study, every MFA student must enroll in a drawing and a seminar class, which meets once a week at scheduled times. This, in conjunction with extensive access to the private studio, provides a rather open schedule allowing some flexibility within the program.

The second year of the Masters program is spent in the intensive pursuit of a comprehensive artist's thesis and a correlative body of work that exemplifies the student's emphasis and focus.

Pennsylvania Academy faculty and alumni are among the leaders of the contemporary art world, with national and international reputations as exceptional practicing artists. They exhibit, teach and are included in some of the most prestigious public and private collections around the world.

### MFA DEGREE REQUIREMENTS

- All candidates must complete 60 graduate level credits
- Minimum matriculation of two years of full-time study required
- · Completion of a written thesis
- Submission of work for Final Jury Review
- Exhibit work in the Graduate Thesis Exhibition

## MFA COURSE DESCRIPTIONS SECOND YEAR

Each three-credit Studio/Critique course consists of a minimum of nine hours per week of individual studio work and at least three critiques per semester with each assigned critic.

## SEMINAR/OPEN DRAWING

Two one-semester drawing seminars are required over the two-year course of study. One drawing class may be fulfilled with one of the following substitutions:

- 1. A printmaking class from the
  Certificate Program that has a
  drawing emphasis, such as
  wood-cut, lithography or intaglio.
- A sculpture class from the Certificate Program that has a drawing emphasis.

Students must officially enroll in the class and adhere to all class requirements.

The Drawing Program addresses the problems, characteristics and activities of contemporary drawing, including any aspects of composition, representation, abstraction, craft, media, techniques and skills pertinent to artistic concerns of the students. The course focuses on expanding the student's formal, conceptual and visual vocabulary.

## SEMINAR/READINGS AND RESEARCH

This two-semester (A and B) humanities seminar includes a series of readings and discussions that examine some of the major themes in the history of world art. These themes include the affect of the visual arts on other disciplines such as religion, political science, psychology, sociology, applied science and technology, literature, dance, and music.

Students review research methodology and conduct at least one research project of their own. Faculty guides each project so that it supports and enhances the student's studio work. Oral presentations of projects are an integral part of the course.

## SEMINAR/AESTHETICS AND CRITICISM

This yearlong seminar continues the emphasis of Readings and Research. It involves formal investigation into the aesthetic and philosophical issues of art, as well as examining the professional ethics and practices of art. Emphasis will be placed on the methodology of forming value judgments and on the development of verbal, written and analytical skills.

## STUDIO/THESIS

The first semester of this two-semester course (A and B) consists of the completion of a written thesis paper. This paper, which is initiated in Seminar/Readings and Research and concluded in Seminar/Aesthetics and Criticism, is an independent project for which each student is personally responsible. Students are expected to consult with their Advisor during the writing of this paper. They must follow formal guidelines and include slides of work and curriculum vitae. Completed copies are bound and added to the collection of the Library of the Academy.

The second semester concludes with two presentations of artworks selected from the work completed during the two years of the MFA Program. A final jury review presentation and oral defense is made to the graduate faculty, followed by the public presentation of the Annual Graduate Thesis Exhibition at the Pennsylvania Academy's Museum. In preparation for these presentations, students consult with their Critics, as well as other faculty and their Advisors.



CURRICULUM	
FIRST YEAR	
FALL SEMESTER	
Studio/Critique	3.0
Studio/Critique	3.0
Studio/Critique	3.0
Seminar/Drawing/	3.0
Open Media (A)	
Seminar/Readings and Research	3.0
Total	15.0
SPRING SEMESTER	
Studio/Critique	3.0
Studio/Critique	3.0
Studio/Critique	3.0
Seminar/Drawing/	3.0
Open Media (B)	20
Seminar/Readings and Research (B)	3.0
Total	15.0
SECOND YEAR	
FALL SEMESTER	3.0
Studio/Critique Studio/Critique	3.0
Studio/Critique	3.0
Studio/Thesis (A)	3.0
Seminar/Aesthetics and Criticism (A)	3.0
Total	15.0
SPRING SEMESTER	
Studio/Critique	3.0
Studio/Critique	3.0
Studio/Critique	3.0
Studio/Thesis (B)	3.0
Seminar/Aesthetics and Criticism (B)	3.0 <b>15.0</b>

Total

15.0



## STUDENT SERVICES

Throughout the year, Student Affairs works to provide services that balance and complement students' education and studio experiences. Whether it is extracurricular programming after class, lunchtime workshops, off-campus excursions, or counseling support, we hope to help make our students' Academy experience interesting, supportive and dynamic.

## ACADEMIC ADVISING

Incoming students are each assigned to a faculty advisor, who shepherds a small group of students through the first-year experience. As students declare a major, the department chairs and designated faculty within each department advise rising second-year and upper-level students.

## COUNSELING SERVICES

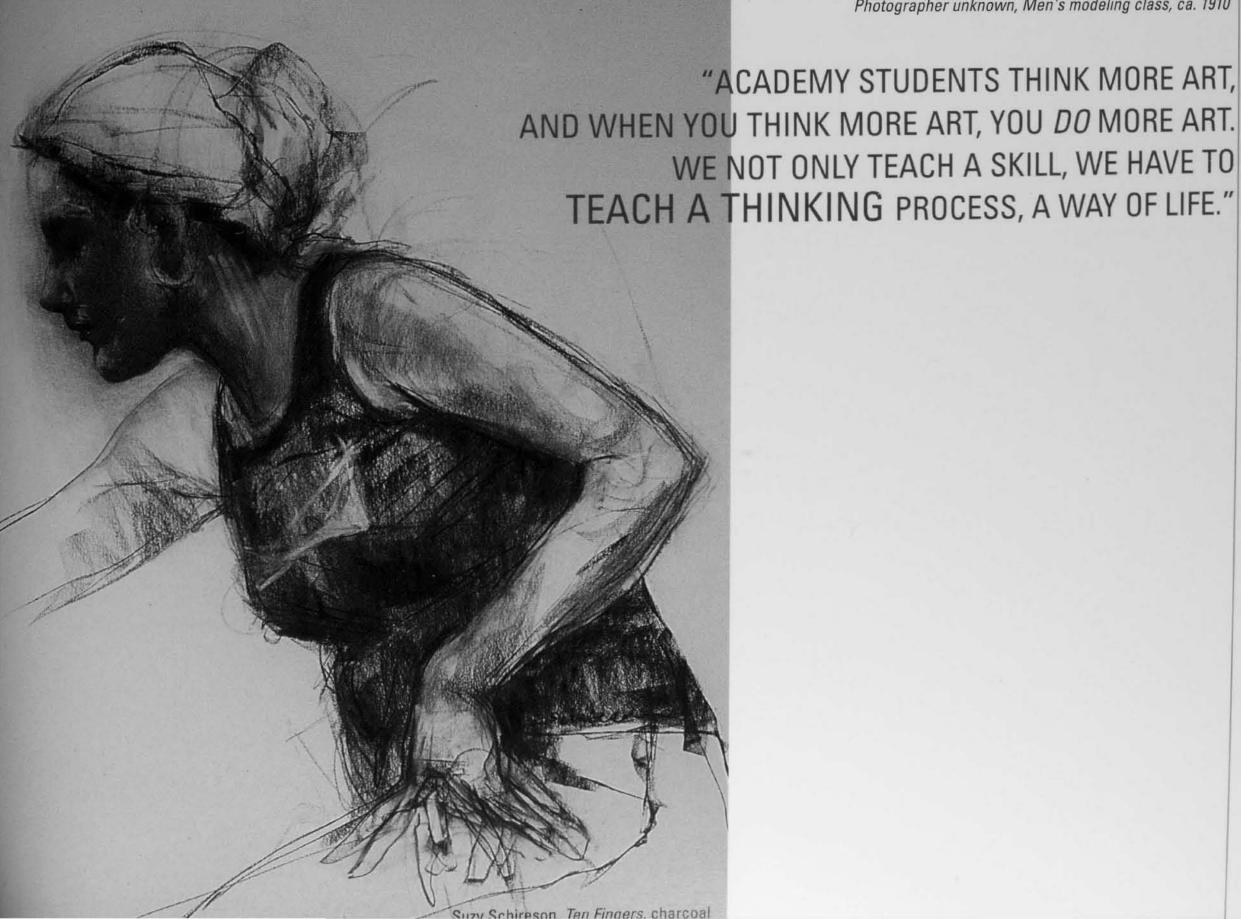
The Student Counseling Program is provided by a professional organization, Penn Friends, which offers individual counseling as well as educational workshops and special topic discussion groups.

