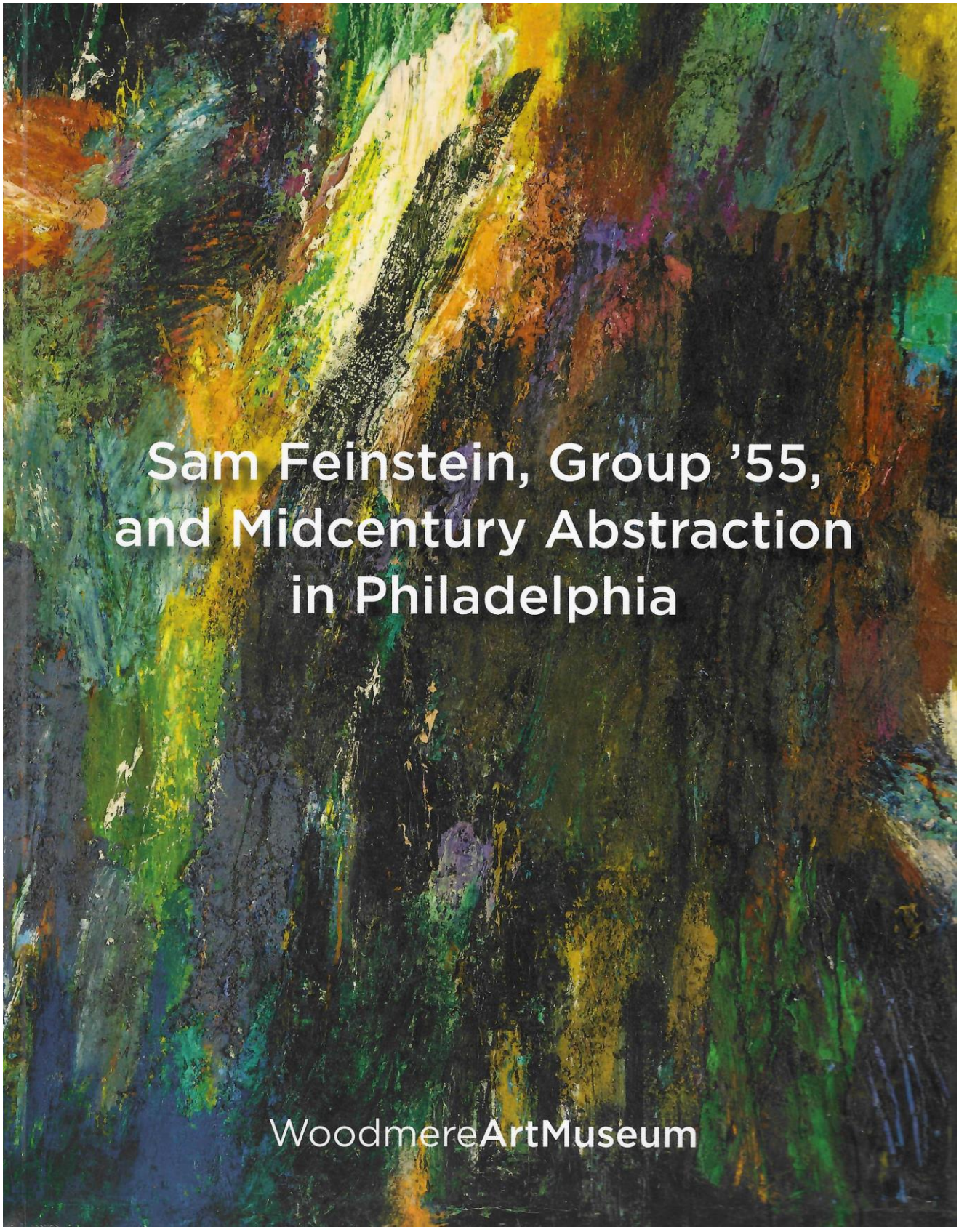
BRIDGETTE **MAYER** GALLERY



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understanding of the principles of painting to their students for decades. A number of them were on the faculty of the Fleisher Art Memorial. Feinstein taught classes in Philadelphia for half a century, with many of his students becoming teachers themselves. Hankins and Hendler taught for years at major art schools and universities. Piper and Staffel were on the faculty of the Philadelphia College of Art for decades. Piper's daughter Jan Carles Baltzell taught for many years at PAFA. Lachman taught at the Wallingford Arts Center and at Fleisher Art Memorial. Her daughters, who also studied with Feinstein, became teachers of art themselves. Maitin taught at the University of Pennsylvania and was known as Philadelphia's "mayor of the arts."

An artist writing for *Art in America* once described "the Philadelphia Triangle," suggesting that Philadelphia artists, so close to New York, seem to just disappear, like ships in the Bermuda Triangle, from the national art scene.[109] Although many of the artists are represented in the collections of Philadelphia museums, when looking at major New York museums, there are only works on paper by Piper, Feldman, and Maitin (in the Museum of Modern Art) and by Feinstein (in the Metropolitan Museum of Art). Thus Woodmere Art Museum, with its mission to bring attention to Philadelphia artists, serves an important role in preserving evidence of their accomplishments and legacies.

The artists who joined Group '55 and Philadelphia Abstract Artists were hungry to talk about their work with other painters, thinkers, and individuals in other art fields and to deepen their own understanding. They remained proud of their participation in the groups' exhibitions and forums, and in untold ways their belief in the importance of making their art was reinforced. Like Feinstein, Brodhead and Piper kept painting and exhibiting until the last year of their lives, still working with an understanding of color gained from Carles and the artists he most admired. Brodhead's art kept evolving into daring abstractions such as *Implosion* (fig. 67), perhaps grounded in Group '55 discussions as well as her continuing interest in new discoveries in space. The range of her explorations documented in the retrospective celebrating her hundredth birthday, in 2001, as well as in posthumous exhibitions including *Quita Brodhead: Bold Strokes,* at Woodmere Art Museum in 2014.[110]

Numerous Philadelphia artists are still exploring abstraction today. Piper's daughter, Baltzell, and Scott continue to explore abstract color in their paintings, as does Louise Fishman, who studied with Piper. Dina Wind, who began as a student of Feinstein and later became an abstract sculptor, would always be inspired by his discussions of the dynamics of paintings and dedication to art as a sacred pursuit.

The artists in this exhibition could be considered second-generation Abstract Expressionists. Like most of their contemporaries, none are credited with breakthroughs that changed the history of art. None of them made it into the multitude of books on Abstract Expressionism, much less surveys of the history of American art. Yet each was serious and thoughtful about painting and evolved a distinctive philosophy and voice. Many continued to exhibit. Their beautiful and distinctive work continues to be enjoyed by collectors and acquired by museums. The youngest member, Allman, was honored with her own exhibition at the Delaware Art Museum this year.

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