## HEALTH SERVICES

Routine health services are provided to Academy students at a local family medical practice, which is also capable of providing referrals to specialists.



Photographer unknown, Men's modeling class, ca. 1910





Broad St. [611] 1-676-Vine St. Expwy. Philadelphia Museum of Art Race St. **PA Convention** A BC Independence 30th Street Station Reading Terminal Visitor Center D Cherry St. Market St. Market East Station Suburban Station Independence Route 76 Hall City Hall

STUDENTS CAN TAKE ADVANTAGE
OF THE
COUNTLESS RESOURCES
OF PHILADELPHIA/PENNSYLVANIA ACADEMY'S
EXTENDED CAMPUS



- A Hamilton Building
- Gilbert Building
- 1301 Cherry Building
- Furness/Hewitt Building

## STUDENT ACTIVITIES

Students can take advantage of the countless resources of Philadelphia/
Pennsylvania Academy's extended campus. Enjoy programs such as Open Studio
night, drawing marathons, pumpkin-carving and costume contests at Halloween,
movie nights, free student concerts at Curtis Institute of Music, midnight ice skating,
community service projects, bus trips to NYC and Washington, D.C., or student
group critiques. As members of a small school community, students have the
opportunity to initiate programs and events. There are opportunities for everyone
to get involved.

## HOUSING

Our students live in a variety of independent living arrangements, from group houses and individual apartments to dormitory-style accommodations nearby and across the city. The Pennsylvania Academy has preferred housing in neighboring facilities, which offers students an opportunity to become a part of the larger community outside of the College. They can experience the culture and excitement of neighboring Chinatown and meet students from area colleges and universities who also live at the Hawthorne Suites. Also, the convenient locations help students stay connected to the College; minutes away from the studios, facilities and on-going student activities.

## FACULTY

**CERTIFICATE FACULTY / Appointed** 

## JAN C. BALTZELL

B.F.A., Philadelphia College of Art, 1971.
M.F.A., Miami University, 1976. Collections: Philadelphia Museum of Art; Bryn Mawr College; Woodmere Art Museum; National Museum of Women in the Arts, Washington, D.C. Represented by Mangel Gallery, Philadelphia. Numerous solo exhibitions include Mangel Gallery (2001) and Wayne Art Center (1999). Group exhibitions include Concord Art Association, Concord, Mass. (2001) and U.S. Embassy, Muscat, Oman (2001).

## LINDA BRENNER

B.F.A., Rhode Island School of Design, 1962. Tyler School of Fine Arts, 1963. Leeway Foundation Window of Opportunity Award, 1999. Artist Residency: The Hambridge Center, 1998-9. Projects: Philadelphia Museum of Art: Master Plan Model and Vanna Venturi House (2001-02); Louis I. Kahn Models for the Museum of Contemporary Art, Los Angeles, 1990-91; Space Study Model, National Gallery of Art, 1982.

## MURRAY DESSNER

Certificate, Pennsylvania Academy of the Fine Arts, 1965. Collections: Philadelphia Museum of Art; Pennsylvania Academy of the Fine Arts; Picker Gallery, Colgate University; Cornell Fine Arts Center Museum; Villanova University; Bryn Mawr College. Numerous solo exhibitions. Group exhibitions include David Dominguez Gallery, Tuscan, Ariz. (2002) and Peng Gallery, Philadelphia (2001).

## RENÈE P. FOULKS

B.F.A., Moore College of Art and Design, 1980. M.F.A., Tyler School of Art, Temple University, 1982. Numerous solo exhibitions. Mellon Foundation Venture Fund Painting Grants: 1992, 1994, 1996, 1998. Represented by Gallery Henoch, N.Y. and Leslie Levy Fine Art, Scottsdale, Ariz. Represented in numerous private and public collections including Delaware Art Museum. Exhibitions include LaSalle University Museum (2001, group) and Gallery 911 (2000, two-person), both in Philadelphia.

### SIDNEY GOODMAN

Philadelphia College of Art, 1958. Boston
Art Institute, Honorary Degree, 1996.
Selected Exhibitions: Philadelphia Museum
of Art, Retrospective, 1996. Salander and
O'Reilly Gallery, N.Y., 1996-1998. Collections:
Metropolitan Museum of Art; Whitney
Museum of American Art; Museum of
Modern Art. Awards: AVA Award in the
Visual Arts; Hazlett Award for Painting;
NEA Grant; First Prize in Painting,
National Academy of Design; Guggenheim
Fellowship.

## **OLIVER GRIMLEY**

B.F.A., Pennsylvania Academy of the Fine Arts, 1949. M.F.A., University of Pennsylvania, 1950. Recipient of the William Emlen Cresson and Henry Schiedt Traveling Scholarships, 1948 and 1950. Publications: American Artist magazine, 1950 and 1970. Commission: Seven-foot eagle for the private office of Leonard Tose, former owner of the Philadelphia Eagles, 1970. Group exhibition: Metropolitan Museum of Art, 1953.

## AL GURY

B.A., Saint Louis University, 1973.
Certificate, Pennsylvania Academy of the Fine Arts, 1976. M.F.A., University of Delaware, 1991. Represented in numerous private and public collections, nationally and internationally. Public and private portrait and figure commissions. Exhibitions: National Academy of Design; National Capitol, Washington, D.C.; and Philadelphia Museum of Art. Recipient of William Emlen Cresson Traveling Scholarship. Recent solo exhibitions at F.A.N. Gallery, Philadelphia and Washington and Lee University, Lexington, Va.

## ALEXANDER HROMYCH

Certificate, Pennsylvania Academy of the Fine Arts, 1969. Solo Exhibitions: 2. Private Collections. Group Exhibition: National Academy of Design, N.Y., 1978.

## DANIEL D. MILLER

B.A., Lafayette College, 1951. Certificate, Pennsylvania Academy of the Fine Arts, 1959. M.F.A., University of Pennsylvania, 1958. Dean's Award, Pennsylvania Academy of the Fine Arts, 1989. Numerous solo exhibitions. Percy M. Owens Memorial Award, 1986. Numerous public and private collections. Collections: Philadelphia Museum of Art; Pennsylvania Academy of the Fine Arts; Rutgers University; Pennsylvania State University; Dickinson College; Princeton University Library; University of Maine; numerous private collections. Awards: Percy Owen Award; Pennsylvania Academy Dean's Award; Leona Karp Braverman Prize. Exhibitions (2001) at Artist's House, Philadelphia and Pennsylvania Academy Library.

## STEVEN NOCELLA

B.F.A., Philadelphia College of Art, 1981. M.F.A., University of Pennsylvania, 1984. Westby Art Gallery, Rowan University, Glassboro, N.J., 1997. Group Exhibition: White Box Gallery, Philadelphia; Sande Webster Gallery, Philadelphia. Several solo exhibitions.

## **ELIZABETH OSBORNE**

Certificate, Pennsylvania Academy of the Fine Arts, 1958. B.F.A. with Honors, University of Pennsylvania, 1959. Fulbright Grant: Paris 1963-64. Rosenthal Foundation Award: American and National Academy and Institute of Arts and Letters, N.Y. 1968. Percy M. Owens Memorial Award, 1989. Numerous solo exhibitions including Locks Gallery, Philadelphia. Numerous group exhibitions including Davis Dominguez Gallery, Tuscan, Ariz. and Jane Haslem Gallery, Washington, D.C.

## PETER PAONE

B.A., Philadelphia College of Art, 1958. Two
Tiffany Foundation Grants. Guggenheim
Foundation Grant. Solo Exhibitions: Kennedy
Gallery, N.Y.; Institute of Contemporary Art,
Houston; Merlin Verlag Gallery, Hamburg.
Collections: Museum of Modern Art, N.Y.;
Art Institute of Chicago; Victoria and
Albert Museum, London. Numerous group
exhibitions including "Artists of the
Commonwealth, Realism in Pennsylvania
Painting, 1950-2000" (James A. Michener
Art Museum).

## JODY PINTO

Certificate, Pennsylvania Academy of the Fine Arts, 1968. B.F.A., Philadelphia College of Art, 1973. Recent awards: "Beach Improvement Group Project" Santa Monica (ASLA Merit Award, AIA, San Diego). Recent Public Art Projects: Rio Salado Park & Open Space Master Plan, Tempe, Ariz.; Brays Bayou Bridge, Hermann Park, Houston. Represented in the collections of: Guggenheim Museum. Whitney Museum of American Art. Philadelphia Museum of Art. National Gallery of Art. Selected Group Shows: "Terms of Engagement: Urban Design in Greater Los Angeles at the Millennium (LA Chapter of the AIA); "New Land Marks" at the Pennsylvania Academy; "Echigo-Tsumari Art Triennial 2000," Eschigo-Tsumari Region, Japan.

## ROBERT ROESCH

B.F.A., Pratt Institute School of Fine Arts; Recent Public Projects: Wind Spirit Gateway-Gateway to the city of Wichita, Kans. Orion: Science Complex Plaza, state of North Carolina. Cultural Specialist grant from U.S. Information Agency for travel to Damascus and Aleppo, Syria and Alexandria and Cairo, Egypt (2000-2001). Public Commissions (2002): Texas A & M University in Corpus Christi; Florida Atlantic University; transportation shelters at Philadelphia Zoo entrance. Solo exhibitions: Moon Gallery, Georgia (2002); American Cultural Center Gallery, Alexandria, Egypt (2001); Le Pont Gallery, Aleppo, Syria and Gallery Amar, Latakia, Syria (2000).

## **ANTHONY ROSATI**

B.A., Rider College, 1969. M.F.A., Tyler School of Art, Temple University, 1980. Numerous solo and group exhibitions. Pennsylvania Council of the Arts Program, Artist in Residence Grant (1984, 1985). Represented in numerous public museum collections including the National Gallery of Art.

## JILL RUPINSKI

Pennsylvania Academy of the Fine Arts, 1977. B.F.A., Philadelphia College of Art, 1981. Spanish Exchange Program for one month travel in Spain from the Creative Artists Network, Philadelphia, 1989. Landscapes, Oils and Pastels, Philadelphia Art Alliance, 1996. Lecture: "Color-Earth and Prismatic," Reading Public Museum, 1998. Collections: Colgate University, Hamilton, N.Y.; Villanova University.

## BRUCE SAMUELSON

Certificate, Pennsylvania Academy of the Fine Arts, 1968. Collections: Philadelphia Museum of Art. Pennsylvania Academy of the Fine Arts. Numerous solo exhibitions include Esther Klein Art Gallery, Philadelphia (2001); J. Cacciola Galleries, N.Y. (2001); Galerie Yoramgil, Beverly Hills, Calif. (2001); and Valencia College, Orlando, Fla. (1999). Group exhibition at Hicks Art Center, Bucks County Community College, Newtown, Pa. (2002).

## PATRICIA TRAUB

York Academy of Arts, 1969. Certificate,
Pennsylvania Academy of the Fine Arts,
1988. Leeway Foundation Window of
Opportunity Award, 1998. International
Solo Exhibition: Oslo, Norway, 1998.
Extensive travel and study in Southeast
Asia, Borneo, East Africa, France and
Ireland. Numerous group exhibitions
include Allentown Art Museum (2002).
Solo exhibition at Rodger LaPelle Galleries
(2002).

## ANTHONY VISCO

B.F.A., Philadelphia College of Art, 1970.
Accademio della Belle Arti, Florence, Italy, 1971. University of Pennsylvania, 1983.
Fulbright-Hayes Grant, Florence, Italy, 1971.
Elizabeth T. Greenshields Award, 1975-1976. Several solo exhibitions.
Commission: St. Joseph's University
Chapel, Stations of the Cross, 1993.

## **GARY WEISMAN**

Art Institute of Chicago. B.F.A., Columbia College, 1970. Solo Exhibition: American Cultural Center, Taipei, Taiwan, 1998. Berry Hill Galleries, N.Y., 1997. Commissions: city of Philadelphia; city of Chicago; American Embassy to North Vietnam. Solo exhibitions (2002): Odon Wagner Gallery, Toronto, Canada; Galleries Yoran, Los Angeles, Calif., Erin Chen Gallery, Taipei, Taiwan. Collections/commissions (2002): Ralph Lauren and Van Furstenberg, N.Y.; Wurtele Plantation, La.

### STEVEN WEISS

Art Students League, 1974. Skowhegan School of Painting and Sculpture, 1976. M.F.A., University of Pennsylvania, 1977. Group exhibition: "The Unbroken Line, 1897-1997" (Pennsylvania Academy of the Fine Arts, 1997).

### RONALD E. WYFFELS

B.F.A., State University College at Buffalo, 1973. M.F.A., Montana State University, 1981. NEA Visual Arts Fellowship Grant, 1983. Pennsylvania Academy Museum Purchase Award, 98th Annual Juried Exhibition of the Pennsylvania Academy Fellowship. Represented by the Roger LaPelle Gallery, Philadelphia. Represented in numerous public and private collections including University of Kyoto, Japan.

## **ADJUNCT**

Anthony J. Ciambella
Patrick D. Connors
Fred Danziger
Stuart M. Feldman
Carson Fox
Barbara Goodstein
John Horn
Sabin G. Howard
Kevin P. Lewellen
Gilbert B. Lewis
Douglas S. Martenson
William Scott Noel
Marjorie Portnow
Richard W. Proctor
James M. Rosen

# GRADUATE FACULTY

#### VISITING

#### KATHERINE BRADFORD

Critic

Painter. B.A., Bryn Mawr College. M.F.A., State University of New York, Purchase, N.Y. Collections: Metropolitan Museum of Art; Brooklyn Museum; Portland Museum. Solo Exhibitions include Bryn Mawr College (2002); ICON Contemporary Art, Brunswick, Maine (2001). Group exhibitions: University of the Arts; Center for Maine Contemporary Art; and Exit Art, N.Y. Pollock-Krasner Foundation Grant (2000).

#### VINCENT DESIDERIO

Critic

Painter. B.A., Haverford College.
Certificate, Pennsylvania Academy of the Fine Arts. Collections: Metropolitan
Museum of Art; Denver Art Museum;
Guggenheim Museum, Bilboa, Spain;
numerous private collections. Grants:
Pollock-Krasner Foundation Grant;
National Endowment for the Arts Grant.
Represented by Marlborough Gallery.

#### JOEL FISHER

Critic

Sculptor. Printmaker. Collections: Museum of Modern Art; Tate Gallery; Kunstmuseum; Centre George Pompidou. Awards: Henry Moore Fellowship (2001-2003), Howard Foundation Award; Guggenheim Fellowship. Solo exhibitions: European Ceramic Work Centrum (2001), George Frasier Gallery, University of Auckland, New Zealand (2000). Teaches at the Ecole des Beaux Arts and the Vermont Studio Center.

#### **DENISE GREEN**

Critic

Painter. Printmaker. Numerous solo exhibitions include Consulate General of the Federal Republic of Germany, N.Y. (2002); Brooklyn Academy of Music (2001); Brisbane City Gallery, Australia (2001); Ludwig Museum of Contemporary Art, Budapest (2001); National Gallery of Contemporary Art, Warsaw (2000). Group exhibitions include: TriBeCa Temporary, N.Y. (2001); Newcastle Regional Art Gallery, Newcastle, New South Wales (2001); Sherman Galleries, Sydney. Collections: Guggenheim Museum; Corcoran Gallery of Art; Cleveland Center of Contemporary Art.

#### YVONNE JACQUETTE

Critic

Painter. Printmaker. 16mm film. Studied at the Rhode Island School of Design. Collections: Metropolitan Museum of Art; Museum of Modern Art; Whitney Museum of American Art; Hirshhorn Museum of Art; Philadelphia Museum of Art. Awards: Painter's Award from the American Association of Arts and Letters; Guggenheim Fellowship. Solo exhibitions (2002-03): Stanford University; Colby College Museum of Art, Waterville, Maine; Utah Museum of Fine Arts; Hudson River Museum, Yonkers, N.Y. Group exhibitions (2002): Yale University Art Gallery, Center for Main Contemporary Art. Represented by DC Moore Gallery, N.Y. and Mary Ryan Gallery, N.Y. (for prints).

#### GILLIAN JAGGER

Critic

Sculptor. B.F.A., Carnegie Mellon
University. M.F.A., New York University.
Awards: Adolph and Esther Gottlieb
Foundation Grant; Louis Comfort Tiffany
Foundation Grant; N.Y. Council for the Arts
Grant; John Simon Guggenheim Memorial
Foundation Fellowship. Collections: The
Charles Aldrich Museum of Contemporary
Art; Finch College Museum of Art; C.W.
Post College Museum of Art. Numerous
solo and group exhibitions include
Elvehjem Museum of Art, Madison, Wis.
(2002, solo) and John Davis Gallery,
Hudson, N.Y. (2001, group). Represented
by Phyllis Kind Gallery, N.Y.

#### **IRVING PETLIN**

Critic

Painter. B.F.A., Art Institute of Chicago.
M.F.A., Yale University. Collections: Museum of Modern Art; Art Institute of Chicago; Hirshhorn Museum; Centre George Pompidou; Stedelijk Museum; major international museums. Awards: Guggenheim Foundation Fellowship; Ryerson Fellowship; Copley Foundation Grant. Exhibitions: Galleria Tega, Milan, Italy (2001); Gallery Kent, N.Y. (2002); Gallery Jan Krugier-Ditesheim, Geneva, Switzerland (2002). Teaches at the Ecole des Beaux Arts, Paris. Resides in Paris.

#### **OSVALDO ROMBERG**

Seminar/Readings and Research, Critic/Advisor

Sculptor. Painter. Installation artist. Collections: The Israel Museum; Museum of Modern Art; Brooklyn Museum; Library of Congress; Philadelphia Museum of Art; Kunstmuseum; Jewish Museum, N.Y.; Museum of Contemporary Art, Antwerp; Museo de Bello, Buenos Aires; Tel Aviv Museum. Numerous solo exhibitions include Jan von der Donk Gallery, N.Y. (2001). Group Exhibitions: Kwanglu Biennale, Korea; Biennale of Johannesburg, South Africa; Venice Biennale; International Biennale, Tokyo; Kunsthalle, Berlin, Critic's Biennala; International Cultural Center, Berlin. Retrospective: Bypass: 1972-1997, Kunstmuseum, Bonn; Recipient: Sandberg Prize, highest award for the arts in Israel.

#### JAMES ROSEN

Critic

Painter. B.S., Wayne State University.
M.F.A., Cranbrook Academy of Art.
Numerous solo exhibitions. Awards:
Georgia Council for the Arts Grant; Helene
Wurlitzer Foundation Fellowship; Djerassi
Foundation Fellowship; Yaddo Fellowship;
MacDowell Fellowship. Writes, lectures,
and conducts workshops extensively.
Collections: Georgia Art Museum;
Metropolitan Museum of Art; Museum of
Modern Art; Victoria and Albert Museum;
Syracuse University; San Francisco
Museum of Modern Art; Minnesota
Museum of Art; San Diego Museum of Art.

#### LOCAL FACULTY

#### JAN BALTZELL

Critic/Advisor

Painter. See Certificate Faculty

#### MARK BLAVAT

Critic/Advisor

Painter. B.F.A. with a minor in religion,
Temple University. M.F.A., University of
Iowa. Recipient: MacDowell Colony
Fellowship. Director, International School
of Chen Style Taijiquan (Philadelphia
branch).

#### MURRAY DESSNER

Critic/Advisor

Painter. See Certificate Faculty

#### SIDNEY GOODMAN

Critic/Advisor/Drawing faculty
Painter. Sculptor. See Certificate Faculty

#### DANIEL MILLER

Critic/Advisor/Thesis advisor/Chairperson Printmaker/sculptor/painter. See Certificate Faculty

#### MICHAEL MOORE

Drawing and Seminar faculty
Graphic Artist. Printmaker. B.F.A.
Printmaking, Syracuse University.
M.F.A. Drawing, University of Washington.
Recipient: Fulbright Teacher Exchange
Grant for Scotland. Exhibitions: regional and national. Faculty: University of Southern Maine, 1967-91. Director of Graduate Programs, Pennsylvania Academy, 1994-1998.

#### KATE MORAN

Critic/Advisor/seminar faculty
Sculptor. Photographer. B.A., Antioch
College. Certificate, Pennsylvania Academy
of the Fine Arts. M.F.A., University of
North Carolina at Chapel Hill. Collections:
Philadelphia Museum of Art; State Museum
of Harrisburg; Pennsylvania Academy of
the Fine Arts; CIGNA Museum and Art
Collection; Woodmere Art Museum; New
Orleans Museum of Art. Awards:
Pennsylvania Arts Council Grant ('93, '96);
Pew Fellowship in the Arts; Leeway
Foundation Grant. Represented by
Steinbaum Krauss Gallery, N.Y.

#### JODY PINTO

Critic

Sculptor. See Certificate Faculty

#### BRUCE SAMUELSON

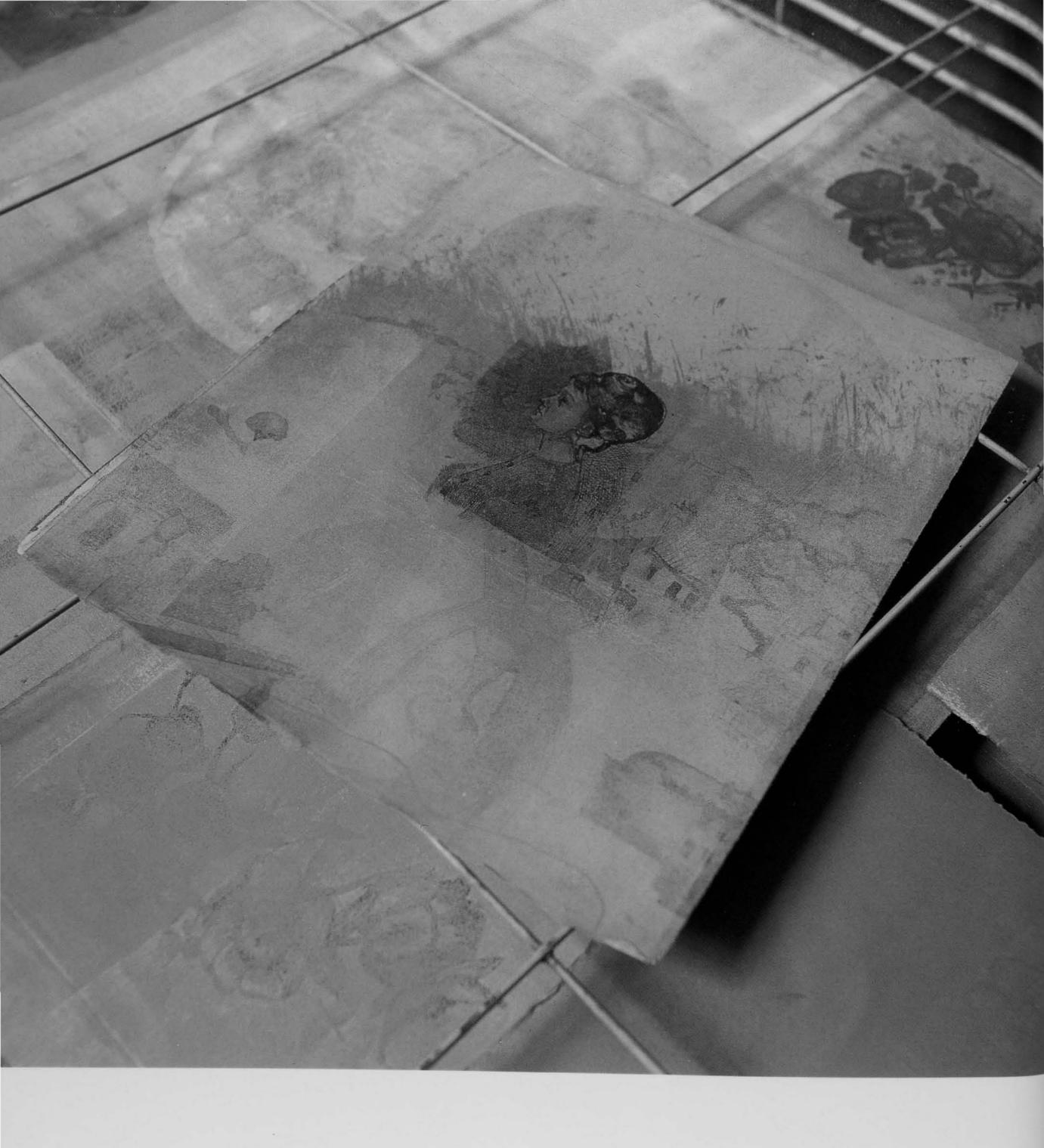
Critic/Advisor/Drawing faculty
Painter. See Certificate Faculty

#### RICHARD TORCHIA

Seminar faculty

Artist. Curator. Collections: Philadelphia
Museum of Art; Prudential Life Insurance
Company; Canadian National Postal
Archives. Solo exhibitions: Project for
Morris Arboretum and Philadelphia
International Airport (2002-03); Gallery of
Photography, Dublin (2002). Group exhibition: Aldrich Museum of Contemporary
Art, Ridgefield, Conn. (2002). Awards:
Pew Fellowship in the Arts; Mid-Atlantic
Arts Foundation; Pa. Council on the Arts
Fellowship. Director of Arcadia University
Art Gallery.





## ADMISSION TO THE COLLEGE

The Pennsylvania Academy encourages applications from students who are highly motivated, seeking to develop their artistic ability and demonstrate a strong commitment to the fine arts.

We are committed to enrolling students who will benefit from the unique arts education we provide.

Once an application is received and processed, an applicant file is created and a letter of acknowledgment and list of outstanding supporting documents will be sent. An admissions associate will guide each applicant through the application process.

Applicants may forward application materials in stages. However, admission to the Pennsylvania Academy is based on a number of factors, therefore an applicant will not be considered for acceptance to the Academy until all admissions requirements have been met. The admissions committee carefully reviews all application materials and portfolios submitted. Reviews are conducted as necessary and candidates are notified on an ongoing basis. Admissions decisions are not disclosed by phone.

#### INTERVIEWS AND SCHOOL TOURS

Students interested in attending the college are strongly encouraged to schedule a personal interview and tour. Although interviews are not required, it provides prospective students and their families an opportunity to learn more about the Academy and to discuss how the benefits of the College might meet the prospective student's needs. This also allows admissions staff to learn more about each applicant.

Prospective students coming for an interview are encouraged to bring examples of recent, original artwork. Large work and three-dimensional work should be represented in slide form.

To schedule a visit, please contact the Office of Admissions at 215-972-7625, at least one week prior to the date you would like to visit.





#### UNDERGRADUATE CERTIFICATE PROGRAM

The Pennsylvania Academy admits new students to the undergraduate Certificate program in the fall and spring semester. Applications are accepted throughout the year on a rolling admissions process. However we encourage students applying for the fall term (September start date) to submit their application materials by February 1 and applicants applying for the spring term (January start date) by November 1 to receive priority consideration for acceptance and need-based financial aid.

#### IMPORTANT DATES

#### FEBRUARY 1

Recommended deadline for fall applicants

#### MARCH 1

- Merit Scholarship deadline
- Recommended deadline to file the FAFSA (Free Application for Federal Student Aid)

#### APRIL 1

Priority need-based scholarship deadline

#### MAY 1

Deadline for need-based state aid – PHEAA (Pennsylvania residents only)

# ADMISSIONS REQUIREMENTS

- Application
- A non-refundable \$35 application fee
- · Portfolio (see requirements)
- · Statement of Purpose
- Two letters of recommendation
- Sealed official high school transcript(s)
- Official transcript from each college or university attended
  - INTERNATIONAL STUDENTS
- Official translated school transcripts
   A minimum TOEFL (Test of English
- as a Foreign Language) score of 500 (written) or 173 (computerized)
- Affidavit of Support along with a notarized bank statement

#### APPLICATION AND FEE

A non-refundable application fee of \$35, payable by check, money order or credit card, must accompany the application. Applications received without the fee will not be processed.

#### TRANSCRIPTS

All applicants for admission, including those seeking advanced standing, must submit transcripts. Candidates must have proof of graduation (high school diploma) or high school equivalency (GED) prior to their attendance at the Academy. Only transcripts in a sealed envelope will be considered official. They may be sent directly to the Office of Admissions or delivered by the applicant. Transfer applicants who have earned a Bachelors degree or higher, do not have to submit a high school transcript. If you have not earned a degree please submit a sealed official and final high school transcript with date of graduation.

#### STATEMENT OF PURPOSE

All applicants must submit a written statement of purpose. Please discuss your reasons for attending the Pennsylvania Academy and your goals as a student and artist.

#### LETTER OF RECOMMENDATION

Letters of recommendation should come from individuals who are familiar with your artistic ability such as: teachers, guidance counselors/advisors, and employers. The full name of the applicant should appear in each letter of recommendation submitted to the Office of Admissions.

# PORTFOLIO REQUIREMENTS FOUNDATION/FRESHMAN

A portfolio of artwork containing 12-15 pieces of original work is required for admission. Portfolio should contain examples of the applicant's most recent work, as this will reflect the applicant's current level of ability. Although personal or conceptual work is encouraged, the portfolio should consist primarily of work done from direct observation. This can be done in a variety of media but must be from real-life observation. Examples may include self-portraits, figure studies, still lifes, landscapes and interior spaces.

If the applicant is submitting original work, please be sure to label the back of each piece with your full name. If necessary, drawings should be covered with a transparent material such as tracing paper, to protect against smearing, dust transfer or color pick up. No framed work will be accepted.

Portfolios presented in standard 35mm slide format should be placed in a slide sleeve(s). All slides must be labeled with the applicant's name and an arrow or dot indicating the top of the slide. All three-dimensional works should be represented in standard 35mm slide format. Please show at least two views of your work. A slide sheet, which provides an inventory of the slides submitted, must accompany work. This sheet must have the applicant's name, title of the piece, size, medium, and year of production.

Slides will be returned only if applicant provides a self-addressed stamped envelope. Portfolios of original work may be picked up in the Office of Admissions once you have been notified that it has been reviewed. Portfolios will not be released to anyone other than the artist of the work, unless the artist has notified the Office of Admissions by phone or in writing.

#### TRANSFER APPLICANTS

The Pennsylvania Academy welcomes qualified transfer applicants. A large percentage of our student body consists of students with prior college experience. The transfer of credit and level of placement is evaluated on an individual case-by-case basis. A transfer applicant must be accepted to the program before an evaluation of transfer credits will be completed.

The transfer of credits is based upon the evaluation of a student's portfolio and review of college transcripts from each post-secondary school attended.

#### INTERNATIONAL STUDENTS

Due to the amount of time required to fulfill all necessary legal requirements, applicants who are not citizens of the U.S. should submit all application materials to the Office of Admissions no later than eight weeks prior to the semester.

Proof of competency of the English language is required for admission. Therefore a TOEFL (Test of English as a Foreign Language) score of 500 (written) or 173 (computerized) is required prior to acceptance. All official high school and/or college transcripts must be submitted. Any transcripts containing coursework completed outside of the U.S. must be translated and notarized.

Under the guidelines of the U.S. Immigration and Naturalization Service, all international students must provide proof of financial support. This information is to be submitted on the Affidavit Support form. A form will be sent to you after you have been accepted to the program. The I-20, Certificate of Eligibility (required to apply for F-1 visa) will be sent once we have received a completed Affidavit of Support, a notarized statement and the applicant has submitted a Confirmation of Acceptance form and non-refundable \$200 tuition deposit.

#### **VETERANS**

The Pennsylvania Academy is approved for Veterans' education under title 38 U.S. Code Section 1776 and the Veterans Administration Regulation 14251E.

#### PART-TIME STUDENTS

Students may be admitted to the Academy on a part-time basis for up to two years. Students must attend a minimum of five class sessions per week (7.5 credit hours per semester). Part-time students may still apply for financial aid.

# CONTINUING EDUCATION APPLICANTS

We encourage applications from eligible applicants within the Continuing Education program. Courses taken in the program will be evaluated for transfer into the Certificate program, based on satisfactory completion of coursework and a review of the student's portfolio. If approved and applicable, a maximum of 15 credits may be accepted as transfer credits.

#### REAPPLYING

An applicant, who did not complete the admissions process, did not receive a favorable admissions decision or was accepted and did not attend, may reactivate their application within two years. Beyond this period, the student must complete a new application.

#### READMISSIONS

Students seeking readmission within two years of officially withdrawing from the College should contact the Dean of Enrollment and Student Affairs to determine eligibility for readmission. Beyond this period, students are required to submit a new application and portfolio to the Office of Admissions.

"AFTER YEARS OF TEACHING, I GAVE UP ON ALL OTHER POSITIONS TO TEACH ONLY AT THE ACADEMY.
THE ENVIRONMENT IS CHALLENGING AND STIMULATING, CONSTANTLY CREATING A RENEWED EXCITEMENT."

- WILL BARNET, FORMER CRITIC/ADVISOR



Jess Montgomery





POST BACCALAUREATE

ADMISSIONS ENTRANCE REQUIREMENTS

B.F.A., B.A. OR B.S. DEGREE / 30 STUDIO-ART CREDITS

MASTER OF FINE ARTS

ADMISSIONS ENTRANCE REQUIREMENTS

B.F.A., B.A., OR B.S., DEGREE / 60 STUDIO-ART CREDITS

### ADDITIONAL ADMISSIONS REQUIREMENTS

- Official transcripts from each college and/or university attended
- Application and \$40 (U.S. funds) application fee
- Three letters of recommendation
- Statement of purpose
- 10-20 slides of your recent work
   (please number slides and indicate "TOP")
- Single page, typed slide sheet (name, address, phone number, and for each numbered slide: title, date, medium and dimensions of the work)
- Self-addressed stamped envelope for return of slides
  - INTERNATIONAL STUDENTS (in addition to items above)
- TOEFL test (minimum score of 173 computerized or 500 written)
- Affidavit of Support

# FINANCIAL AID INFORMATION

The Academy's goal is to provide financial assistance to students who qualify, based on need and merit. Approximately two-thirds of students at the Academy receive some form of financial aid.

The amount of assistance allocated to each student varies according to the individual's needs, portfolio ranking and the availability of funds. Because these factors vary from year to year, financial aid is awarded on an annual basis. Therefore, students who want financial assistance must reapply for aid every year. Students are advised to observe and meet deadlines established by the Financial Aid Office. For information, call 215-972-2019.

The Academy can charge a relatively lower tuition than many other private institutions because its endowment and fundraising efforts underwrite a significant percentage of the total cost of tuition. Included with this booklet is a separate sheet listing current tuition charges and other fees or expenses. Applicants who indicate on their application forms that they expect to apply for financial aid will automatically be sent detailed information from the Financial Aid Office.

#### FINANCIAL AID PROGRAM

The program is comprised of grants, work/study, loans, and tuition scholarships. The Free Application for Federal Student Aid (FAFSA) serves as the application for aid programs. International students must complete the PAFA International Application to be considered for aid. Student loans require an additional application. Any applicant or current student who completes the FAFSA application and has a complete financial aid file will be

considered for assistance, but preference will be given to those whose processed FAFSA applications have been received by the deadline. Applicants to the School need not be accepted to apply for aid, but must be accepted to the School before aid will be awarded.

The principal types of assistance are as follows:

#### FEDERAL PELL GRANT

This is a federally administered program in which eligible students are awarded grants. The federal government determines eligibility.

#### PHEAA GRANT

Awards are available to established
Pennsylvania residents who have not
earned a college degree, are enrolled at
least halftime, and demonstrate financial
need. Application must be made by the
deadline. (Note: other states have
scholarship programs for their residents.
Information and applications should be
available from the respective State Boards
of Education. However, some grants may
not be transferable to Pennsylvania.)

# FEDERAL SUPPLEMENTAL EDUCATIONAL OPPORTUNITY GRANT (SEOG)

This is a federally funded, school-administered program. Grants are awarded to the most needy Pell Grant eligible recipients, based on the availability of funds.

Students who have earned a bachelor's degree do not qualify for the above aid funds.

#### ACADEMY SCHOLARSHIPS

Through its endowment, the Academy offers numerous named tuition scholarships, awarded primarily on the basis of need. All eligible students, including foreign students and students with college degrees, are considered for these scholarships.

#### FEDERAL WORK / STUDY

The Financial Aid Office will make a determination of a student's eligibility to work on campus. A work/study award indicates the amount a student is eligible to earn if he or she secures a job at the Academy.

#### **EMPLOYMENT**

The School is contacted by outside employers with various job opportunities. Notices of openings are posted on Academy bulletin boards.

#### LOANS

Student loans, including Stafford, Unsubsidized, PLUS, and Alternative are available at low-interest rates with extended repayment terms to assist students in meeting both tuition and living expenses. Although these loans are transactions between a student and a bank of his or her choice, the student must first complete a PAFA and a FAFSA application as well as loan applications in order to apply for a student loan. It is suggested that students await notification of other possible grants or scholarships before undertaking indebtedness of this kind. The student alone is responsible for repayment of this financial obligation. Details are included in the information sent by the Financial Aid Office. The loan application process usually takes two to eight weeks.

#### TUITION MANAGEMENT SYSTEMS

The Academy offers an interest-free monthly payment option, which allows students to spread tuition expenses in ten equal monthly payments over the academic year, enabling students to more easily budget expenses. The enrollment fee for this option includes automatic life insurance that covers the unpaid balance of the student's annual budget. This option may prove helpful, whether or not the student qualifies for financial aid.

#### SCHOLARSHIPS

For third- and fourth-year and graduate students

The Scholarship of the Alumni Association of the Pennsylvania Academy of the Fine Arts

The Joseph Amarotico Scholarship
The Arcadia Foundation Scholarship

The Elizabeth Arrasmith Memorial Scholarship

The Morris Blackburn Scholarship
The Charles Bregler Art Scholarship

The Rhea K. and Robert T. Brooks Scholarship

The Gilbert M. Cantor

Memorial Scholarship

The Mary Cassatt Associates Scholarship

The Justine Cretella Memorial Scholarships

The Violette de Mazia Memorial Scholarship

The Earl T. Donelson Memorial Scholarship

The Thomas Eakins Associates Scholarship

The Robert B. Ehrman Scholarship

The Geraldine Dietz Fox and Richard J. Fox Scholarship

The Franklin Mint Foundation

for the Arts Scholarship
The Samuel T. Freeman Memory

The Samuel T. Freeman Memorial Scholarship

The Barbara Specker Gorson Memorial Scholarship

The Catherine Grant Scholarship

The Eleanor S. Gray Memorial Scholarship

The Sophie Victor Greene Memorial Scholarship

The David J. and Eleanor S. Grossman Scholarship in Memory of Franklin G. Watkins

The Allen Harris Memorial Scholarship The Fred and Naomi Hazell Art Award

The Robert Henri Associates Scholarship

The Henry Hotz, Jr. Memorial Scholarship

The Hunt Foundation Scholarship

The Frances H. and John G. Johnson Memorial Scholarship

The Huldah Bender Kerner Scholarship

The John Lambert Scholarships

The Henrietta and Benjamin Landis
Memorial Scholarship

The Jacob Lawrence Scholarship

The Bobette R. and Nelson C. Leidner Scholarship

The Conrad J. Linke Memorial Scholarship
The Jimmy C. Lueders Memorial
Scholarship

The Jane Darley Naeye Scholarship
The Salvatore Pinto Memorial Scholarship
The Jane Piper Memorial Scholarship
The William Tylee Ranney, Jr. Scholarship
The Jean B. Reeves Scholarship
The Raymond S. Reinhart Memorial

The Gilroy and Lillian P. Roberts Scholarship

Scholarship

The Gilroy and Lillian P. Roberts Graduate Scholarship

The Sara Mary Barnes Roby Scholarship
The Saul Schary Memorial Scholarship
The Marc Clarkson Schoettle Memorial
Scholarship

The M. Murray Schwartz Scholarship
The Silver and Harting Greenfield
Scholarship

The John Sloan Associates Memorial Scholarship

The G. Ralph Smith Scholarship
The Lucille Sorgenti Scholarship

The Helen V. Stone Memorial Scholarship

The Walter Stuempfig Memorial Scholarship

The Richard C. von Hess Memorial Scholarship

The Silvia S. and Miron M. Walley Memorial Scholarship

The Roswell Weidner Memorial Scholarship

The Renee (Mrs. Jerome B.) Weinstein Memorial Scholarship

The Polly Mudge Welliver Foundation Memorial Scholarship

The Margaret M. Welsh Memorial Scholarship for Continuing Education Students

The Bonnie Wintersteen Scholarship

The Ruth and Ben Wolf Scholarship in Honor of Peter Paone

The Scholarships of the Women's Board of the Pennsylvania Academy of the Fine Arts

The Women's Board Special Needs Scholarship

The Charles Morris Young Scholarship

#### PRIZES

Each spring, the Academy awards over \$40,000 in individual prizes for the best work executed in specific categories. The faculty judges the work, and students in all four years are eligible to enter. All of these prizes provide incentives that increase students' ambition and aspirations – often beyond anything they would ordinarily have expected of themselves.



# PRIZES AND AWARDS

#### TRAVEL SCHOLARSHIPS

In addition, each year the Annual Student Exhibition is, in part, a competition for the prestigious Cresson, von Hess, Schiedt, and Ware Travel Scholarships, for thirdand fourth-year students.

The William Emlen Cresson Memorial Travel Scholarships were created by a generous fund established by the wills of Emlen Cresson and Priscilla P., his wife, as a memorial to their deceased son, William Emlen Cresson, academician. The income from the fund provides the opportunity for outstanding students to travel and study in Europe. First awarded in 1902, the Cresson Scholarships have had significant influence on hundreds of recipients. In the spring of 1969, the one-thousandth award was made. In recent years, an average of three students per year have received Cresson Scholarships. The funds cover the expenses of travel for a period of 60 to 70 days in Europe during the summer, and tuition costs for the following school year at the Academy. Recipients are required to return to the Academy for the continuance of regular studio work in an additional year as independent students. They are expected to help set high professional standards among students after returning from Europe.

The Richard C. von Hess Scholarship and Travel Award was established by the Trustees of the Richard C. von Hess Foundation in memory, and in accordance with the wishes, of Richard C. von Hess. Selected by the appointed faculty and based on merit and financial need, this one-year, full-tuition scholarship is awarded to a third-year student exhibiting competitively in the Annual Student Exhibition. The travel portion of the award will be available for the summer following the recipient's graduation. First awarded in 2001.

The Lewis S. Ware Memorial Travel
Scholarships, first awarded in 1938, provide
European Travel Scholarships in amounts
and conditions similar to those of the
Cresson Scholarships. In recent years,
an average of two students per year have
been awarded Ware Scholarships.

The J. Henry Schiedt Memorial Travel Scholarships, first awarded in 1949, provide travel scholarships based on requirements similar to the Cresson Scholarships; however, they are not specifically designated for European travel. The first one was awarded in 1949. In recent years, an average of five students per year have been awarded Schiedt Scholarships.

#### **AWARDS**

The James P. Bonelli, Jr. Memorial Prize
The Robert Carlen Memorial Endowment
The Pearl M. and Melvin P. Carpel Award
The Eagles and Angels Award
The Faculty Awards
The Fellowship Juried Prizes
The Fellowship Trust Prizes
The Pennsylvania Governor's Award
The Philadelphia Mayor's Award
The Rohm and Haas Fine Arts
Achievement Purchase Award
The Franklin C. Watkins Memorial Grants
The Women's Board Prize

#### PRIZES FOR PAINTING

The Linda Lee Alter Award The Elena and Will Barnet Prize for Abstract Art The Cecilia Beaux Memorial Prize The Frances D. Bergman Memorial Prize The Lambert and Emma Wallace Cadwalader Prize for Landscape The Lambert and Emma Wallace Cadwalader Prize for Portraiture The Lois and Charles X. Carlson Landscape Painting Residency The Charles Crawley Landscape Painting Purchase Prize The Charles Crawley Still Life Painting Purchase Prize The Cuff/Sammak Prize for Abstract Painting

The Jeanne Culver Prize The Arthur DeCosta Prize for Painting The Earl T. Donelson Figure Painting Awards The James O. Dumont Prize The Thomas Eakins Memorial Prize The Louis S. Fine Purchase Prize The Charles J. Frith, Jr. Landscape Purchase Prize The Gamblin Paint Prize The Catharine Grant Memorial Prize The Eleanor S. Gray Prize for Still Life The Gross McCleaf Gallery Prize in Memory of Estelle Shane Gross The Historic Yellow Springs Prize The Lance Roy Lauffer Memorial Prize The Jimmy C. Lueders Painting Prize The Louis and Estelle Pearson Memorial Prize for Landscape with Figures The Hobson Pittman Memorial Prize The Robert A. Ricker Memorial Landscape Prize The Selma and Samuel J. Savitz Purchase Prize The Louis B. Sloan Landscape or Still Life Prize The Valerie Lamb Smith Landscape Painting Residency The Benjamin West Prize

#### PRIZES FOR DRAWINGS AND WORKS ON PAPER

The Susan Carlen Brown Memorial Prize
for Aqueous Media on Paper
The Irma H. Cook Prize, The August Cook
Prize, and the Daniel Garber Prize for
Excellence in Drawing
The Samuel David Memorial Prize
for Cast Drawing
The Deena Gu Prize
The Packard Prizes
The Philadelphia Water Color Society Prize
The Ramborger Prize
The Simone C. Titone Prize
The Charles Toppan Prizes

#### PRIZES FOR PRINTMAKING

The Elena and Will Barnet Prize for Abstract Art (see Painting) The Mr. & Mrs. Leon C. Bunkin Memorial Prize The Color Woodcut Purchase Prize The John R. Conner Memorial Prize The Charles Crawley Black-and-White Woodcut Purchase Prize The Wharton Esherick Museum Award The Charles J. Frith, Jr. Print Purchase Prize The Louis and Estelle Pearson Memorial Prize for Landscape with Figures (see Painting) The Henry C. Pratt Memorial Prize in Printmaking The Print Center Prize

#### PRIZES FOR SCULPTURE

Department Prize

The Robert T. Wickersham Memorial

Purchase Prize in Lithography

The Ruth and Ben Wolf Printmaking

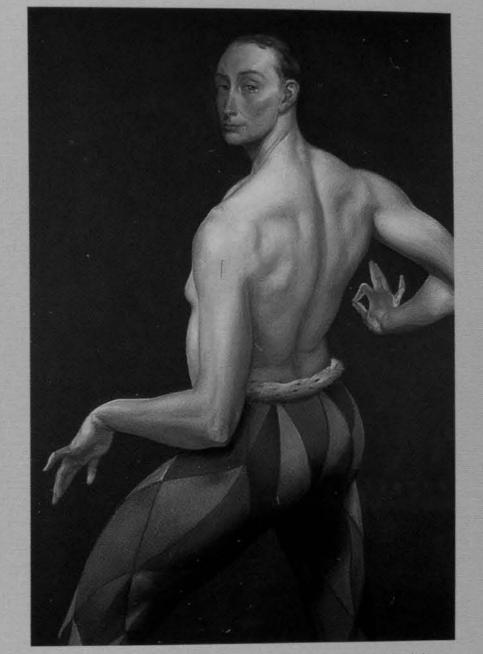
The J. Kevin and Beth Anglin Cauley Prize The Lillian Chandler Memorial Sculpture Prize The Mark Cullinane Memorial Prize in Sculpture The Charles E. Dutrow Award The Perez and Mary Epstein Prize for Sculpture The KatManDu Prize for Outdoor Sculpture The Marcia Lampert Prize for a Construction (see Open Media) The Benjamin Lanard Memorial Award (see Open Media) The Mary Townsend and William Clarke Mason Memorial Prize The Edmund Stewardson Prize The Stimson Prize The Valley National Gases Prize The Ward Prize in Sculpture

#### PRIZES FOR OPEN MEDIA

The Alexander Prize The Artists' House Gallery Award The Judith McGregor Caldwell Purchase Prize for the Academy's Permanent Collection The Michael G. Capuzzi, Jr. Memorial Endowment The Hortense E. Cauley Memorial Prize The Janet Fleisher Prize The John Galasso Memorial Prize The Haney Foundation Award for Philadelphia Artists The Mindel Caplan Kleinbard Award The Marcia Lampert Prize for a Construction (see Sculpture) The Benjamin Lanard Memorial Award (see Sculpture) The Michael Pearson Memorial Prize The Angelo Pinto Memorial Prize for **Experimental Work** The Plastic Club Award The Seymour Remenick Memorial Prize The Don Sabath Award The Edna Pennypacker Stauffer Memorial Prize The Thouron Prizes The Vermont Studio Center Residency The Edna and Charles R. Weiner Prize

The Sylvia G. Wexler Memorial Award

The Wild Animal Life Purchase Prize



James D. Adams



Aleksandra Vasic Lalovic

#### **ADMINISTRATION**

President and Edna S. Tuttleman Director Derek A. Gillman

Director of Admissions Angela N. Smith

Admissions Associates

Treya Cooper, Enrollment Coordinator

Paul Loughney Jennifer Renko

Dean of Enrollment and Student Affairs

Anne B. K. Stassen

Director of Financial Aid

Toni N. Papa

Registrar

Rachael D. Ross

Librarian

Aurora Deshauteurs

Models and Props Coordinator

Carey Gates

Graduate Programs Chair

Daniel D. Miller

**Graduate Programs Coordinator** 

Kristin Graeff

**Director of Continuing Education Programs** 

Neil di Sabato

#### **BOARD OF TRUSTEES**

**OFFICERS** 

Donald R. Caldwell

Chair

Kevin F. Donohoe

Vice Chair and Treasurer

Richard B. Lieb

Vice Chair and Assistant Secretary

Dr. Vivian Potamkin

Vice Chair

Herbert S. Riband, Jr.

Vice Chair and Secretary

#### TRUSTEES

Mark L. Alderman

John B. Bartlett

Elaine B. Bell

Max N. Berry

James C. Biddle

Robert L. Byers, Sr.

Jonathan L. Cohen

Daniel M. Dilella

Jane Fortune

Barbara J. Gohn

Mary P. Graham

Kenneth F. Herlihy

Dr. John A. Herring

Dr. Mary Louise Krumrine

Marguerite Lenfest

Jeffrey P. Orleans

Thomas N. Pappas

Linda Richardson

Steven L. Sanders

Samuel J. Savitz

William H. Schorling

Henry B. du P. Smith

Timothy P. Speiss

Gerard H. Sweeney

Edna S. Tuttleman

Harry Wallaesa

Richard E. Woosnam

Debora C. Zug

#### **EX OFFICIO**

Derek A. Gillman

President and Edna S. Tuttleman Director

Barbara Greenfield

Peggy Gyulai

President, Alumni Association

Patricia P. Kermes

President, Women's Board

Robert Roesch

Faculty Representative

#### COMMITTEE FOR THE SCHOOL

Mark L. Alderman

Chair

George A. Beach

Elaine V. Bell

Diane Dalto

Allan L. Edmunds

Margaret Engman

Jane Fortune

Kenneth F. Herlihy

Deena Gu Laties

Mary MacGregor Mather

Guna S. Mundheim

Susan A. Nelson

Samuel J. Savitz

William H. Schorling

Wayne A. Stork

Debora C. Zug

#### **EX OFFICIO**

Donald R. Caldwell

Chair, Board of Trustees

Carol Forte

Director of Development and

Capital Campaign

Derek A. Gillman

President and Edna S. Tuttleman Director

Peggy Gyulai

President, Alumni Association

Dr. John A. Herring

Patricia P. Kermes

President, Women's Board

Daniel Miller

Faculty Representative

Kim Sajet

Deputy Director

Anne B. K. Stassen

Dean of Enrollment and Student Affairs

Donna D. Stein

Vice President for Finance

and Administration

# APPLICATION | CERTIFICATE AND POST-BACCALAUREATE PROGRAMS

### STUDENT INFORMATION (please print)

Last Name	First Name	Middle Initial	Former/Maiden Name
Current Address			
City/State/Zip	*		
Current Daytime Pho	one Number	Current Evening Phone Number	
E-mail Address		Home	Work
Permanent Address:	(if different than current ac	ddress) City/State/Zip	
Date of Birth	Social Security Number	Gender (OPTIONAL): ☐ Fer	nale
Citizenship: US	☐ Permanent Resident, F	Resident Alien ID#	
☐ Non-U.S. Citizen,	Citizen of	Type of Visa	
□ Native American INTERNATIONAL	☐ Latino/Hispanic  STUDENTS	☐ Caucasian	
Place of birth			
Have you taken a Tes	st of English as a Foreign La	nguage (TOEFL)?	lo
		If no, date scheduled to take	
	Computer tes		
Do you intend to app	ly for financial aid?	es 🗆 No	
Intended Major:			
☐ Painting ☐	Printmaking   Scul	pture	
Applying to enter:			
	r year(s) of attendance:		
☐ First-Year/Fall	200		
☐ First-Year/Spring	The state of the s		
☐ Transfer/Fall	200		
☐ Transfer/Spring	200		

CONTACT US

ADMISSIONS

215-972-7625

FINANCIAL AID

215-972-2019

STUDENT AFFAIRS

215-972-2199

CONTINUING EDUCATION

215-972-7632

#### CERTIFICATE AND POST-BACCALAUREATE PROGRAMS

# **EDUCATIONAL BACKGROUND** City/State/Zip Name of High School Date GED was taken Date of Graduation COLLEGES AND UNIVERSITIES ATTENDED Name of College/University City/State Degree Earned Dates Attended Name of College/University City/State Dates Attended Degree Earned Name of College/University City/State **Dates Attended** Degree Earned Have you ever applied to/attended the Pennsylvania Academy? ☐ Yes ☐ No If you were enrolled, check all that apply? ☐ Undergraduate Program ☐ Continuing Program ☐ High School Program Are you a legal dependent of your parent(s)/guardian(s)? Yes No If yes, please complete this section Name(s) of parent(s)/guardian(s) Address City/State/Zip Phone Number Relationship STATEMENT OF PURPOSE This should include your reasons for seeking admission to the Pennsylvania Academy, and your artistic and

career goals. Please be sure to include your full name as it appears on the application.

Name (Please Print)

Date

#### How did you learn about the Pennsylvania Academy?

Date	4 7 7 7 7
City State	
State	The state of the s
A coll	lege fair:
Date	
City	and a second
State	
A sch	nool visit: Name of School:
Other	(friend, relative, alumni/ae
	ge guide, web, etc.)
Pleas	se complete the following:
Name	e of art teacher:
Name	e of guidance counselor/ad
	any family members attend
	ennsylvania Academy?
Name	e(s) and relation(s):
To wh	nich other schools
are y	ou applying:
-	W. P.A.

Applicant's Signature

# APPLICATION | MASTER OF FINE ARTS PROGRAM Fall 200 \_\_\_\_ Applying to enter: ☐ Yes □ No Do you intend to apply for financial aid? STUDENT INFORMATION (please print) Middle Initial Former/Maiden Name First Name Last Name Current Address City/State/Zip **Current Evening Phone Number** Current Daytime Phone Number Work Home E-mail Address Permanent Address: (if different than current address) City/State/Zip Social Security Number Gender (OPTIONAL): ☐ Female ☐ Male Date of Birth Citizenship: US Permanent Resident, Resident Alien ID# \_ ☐ Non-U.S Citizen, Citizen of \_\_\_\_\_ Type of Visa (OPTIONAL) If you are a U.S. citizen or permanent resident, what is your race or ethnicity? ☐ African American/Caribbean ☐ Asian American/Asian/Pacific Islander □ Native American ☐ Latino/Hispanic Caucasian INTERNATIONAL STUDENTS Place of birth Have you taken a Test of English as a Foreign Language (TOEFL)? ☐ Yes TOEFL Exam Score: -\_\_\_ Computer test ☐ Written test How did you learn about the Pennsylvania Academy? ☐ A Portfolio Day: Date City State ☐ A school visit: Name of School Date City State

☐ Other (friend, relative, alumni/ae, college guide, web, etc.)

#### CONTACT US

ADMISSIONS 215-972-7625

FINANCIAL AID 215-972-2019

STUDENT AFFAIRS 215-972-2199

CONTINUING EDUCATION 215-972-7632

#### **EDUCATIONAL BACKGROUND**

City/State/Zip
Date GED was taken
City/State
Degree Earned
Department
City/State
Degree Earned
Department
City/State
Degree Earned
Department
rs or other professionals who know your work well)  ur artistic ability. Please request that each letter be
w)
demy?
ram
to the Pennsylvania Academy, and your artistic and
it appears on the application.
se Print) Date

CONTACT US

ADMISSIONS 215-972-7625

FINANCIAL AID 215-972-2019

STUDENT AFFAIRS 215-972-2199

CONTINUING EDUCATION 215-972-7632

"IT'S A TERRIFIC EXPERIENCE, PROFESSIONALLY, TO BE HANGING A WALL, TO LEARN WHAT GOES INTO THE PLACEMENT OF OBJECTS, TO DEAL WITH THE PSYCHOLOGICAL ASPECTS OF SHOWING YOUR WORK...

TO HAVE IT SEEN IN A MUSEUM."

- PENNSYLVANIA ACADEMY GRADUATE

#### ACCREDITATION

The Pennsylvania Academy of the Fine Arts is accredited by the National Association of Schools of Art and Design (NASAD).

#### MEMBERSHIP

The Academy is a member of the Association of Independent Colleges of Art and Design (AICAD). The Association provides benefits to its member colleges, including a student mobility program, access to international study, opportunities to study and have internships in New York City, faculty and staff development programs, and advocacy for the strengthening of visual arts education.

#### CREDITS

Design:
Densie Avayou, Avayou Design
Photography:
Rick Echelmeyer
David Graham
GPTMC photos by Bob Krist
Linda Johnson
Karen Mauch
Printing:
Mike Prestegord,
Frantz Lithographics Services, Inc.

Publication of this catalog is generously supported by the Women's Board of the Pennsylvania Academy of the Fine Arts.

PENNSYLVANIA ACADEMY OF THE FINE ARTS / BROAD AND CHERRY STREETS

215-972 PA PHILADELPHIA

